

# humanities

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# Plenary Lectures

*Rae Armantrout (University of California, San Diego; Winner of the Pulitzer Prize for Poetry, 2010)*

## DISQUIET

Like a living being, a poem is a delicate balance between order and disorder. It needs both. Too much order is stultifying; too much disorder is destructive. Few would disagree that our world is now awash in misinformation and in the amplification of toxic certainties. It is veering towards destruction. I won't try to argue that poetry is an antidote for this. However, using three of my poems as examples, I will discuss poetry as a place of bounded disquiet where we open ourselves up to our doubts and questions—to the unknown—and thus, perhaps, to each other.

About **Rae Armantrout**: Writing for the Poetry Foundation, David Woo says that Rae Armantrout's recent book *Finalists* (Wesleyan 2022) "emanates the radiant astonishment of living thought." Her 2018 book, *Wobble*, was a finalist for the National Book Award that year. Her other books with Wesleyan include *Partly: New and Selected Poems*, *Just Saying*, *Money Shot* and *Versed*. In 2010 *Versed* won the Pulitzer Prize for Poetry and The National Book Critics Circle Award. Retired from UC San Diego where she was professor of poetry and poetics. She is the current judge of the Yale Younger Poets Prize.

*David Cowart (University of South Carolina)*

## Permutations of Paranoia: Late Cormac McCarthy

Focusing on the two latest fictions by Cormac McCarthy but with an orientation to his larger oeuvre, this presentation will be of interest, I hope, to readers new to this author's work as well as those who have already read his every word. McCarthy's fictions tend to feature the reality principle at its most stark and painful. If he manages little in the way of sanguine reassurance, he at least depicts the full spectrum of human evil and good. His most memorable characters range from the necrophiliac Lester Ballard in *Child of God* or the wastrel title character in *Suttree* to psychopaths like Judge Holden in *Blood Meridian* or Chigurh in *No Country for Old Men*. But he also presents figures of extraordinary heroism and *virtù*, notably the Border Trilogy's John Grady Cole and Billy Parham or the resourceful father in *The Road*. The more attractive characters—they figure in middle and late McCarthy—seem to define the very limits of human striving. But inevitably and perhaps tragically, they buckle before forces that beggar human agency and civilized institutions. In the linked novels published in 2022, *The Passenger* and *Stella Maris*, McCarthy varies the pattern, replacing heroic or vicious male characters—men of action—with a pair of highly cerebral protagonists, the siblings Bobby and Alicia Western. In what may be his last major fictions (he turns 90 this year), these figures confront the reality ostensibly distilled in math and physics. Here again *virtù* proves no match for life's cruelty, whether in the guise of an oppressive government or the mental instability that can cripple the highest intelligence.

McCarthy depicts late 1980, the eve of Ronald Reagan's inauguration, as what French anthropologist Jean-Pierre Warnier would call an *année charnière*—the historical "hinge" in which one era passes and another announces itself. Set for the most part in that year, *The Passenger* also looks backward to the temporal setting—1972—in that novel's "sister" text, *Stella Maris*. Dates are important here because they cue historical meaning, and with these dates in mind, I argue that in his two latest fictions McCarthy weaves together a kind of tapestry depicting scenes of late 20th-century affect. The 1972 and 1980 settings frame other moments in time as well, notably the year 1945, which saw the terrible birth of the atomic era, the once and future Age of Anxiety. As he contemplates the disquiet of his two protagonists (troubled by their father's role in incinerating thousands of civilians in Hiroshima and Nagasaki), McCarthy reviews their tormented striving to come at the foundational truths of existence.

But these are only the obvious strands in the tapestry—or rather carpet, in which, as in the great Henry James story, a hidden figure awaits recognition.

**David Cowart**, Distinguished Professor Emeritus at the University of South Carolina in the United States, left off classroom teaching after some 80 semesters (1977–2017) but saw his nineteenth PhD student take his degree earlier this year. Professor Cowart continues active as a scholar, with recent articles on the work of Cormac McCarthy, subject of his larger work in progress, and Don DeLillo. A consulting editor for numerous scholarly journals, Cowart has been an NEH fellow and held Fulbright chairs at the University of Helsinki and at the Syddansk Universitet in Odense, Denmark. In 2005, he toured Japan as a Fulbright Distinguished Lecturer. He is also the author of *Thomas Pynchon: The Art of Allusion* (1980), *Arches and Light: The Fiction of John Gardner* (1983), *History and the Contemporary Novel* (1989), *Literary Symbiosis: The Reconfigured Text in Twentieth-Century Writing* (1993, 2012), *Don DeLillo: The Physics of Language* (2002), *Trailing Clouds: Immigrant Writing in Contemporary America* (2006), *Thomas Pynchon and the Dark Passages of History* (2011), and *The Tribe of Pyn: Literary Generations in the Postmodern Period* (2015).

*Finn Fordham (Royal Holloway, University of London)*

### **“The Human,” and Moments of Crisis: Ideas of Humanity in Literature around the Event of the Declaration of War in September 1939**

For this paper, I plan to respond to some of the large and difficult questions implied by the conference call. These include “What is humanity?” “How might we historicise ideas of the human?” “What is the relationship between ideas about the human expressed in literature and particular historical moments of crisis?” “Do ideas of the human shift and develop in particular patterns?” “When do ideas of the human coalesce and when do they break apart?” “How are ideas of the human contingent on relationships with time, especially our relationship to the future?”

My responses to these questions will develop with reference to reactions to the start of war in Europe in September 1939. At this time W. H. Auden figured humanity, for example, as “composed of dust and Eros.” But ideas of “the human” are pervasive at the time.

I expect not to provide clear answers, and yet while failing to do so, I will frame the discussion with two complementary ideas: firstly, that it is a duty and a delight for the Human Sciences to ask large and difficult questions. And secondly that the failure to provide answers reflects something essential to the definition of the human, which is that the project of its definition is—as it should be—unending. A corollary of this is that the humanities is most in crisis when that process of definition comes to a halt. While it should be unending, that does not stop writers from claiming at certain moments that an essence of humanity is within their grasp. Such claims, when sincere, reflect attempts to resolve crises in thought, profound doubts about identity, which may have been brought on by the penetration of personal space by fears of international conflict. We see this in H. G. Wells’s “The Fate of Homo Sapiens” (August 1939). In poetry, by contrast, such claims may be aware of their immediate, limited, and contingent nature: that theirs is a response to a pressing moment. References to the specific crisis of the moment—the “now”—become essential to their expression, and qualify any universality. This leaves a door open to further definition, and therefore the future of the human. With such an open door a chink of light illumines, paradoxically, one essential quality of the human, that with which Prometheus had endowed humans: blind hope. I will therefore be tracing the flickers of light in literature written in that (or this) dark time.

**Finn Fordham** is Professor of 20th-Century Literature at Royal Holloway, University of London. He studied the English Tripos at Trinity College, Cambridge, before moving to Birkbeck College, London to work with Steven Connor on a Ph.D. funded by the British Academy. The publication of his thesis, in part about James Joyce's daughter, Lucia, was blocked by the James Joyce Estate. After a year teaching at the Jagiellonian University in Krakow, he became a research fellow at University College Northampton, and then secured a Special Research Fellowship with the Leverhulme Foundation to carry out research into Textual Genetics and Modernism. He wrote two books around this theme: *Lots of Fun at Finnegans Wake: Unravelling Universals* (2007) and *I do I undo I redo: the Textual Genesis of Modernist Selves* (2010), both published with Oxford University Press. He has edited several collections of essays, including (with Rita Sakr) *James Joyce and the 19th-Century French Novel*, and written numerous articles on a range of subjects. These include Geoffrey Hill and Derek Walcott, Nabokov and Salman Rushdie, Don DeLillo, Danielewski, and Foster Wallace, music, theological modernism, and early television. In 2012, he edited *Finnegans Wake* for Oxford World Classics. He is currently working on an archivally informed study of culture on a single momentous day—3 September 1939—when Britain and France declared war on Germany and culture was, in effect, suspended.

*Willard McCarty (King's College London)*

### **Centrum ubique circumferentia nusquam: Perspectives of and from Digital Humanities?**

In many if not a majority of instances, academic departments and centres of digital humanities are based on diverse conceptions of digital humanities, differing from one another more than might ordinarily be expected. This is not a fault but a sign that the discipline is protean and so points to a richness and reach of its many possibilities. Etymologically a “discipline” is simply what its disciples, i.e. practitioners, do (*OED* s.v.). From an institutional point of view, the most important question to ask at the outset—we are, after all, just beginning—is this: “what is to be done *with* or *about* digital computing?” Note the crucial prepositions, which connote a fork in the road, towards *application* of the machine on the one hand, and on the other its multidisciplinary *problematics*.

Both paths are necessary; it's a matter of emphasis. Application of the computer-as-tool is the easier (but hardly without challenge): older disciplines supply source materials and questions, the computing system offers techniques for access and analysis. Conversation between practitioners of the two, or within the person who does both, clarifies and deepens the questions. But what about evidence of value from the results? Wisdom counsels patience. Fifty years ago historical sociologist Gerry Runciman cautioned that at least a generation must pass, perhaps even two to three hundred years, “before we know what are the most rewarding applications of quantitative methods” to the *Geisteswissenschaften* (1971, 943). What he didn't foresee then was the digitalisation of resources, their exponential growth and the effects of machinic ‘intelligence’ on the questions to be asked.

Now it should be obvious that producing evidence of value from results is insufficient for digital humanities if it is to live up to its name. It must deal with the problematics of those unforeseen developments. Nor is it enough to let the philosophers, sociologists, anthropologists, computer scientists *et alii*—essential colleagues all—work alone on the problems stirred up by this “intelligence.” No one perspective suffices. The problematics are by nature interdisciplinary. Hence collaboration is necessary, but it is not sufficient: true interdisciplinary research takes place *within each single mind* informed by and adding to that collaboration.

Do we not, then, have an intellectually rich and most compelling prospect before us? And more than that. The big question lurking in those problematics is what can be done concretely in the context of the human planetary agenda. In this lecture I will make some suggestions. But my practical aim is to suggest that our incunabular digital humanities has the potential to expand as far as we need to go.

**Willard McCarty**, PhD (Toronto), is Professor emeritus, King's College London and Fellow of the Royal Anthropological Institute. He is Editor-in-Chief of *Interdisciplinary Science Reviews* (2008-) and the online seminar *Humanist* (1987-) and recipient of the Roberto Busa Award, Alliance of Digital Humanities Organizations (2013); the Richard W. Lyman Award, Rockefeller Foundation (2006); and the Canadian Award for Outstanding Achievement, Computing in the Arts and Humanities (2005). Currently he is co-organiser of the ongoing workshop series "Science in the Forest, Science in the Past" (Cambridge, 2017-) with G. E. R. Lloyd and Aparecida Vilaça. His current book project is an historical, methodological, technical and anthropological study, *Digital Humanities and the Art of Intelligence*. See [www.mccarty.org.uk](http://www.mccarty.org.uk).

*Willy Maley (University of Glasgow)*

### **Mapping Moscovia: Milton and the Russian Revolution**

According to Valentin Boss: "Many historians in Russia have used the accounts of Tudor explorers and diplomatists, and in the nineteenth century it was the attention of Russian scholars that saved Milton's *Brief History of Moscovia* (1682) from neglect." ("Alekseev and Anglo-Russian Studies," *The Russian Review* 43(4), 1984: 393 [393–404]) Exploring the legacy of Milton's *Moscovia*, this paper looks first at the context and critical reception of Milton's derivative geography in the later seventeenth century, then at Milton's later reception in Russia and the part he played in the revolution there, and finally at the ways in which British communists transformed the English Civil Wars into the English Revolution in the wake of the events of 1917. The impact of the Russian Revolution on early modern studies has not been properly examined, nor has the relationship between 17th-century England (and Ireland, and Scotland) and Ukraine (and Poland) been given the attention it deserves. This is the first sustained effort to examine Milton's Russian reception from Peter the Great to Putin, and to look at how a minor text by a major author can open fresh avenues for research and debate.

**Willy Maley** is Professor of Renaissance Studies at the University of Glasgow. He has published widely on early modern literature and culture and is the author of *A Spenser Chronology* (1994), *Salvaging Spenser: Colonialism, Culture and Identity* (1997), and *Nation, State and Empire in English Renaissance Literature: Shakespeare to Milton* (2003). Edited collections include *Representing Ireland: Literature and the Origins of Conflict, 1534–1660* (1993), *British Identities and English Renaissance Literature* (2002), *Shakespeare and Scotland* (2004), *Shakespeare and Wales: From the Marches to the Assembly* (2010), *This England, That Shakespeare: New Angles on Englishness and the Bard* (2010), *Sir Henry Sidney in Ireland and Wales* (2011), and *Celtic Shakespeare: The Bard and the Borderers* (2014). He is currently completing a monograph entitled *Mapping Milton: Colonialism and Cartography in the Seventeenth Century*.

*Virginia Pulcini (Università degli Studi di Torino)*

### **English in Contact with Other Languages: Fifty Years On**

English-induced lexical borrowing is at the core of research on language contact between English and other languages. This lecture will address noteworthy attempts to compare and measure the influence of English cross-linguistically over the past decades. The way different language systems integrate loanwords is conditioned by structural properties that differ across languages and language families (Romance, Germanic, Slavic, and others). The circulation of Anglicisms and their typological outcomes is further blurred by the substratum of Latin and Greek, which contributed to the formation of scientific vocabularies in the past and is still responsible today for the circulation of international vocabulary. In

this lecture some key aspects of a cross-linguistic comparison of the lexical influence of English will be discussed, with particular attention to typological distinctions between loan translations and internationalisms, loanwords and Latinisms, adaptations and semantic loans, hybrids and neological creations, loans and pseudo-loans. The discussion will include examples taken from the Global Anglicism Database, the most recent attempt to measure English-induced lexical borrowing across the languages of Europe and beyond.

**Virginia Pulcini** is Full Professor of English Language and Linguistics at the University of Torino, Italy (Department of Foreign Languages, Literatures, and Modern Cultures). She has published in several fields of English linguistics, lexicography, and contact linguistics. Her most productive research area is the lexical influence of English on Italian. She compiled the Italian entries of the *Dictionary of European Anglicisms* (Görlach 2001), contributed to the volume *English in Europe* (2002, OUP), and co-edited the volume *The Anglicization of European Lexis* (Benjamins, 2012). She is a founding member of the international research team GLAD (Global Anglicism Database). She was Principal Investigator of the national project “English in Italy: Linguistic, Educational and Professional Challenges” (2012–2016) and partner of the Erasmus+ Project “Transnational Alignment of English Competences for University Lecturers” (2017–2020). She is the author of the forthcoming monograph *The Influence of English on Italian: Lexical and Cultural Features* (2023, De Gruyter).

*Barbara Seidlhofer (Universität Wien)*

## **Exceptional English**

English that is used as a lingua franca is in many cases exceptional in the sense that it does not conform to the conventions of the standard language. In this respect it resembles other kinds of exceptional English, exemplified in first and second language acquisition and also in verbal art, especially in poetry, under the name of creative writing. In this talk I argue that all these apparently quite different uses of exceptional English are essentially creative but that the creativity is activated by different purposes.

**Barbara Seidlhofer** is Professor of English and Applied Linguistics at the University of Vienna. She has published mainly in the fields of pragmatics and discourse analysis, phonetics and phonology, sociolinguistics and intercultural communication. Her research and teaching focus on English as a lingua franca communication, its global significance and its implications for teacher education. She is the founding director of the Vienna-Oxford International Corpus of English (VOICE, which was recently released as VOICE 3.0. Her books include *Controversies in Applied Linguistics* and *Understanding English as a Lingua Franca* (Oxford University Press). She is past editor of the *International Journal of Applied Linguistics* (Wiley Blackwell) and founding and honorary editor of the *Journal of English as a Lingua Franca* (De Gruyter).

## **A Discussion Session with Professor Henry Widdowson**

**Henry Widdowson**, Professor Emeritus University of London, Honorary Professor University of Vienna, began his career as a British Council English Language Officer in Sri Lanka and Bangladesh before taking up an academic appointment at the University of Edinburgh. He was a founding editor of the journal *Applied Linguistics*, a long-time member of the Board of Management of the *English Language Teaching Journal* and for thirty years acted as applied linguistics adviser to Oxford University Press. He has lectured and written extensively on a wide range of issues relating to applied linguistics and language education. Among his publications are the early books *Stylistics and the Teaching of*

*Literature* (1975) and *Teaching Language as Communication* (1978), later followed by *Aspects of Language Teaching* (1990), *Defining Issues in English Language Teaching* (2003) and most recently *On the Subject of English* (2020). Although now retired, he continues to give critical thought to issues about language and learning, particularly these days on the communicative use of English as a lingua franca and its pedagogic implications.



**Panel 1**

**Language Spread  
and Language Contact**

*Sultan M. Aldaihani (College of Basic Education PAAET, Kuwait), Syed Nasir Abbas Rizvi (Lasbela University of Agriculture, Water, and Marine Sciences, Pakistan)*

## **A Comparative Study of British English and Arabic Loanword Adaptation and L2 Learning**

Arabic is a religious language and English is an official language in Pakistan. Saraiki is an Indo-Aryan language of Pakistan. It does not accept *s+stop* clusters in onset position. Therefore, epenthetic vowels are inserted in such clusters in English loanwords, for example, words like “school,” “stool,” “spoon” are produced as /səku:l/, /sətu:l/, /səpu:n/ by Saraiki speakers. They also break coda clusters in Arabic loanwords using epenthetic vowels. Thus, loanwords of Arabic like “satr” (cover), “tʿifl” (child), and “buxl” (miserliness) are pronounced as /səttər/, /tʿiffil/, /buxxul/ respectively.

Two groups of adult learners of English and Arabic in Pakistan in academic institutes, one group of Pakistanis learning Arabic in Kuwait by immersion, and another learning English in UK by immersion are recorded for the study of words of English and Arabic with word-initial and word-final consonant clusters, respectively. Based on acoustic analysis, difficulties of learners in adult L2 learning will be compared with those of loanword adaptation to confirm if the loanword adaptation and L2 learning, in academic context and in immersion, are similar at cognitive level. Findings of this study will contribute to adult L2 learning and loanword adaptation in the context of British English and Arabic.

**Keywords:** English; Arabic; loanwords; L2; learning.

**Sultan M. Aldaihani** is an assistant professor of Linguistics at the Basic Education College, PAAET, Kuwait. He spent five years studying three different MA degrees tackling various fields of study: MA in Computational Linguistics at Essex University, UK, MA in information science and Library at Kuwait University, and MA in Linguistics (phonetics and phonology) at Essex University, UK. After that, he obtained PhD degree in Linguistics (Phonetics & Phonology) at Essex University (UK).

**Nasir Abbas Rizvi Syed** is a professor of Linguistics at Lasbela University of Agriculture, Water, and Marine Sciences in Pakistan. He did an MA in English Language and Linguistics and PhD in the acquisition of L2 phonology from the University of Essex, United Kingdom.

*Gisle Andersen (NHH Norwegian School of Economics)*

## **English-Based Phraseology in Norwegian: Inventory and Categorisation Based on Data in GLAD**

This paper considers the inventory of phraseological borrowings from English to Norwegian. This category is defined in strictly formal terms as an entry whose written form in Norwegian is a multiword unit containing more than one lexico-grammatical form, i.e. containing at least one space character. As regular compounds are written in one word in Norwegian (e.g. *glasstak* <- *glass ceiling*), this highly common category is not considered in this investigation.

It is well known that the influence of English on the languages of Europe includes phraseological units that serve a variety of functions. The aim of this presentation is to take stock of the various formally and functionally distinct categories that occur in the Norwegian data collected in the GLAD project (Global Anglicism Database; [www.gladnetwork.org](http://www.gladnetwork.org)). This serves the dual purpose of identifying the most proliferous subtypes and their functions, as well as suggesting a possible common subcategorization of phrasemic units in GLAD. Thus, the paper highlights adapted, unadapted, hybrid, and pseudo forms of categories such as phrasal verbs (*sjekke ut* <- *check out*), fixed multiword nouns (*gotisk rock* <- *Gothic rock*), adjectives (*politisk korrekt* <- *politically correct*), adverbs (*for godt* <- *for*

good), and various (longer) phraseological units serving a diverse set of discourse-pragmatic and/or culturally significant functions (... , *anyone?*; *anything goes*; *say cheese*, *ingen kommentar* <- no comment, *blakk som en kirkerotte* <- as poor as a church mouse, *still going strong*, etc.).

**Gisle Andersen** is Professor of English linguistics at NHH Norwegian School of Economics in Bergen, Norway. His research focuses on corpus linguistics, pragmatics, and LSP/terminology.

*Ivana Bozdechova, Aleš Klégr (Charles University, Prague)*

## Invisible False Anglicisms

The concept of false Anglicisms, or pseudo-Anglicisms, is well established in the literature. False Anglicisms are reported from most European languages although authors may differ in what they count as a false Anglicism. Essentially a pseudo-Anglicism is a RL neologism based on English material (without a counterpart in SL). Three types are distinguished: modified loans, novel combinations of English bases and semantic shifts. Another common notion is that false Anglicisms are direct, i.e. material borrowings. We aim to show that pseudo-Anglicisms also occur among indirect borrowings, loan translations and semantic calques. Such secondary neologisms are twice removed from their original sources without any formal link to English, which makes them invisible. E.g., the English computer term “virus” was transferred into Czech as a semantic calque adding a new meaning to the RL word. Subsequently the Czech noun *virus* was transposed into a new Czech verb, *zavirovat* (to “envirus,” i.e. to infect a computer with a virus). This has led to further neologisms, such as the adjectives *zavirovaný* (infected with a virus), *zavirovatelný* (open to being infected), and the nouns *zavirovanost* (the condition of being infected) and *zavirovatelnost* (the availability to being infected). None of these five lexemes exist in English.

**Keywords:** pseudo-Anglicisms; borrowings; loan translations; semantic calques

**Ivana Bozděchová** is an associate professor at Czech Language Institute, Faculty of Arts, Charles University, Prague. Her interests are word-formation, terminology, and phraseology. She wrote chapters “Word-formation and technical languages” and “Czech” for Müller et al. (2015) *Word-Formation. An International Handbook of the Languages of Europe*, chapter “Prague School of Terminology” (Małachowicz, Grucza, 2017, *Polskie i europejskie nurty terminologiczne*), and co-authored “Pseudoanglicisms in Czech” (Martí-Solano, Ruano San Segundo, 2021, *Anglicisms and Corpus Linguistics*).

**Aleš Klégr** is a retired professor of English linguistics, formerly at the Department of English Language and ELT Methodology, Faculty of Arts, Charles University, Prague. He specializes in English lexicology and lexicography. His publications include, among others, monographs *The Noun in Translation* (1996) and *English Complex Prepositions of the Type in spite of and Analogous Sequences* (2002), Czech–English collocational dictionaries, and the Roget-type onomasiological dictionary of Czech, *Tezaurus jazyka českého* (2007).

*Ulrich Busse (Martin Luther University Halle-Wittenberg)*

## How Large Is the Impact of English on Present-Day German?

The dominant position of English as a donor language has been attributed to its status as a global, international or world language. Even though there is not a direct connection between the process of globalisation and the status of English, Haarmann (2002: 153) regards English as the linguistic motor

of globalisation, and Graddol (2006: 34) points out that English as a world language seems to profit economically from the process of globalisation.

The present study builds on a three-volume dictionary of neologisms compiled by the *Institut für deutsche Sprache* [IDS] in Mannheim that covers the period from 1990 to 2020 per decade. It contains 2,100 new words, phraseologisms, and new meanings. Three decades seem to be a suitable time span for exploring a short-term diachronic perspective on lexical innovations.

The aim of the present study is to show whether English has provided a significant larger number of borrowings in comparison to earlier times (see Busse 2011) due to its unchallenged position as a global language, and whether word-formation processes (on a native or mixed basis) are still a productive source for new lexical items.

*Agnieszka Cierpich-Kozieł (Jesuit University Ignatianum), Elżbieta Mańczak-Wohlfeld (Jagiellonian University), Alicja Witalisz (Pedagogical University of Krakow)*

## **A New Dictionary of Anglicisms in Polish**

The paper presents the theoretical assumptions and content of “Nowy słownik zapożyczeń angielskich w polszczyźnie” (A New Dictionary of Anglicisms in Polish) that is being compiled by three Krakow scholars. The dictionary will include the newest direct loanwords and various types of calqued expressions sourced in English. We discuss data sources, the solutions we adopted to structure the dictionary entries as well as the criteria used for data selection. The paper also addresses methodological issues that concern the etymology, identification, excerption, classification and description of loanwords and calques of English origin.

**Keywords:** Anglicism; English borrowing; loan translation; calque; dictionary; corpus

**Agnieszka Cierpich-Kozieł**, PhD, is an Assistant Professor at the Institute of Modern Languages of the Jesuit University Ignatianum in Krakow. She holds a master’s degree in English Studies and German Studies and a PhD in linguistics. Her research interests lie in the fields of sociolinguistics and contact linguistics. She is a freelance interpreter.

**Elżbieta Mańczak-Wohlfeld** is a full professor of English linguistics at the Jagiellonian University in Kraków. She has published over 140 papers and books. Since 2006 she has edited the journal *Studia Linguistica Universitatis Iagellonicae Cracoviensis*. Her academic interests concern contact linguistics, the influences of English on Polish and other European languages and English–Polish contrastive studies.

**Alicja Witalisz** is professor of linguistics at the Institute of English Studies at the Pedagogical University of Krakow, Poland. She holds a PhD from the Jagiellonian University in Krakow. Her research areas are language contact, linguistic borrowing and contact-induced language change. She has authored three monographs on English linguistic influence on Polish and published widely on lexical, morphological and semantic borrowing. She is a member of Polish and international academic associations and research groups, and a member of the Editorial Board of the Polish Linguistic Society Journal. She lectures on English linguistics.

*Julia Davydova (Paedagogische Hochschule Vorarlberg)*

## **Tracking Global English Changes through Local Data: Intensifiers in German Learner English through Local Data**

The empirical goal of the paper is to document the linguistic distribution and patterning as well as the sociolinguistic conditioning of intensifiers in English spoken by educated young adults from Germany.

In this paper, I also seek to understand how the empirical data presented here may inform our understanding of the mechanisms underlying language change in those forms of English that emerge through the combined impact of naturalistic L2 acquisition and instructed foreign language learning. The processes of language change are explored against the backdrop of grammaticalization theory, as espoused by variationist sociolinguists (Poplack 2011). Systematic comparisons of language-internal conditioning underlying the occurrence of linguistic variants pinpoint “functional specialization” (also “entrenchment”) as a driving mechanism of and a potent constraint on language change. While demonstrating how functional specialization is operative in the system of German Learner English intensification, the present study highlights the relevance of EFL data to empirical testing and advancement of (socio-)linguistic theory. The study also highlights the relevance of learners’ linguistic identity in the adoption of the globally available features of English.

**Keywords:** EFL; intensifiers; grammaticalization theory; identity projection; relatedness

**Julia Davydova** is the Associate Professor of English Linguistics at the University College of Teacher Education in Austrian Vorarlberg. She is the author of two monographs (Mouton de Gruyter), the co-editor of one volume on multilingualism (John Benjamins) and the co-author of one textbook on English-language varieties (Mouton de Gruyter). Her research papers have appeared in numerous international peer-reviewed journals including *American Speech*, *Language in Society*, *Linguistics*, *English World-Wide*, *International Journal of Applied Linguistics* and *World Englishes*. Her research areas range from (variationist) sociolinguistics and sociocognition (language attitudes) to second language acquisition and World Englishes.

*Marta Dąbrowska (Jagiellonian University)*

### **Attitudes of Indian Public to Hindi–English Code-Switching in Indian Cinema**

Multilingual societies are more numerous in the world than monolingual ones, and communication among their citizens often involves shifting from one language to another in the process of communication. While the employment of two languages, at least one of which enjoys a high status in a given community may appear attractive because of connotations of education and high status that it may carry, research in various societies has also demonstrated much critical perception of the process among many, even those who themselves tend to fall back on this communicative strategy. The present study aims to investigate the evaluation of the process of code-switching, which is increasingly often employed in Indian, especially Hindi-speaking movies. Its goal is to establish how Indian public views this process and what perception they hold of the growing visibility of English in Indian movies in general. The investigation will be conducted with the help of a survey which, via questions related to samples of Indian movies, will attempt to investigate what attitude Indian viewers hold of the phenomenon, depending on their age, gender and also type of education (Hindi-medium or English-medium) they themselves have received. It will also indirectly research what view the respondents have regarding the current status of English in India and how they position their local language(s) in relation to it.

**Keywords:** code-switching; language spread; English as a global language; attitudes to language

Dr hab. **Marta Dąbrowska**, Associate Professor at the Institute of English Studies of the Jagiellonian University of Krakow, Poland. She lectures in general, variationist, critical, and interactional sociolinguistics as well as history of English. Her main research areas concern World Englishes, code-switching, linguistic landscapes, genderlects, linguistic politeness, Computer-Mediated Communication, as well as attitudes to languages. Author of the monograph *Variation in Language:*

*Faces of Facebook English* (2013) and numerous papers on various sociolinguistic topics, editor and co-editor of two monographs.

*Sabine Fiedler (University of Leipzig)*

## **The Complex Dynamics of English as Both a Foreign Language and a Native Language**

The worldwide spread of English is today mostly described with the term “lingua franca.” According to the UNESCO definition, a lingua franca is a language that is habitually used for communication between people with different mother tongues in order to facilitate communication between them. However, it is important to note that a significant portion of English speakers are native speakers, meaning that the concept of communicative equality for all users of the language may not always be applicable.

This presentation will explore the unique characteristics of English as a language that is both learned as a foreign language and spoken as a mother tongue by some speakers. The first focus will be on the impact that English has on other languages, including the connection between linguistic and cultural borrowing. It will be argued that the spread of English is not neutral, but rather connected to Anglo-American cultural influence. The second focus will be on the attitudes of non-native speakers towards native-speaker varieties of English as target norms. Empirical data from an investigation into exchange students’ language choices and practices will be used to illustrate the tendency for a majority of non-native speakers to adhere to these norms.

**Keywords:** English; lingua franca; borrowing; native and non-native speaker

**Sabine Fiedler** is a Professor of English Linguistics at the University of Leipzig. She holds a PhD in English linguistics a second degree (Habilitation) in general linguistics. Her research interests include phraseology, interlinguistics/planned languages, lingua franca communication, translation studies and humour research. She is the author of a book on *Language Play in Comics* (Sprachspiele im Comic, 2003) and *English Phraseology. A Coursebook* (2007). Her publications on Anglicisms include a book on English multi-word units in German (*Phraseologische Anglicismen im Deutschen*, 2014) as well as ten articles both in edited volumes and in journals.

*Henrik Gottlieb (University of Copenhagen)*

## **Invisible Impact of English: Trajectories of English-Based Loan Translations in the Danish GLAD Contribution**

In contact linguistics, “loanword” remains a key term, and in European languages, English loanwords are typically considered to be post-1945 phenomena. Although the Anglo-American linguistic impact did indeed gain momentum after World War II, thousands of English borrowings had already left their mark on languages all over the European continent. Furthermore, many of these borrowings were not *loanwords*, but *loan translations*, including multi-word units—often used by recipient-language speakers not realizing that these expressions were directly based on English models (Furiassi et al. 2012).

This presentation, based on the Danish contribution to the *Global Anglicism Database* (Gottlieb 2021; GLAD 2023), will show how the Danish speech community adopted, adapted and translated Anglophone words and phrases already in the 19th century, before English became the dominant foreign language on the European continent, including Denmark. Still, this early integration of English-language features, whether visible or not, does not mean that languages like Danish are flooded with

English-sounding words and expressions. Although more than 15,000 Danish Anglicisms (as defined in Gottlieb 2020) represent a considerable Anglicism *richness*, my data show that Anglicism *density* figures typically remain below two percent of running words in 21st-century written Danish texts.

**Keywords:** Contact linguistics; Anglicisms; loan translations; GLAD database; Danish

**Henrik Gottlieb**, Emeritus Associate Professor of English at the University of Copenhagen, holds an MA in English & Applied Linguistics, a PhD in Translation Studies, and a *dr.phil.* degree in Contact Linguistics. Since 1999, he has lectured at numerous universities and academic conferences worldwide and published extensively on the linguistic impact of English. His 2020 monograph *Echoes of English* investigates the English influence on “minor” languages, including Danish. He is chairman of the *Global Anglicism Database (GLAD)* network charting the impact of English on languages the world over, from Polish to Japanese. Email address: gottlieb@hum.ku.dk.

*John Humbley (Université Paris Cité)*

### **False Anglicisms in European Languages: Convergence or Divergence?**

There has been much speculation and increasing research (Furiassi & Gottlieb 2015, Gottlieb 2020 and 2022, Bozděchová & Klégr 2021, to name just a few) on what constitutes a false loanword (or false/pseudo-Anglicism in the present case). However relatively few comparative studies have been carried out to ascertain whether these lexical creations are peculiar to individual languages or on the contrary wide-spread, just as real loans tend to be. To answer this question a study has been carried out on the GLAD database to extract what can be considered a subclass of false Anglicisms, i.e. lexical creations made in languages other than English *without* an English model (in Haugen’s [1950] sense) but using English lexical material (cf. *dressman* in German or in French *rugbyman*), sometimes known as allogenisms (Humbley 2015). This class of false loan may be seen as a result of English dominance since neologisms are created resorting to English rather than native stock. This phenomenon would seem to be a novel form of “receiver language agentivity” (van Coetsem 2000).

The starting point of the survey was the exaction of all the items in the French section of the GLAD database labelled pseudo-Anglicisms that did not have a demonstrable model in English—a task that proved more difficult than foreseen, as will be discussed. These were then searched for in the database for Italian, Spanish, German, and Danish—i.e. two Romance and two Germanic languages as a credible sample of European languages. Some forty examples of “model-less” false Anglicisms (allogenisms) were found in the French section of the GLAD database, some corresponding less closely to the criteria established than others, leading to a discussion on classification. The results of the comparison highlighted divergence between languages: only one item, *flipper* (pinball machine), was found in all five languages surveyed, and *cutter* (Stanley knife) and possibly *roller* (skateboard) in three of the languages. The vast majority of the French pseudo-loans had no demonstrable equivalence in any of the other languages.

The small size of the sample precludes any conclusions from being drawn but does suggest tendencies: as could be expected, neologisms made up in one language with material from a dominant language tend to be peculiar to this language pointing to dispersal rather than convergence, contrary to most of the other categories represented in the database. The analysis of the attested cases of false Anglicisms in different languages also sheds light on problems of classification and identification of criteria. In particular, documenting the model, a key condition for classifying false loans, represents a real methodological challenge.

**John Humbley** is professor emeritus at Université Paris Cité, where he has worked since 2000, and was visiting professor at the University of Verona from 2015 to 2020. His research focuses on terminology, technical translation, lexicology and neology, cofounding and editing the journal *Neologica* until 2018. He is currently working on a collective publication on the history of terminology. His doctoral theses



(1974 and 1990) deal with various aspects of anglicisms and he was the contributor for French for Manfred Görlach's series of studies on European anglicisms. He is a member of the GLAD consortium.

*Keisuke Imamura (Tokyo University of Marine Science and Technology)*

### **A Sociolinguistic Analysis on Pseudo-Anglicisms in Japanese**

This paper analyses the pseudo-Anglicisms (hereafter PA(s)) in Japanese particularly exploring the factors attributing to the comparably higher volume in relation to other languages. PAs, defined as “a word or multi-word unit in the RL [recipient language] made up of English lexical elements but unknown or used with a conspicuously different meaning in English” (Pulcini et al. 2012: 7) are by-product of direct importation to and unique adaptation in the recipient language. Matras (2009, 2020) states that pseudo-loans, which includes PAs, are “statistically of marginal relevance” and it was confirmed in Italian and German (Furiassi 2010, and Knospe 2015 respectively). However, this does not seem to apply to PAs in Japanese. Analysing the sociolinguistic factors attributing to the high volume of PAs in Japanese will reveal the nature of PAs as a whole. In this presentation, the number and frequency of PAs are compared cross-linguistically, and the following will be considered as sociolinguistic factors attributing to the making of PAs in Japanese: (a) intra-linguistic factors: mora length of Anglicisms / average number of Japanese lexicons, (b) intensity of contact / productivity of Anglicisms, (c) presence of imperfect learning / absence of English norm, and (d) speakers' attitudes.

**Keywords:** pseudo-Anglicism; Anglicism; Japanese; borrowing; sociolinguistic factor

**Keisuke Imamura** is an associate professor of School of Marine Life Science in Tokyo University of Marine Science and Technology. His research interest is on the contact linguistics involving the Japanese language and he has published number of academic articles, book chapters, and books in this area of study. Publication includes *A Dictionary of Japanese Loanwords in Palauan* (iREi Micronesia), *Vestiges of the Japanese Language in the Asia Pacific Region* (Hituzi Publishing). E-mail: kimamu0@kaiyodai.ac.jp.

*Irena Kapo (University of Tirana)*

### **Kush do kalojë në dance off? Anglicisms in an Albanian TV Show**

This paper addresses the English impact on Albanian. The variety of semantic fields analysed due to contact-induced influences extends from economy and electronics to politics and gastronomy, etc. However, the output of language contact in the entertainment area has been hardly studied or analysed at all in Albanian. The paper delineates the findings of an empirical study on the use of Anglicisms in a TV dancing show. The study stretches over several editions of the show conducted in the last ten years. Having become very popular along the years this British patented show provides a good basis for investigation as it provides proof of the gradual increase of English influence on Albanian, as well as of the different types of Anglicisms the discourse of the participants contains. The numerous Anglicisms, as well as the modern dance terms (part of the routine of the show) add to the terminology used traditionally by dancing professionals in Albania. The codeswitching instances, the loan translations and the semantic loans add to the “flavour of modernity” with which the colloquial layer of the Albanian entertainment area is “spiced” nowadays. The preliminary data collected from the 2022 edition of the show include about 500 etymons, 60% of which are direct borrowings, 11% loan translations, 7% hybrid constructions, and 3% semantic loans. A quantitative and comparative analysis of the code-mixing cases (16% of the total English-induced words and phrases collected for the purpose of this paper) and the English loans of this particular semantic field pertaining to the show



editions under study shall be provided in the paper, as well as their functions of usage and their evolution in years.

**Keywords:** Anglicisms; Albanian language; language contact; codeswitching

**Irena Kapo (Pata)** is a lecturer at the University of Tirana, Faculty of Foreign Languages, Department of English Language, Tirana, Albania, since 1998. She holds an MA in Communication Studies (2004) and a PhD in Linguistics (2013), with a particular interest on English loans in Albanian language. In December 2022 she was given the academic title of Associate Professor. Upon the completion of the PhD studies Irena published her monograph entitled *The Impact of English on the Albanian Post-Communist Written Press* (2016). In 2020 she became a member of GLAD (Global Anglicism Database) Network, as well as the EUROPHRAS project, on “The Phraseology of English from a Contrastive Perspective,” where she is giving her contribution with the Anglicisms Database for Albanian Language, including data from the Albanian press language from 1900 to the present. With reference to this topic, she has published with *Frontiers in Communication* (Switzerland), *Nordic Journal of English Studies* (Sweden), *Akademia e Studimeve Albanologjike*, among others.

*Anabella-Gloria Niculescu-Gorpin (Romanian Academy)*

### **Anglicisms and Romanian Lexical Blending: A Corpus Analysis**

Lexical blending, the process by means of which a new word is born out of parts of at least two source words, has been seldom discussed in connection with Romanian and only in cases that fall under the heading *contamination*, i.e. situations when two near-synonyms are mixed together, mostly in slip of the tongue circumstances. Such resulting words are hardly transparent and Romanians no longer recognise the source words.

Under the current massive English influence, there seems to be an increased productivity of lexical blending in Romanian. To study this phenomenon, appeal was made to a 60,000,000 corpus of present-day Romanian consisting of online texts (newspapers, magazines, blogs, forums etc.).

The analysis is twofold: first blend Anglicisms were manually extracted; then, their productivity was checked against the corpus and other online sources. The preliminary results do suggest that blend Anglicisms are used in Romanian but most interestingly, they are used for particular purposes and in particular contexts, and represent clues for the audience. This line of research will be mainly emphasized in the current presentation.

**Keywords:** Anglicisms; Romanian; word formation processes; lexical blending; corpus analysis

Dr. **Anabella-Gloria Niculescu-Gorpin** is a Researcher III the Iorgu Iordan—Alexandru Rosetti Institute of Linguistics, Romanian Academy and a Lecturer at the University of Bucharest. She was awarded a PhD by the University of Manchester in 2007 and is a Fulbright alumna. She has coordinated several research projects, focusing on pragmatics, psycholinguistics and contact-induced language change. Since 2011 she has conducted research on the influence of English and the Anglo-Saxon culture on present-day Romanian. She has participated in over 100 international conferences and published extensively on the topic.

*Nika Zoričić (University of Zadar)*

## **The Impact of English on Croatian: Code-Switching and Borrowing in Written Media**

Favoured by constantly rising virtual interconnectedness and mobility, globalisation processes have, on the one hand, largely contributed to the spread and the rising prestige of English, in its prominent role of global *lingua franca*. On the other hand, they have prompted the discovery of new ways of communication, which, in turn, have substantially impacted language practices, leading to a significant variability and complexity of language usage.

Given the pervasive presence of English in global written and oral electronic media, and the consequent unprecedented scale and intensity of worldwide indirect (distant and mediated) language-contact phenomena, and taking, additionally, into account the exponential growth of the number of non-native speakers of English worldwide, it becomes clear why in recent literature the phenomenon of rising *global bilingualism* is receiving increased attention.

In light of the above, the aim of the present paper is, thus, to analyse in greater detail the extent of the influence of English on Croatian, with special focus on the language in electronic written media, where instances of code-switching, as well as examples of the rapid integration of recent English words into the morphological system and the word-formation processes of the recipient language are more and more frequently found.

**Keywords:** language contact; English as *lingua franca*; English loanwords; Croatian language; language in the media

**Nika Zoričić** works as a research and teaching assistant at the Department of Russian Language and Literature, University of Zadar, Croatia. She is in the final stage of her PhD at the Doctoral School of Humanities (field: Philology—Linguistics), University of Zadar. Her main research interests include contact linguistics, with special focus on language contact, borrowing processes and the outcomes of the influence of English, in its role as global *lingua franca*, on Slavic languages (primarily Russian and Croatian); neology and word-formation processes; current tendencies of the language in written electronic media and of the language of computer-mediated communication.

**Panel 2**

**Gender Studies,  
Masculinities Studies  
and Feminist  
Perspectives in  
Language and  
Literature**

*Magdalena Cieślak (University of Lodz), Katarzyna Świętochowska (Independent Scholar)*

## **Cinematic Representation of Gender (In)Equality: *Men Who Hate Women* vs. *The Girl with the Dragon Tattoo***

David Fincher's *The Girl with the Dragon Tattoo* (2011), an adaptation of Stieg Larsson's first novel of the *Millennium* trilogy, is a film appreciated for its portrayal of gender sensitive issues. As crime drama, it focuses on the cases of female victims of male abuse, and celebrates its empowered female protagonists—both the survivor Harriet Vanger and the victim-turned-avenger Lisbeth Salander. Fincher's film, however, becomes particularly interesting when discussed along the Swedish adaptation of Larsson's novel, Niels Arden Oplev's *Men Who Hate Women* (2009). In comparison, the elements of gender equality and female empowerment become a lot more prominent in the Swedish version, revealing frustrating compromises in the American one. Already the change in the title—from “women” (in Larsson's novel and the Swedish film version) to “the girl” (in the remake)—signals that the films differ in nuanced but significant ways.

Sweden has been known for its care for gender equality and welfare. Even if the execution of egalitarian and feminist ideas nowadays can leave much to be desired, Sweden is still one of the best places for women to live. The United States is a more problematic country, the conflicted nature of its cultural legacy frequently manifesting itself in remakes of European films. Although produced only two years after the Swedish adaptation, Fincher's film features significant changes in the presentation of the characters, which testifies to different attitudes to gender equality in the two cultures. In our paper, we will focus on the presentation of the female protagonists in the two films to highlight the ways in which Oplev empowers both Harriet and Lisbeth, and to show how Fincher stereotypes and disempowers them. Lisbeth's relationship with Michael Blomkvist and the presentation of the male protagonist will also be discussed to reveal further differences between the two films.

**Keywords:** *The Girl with the Dragon Tattoo*; *Men Who Hate Women*; Stieg Larsson; *Millennium* trilogy; gender equality

**Magdalena Cieślak** is Professor in the Department of English Studies in Drama, Theatre and Film at the Institute of English Studies at the University of Lodz, Poland. She specializes in Renaissance drama, especially Shakespeare, and the relationships between literature and contemporary popular media in the context of cultural studies. She works in the areas of cultural materialism, feminism, gender studies, queer theory, and posthumanism, and researches the intersections of literature and media in those theoretical contexts. She is the author of *Screening Gender in Shakespeare's Comedies* (Rowman & Littlefield, 2019).

**Katarzyna Świętochowska** is a graduate of Psychology (University of Lodz) and English Philology (Academy of Management). She is a psychologist, a Swedish language teacher and a beginning researcher in Swedish and global contemporary culture.

*Mira Czarnecka (Pedagogical University of Krakow)*

## **Feminine Characters in the Contemporary Translations into Polish of the British 19th-Century Literature**

In the paper I would like to talk about the translations of the British 19th-century literature, commissioned by Polish commercial publishers from me starting from 2015 until now. The interest in classics or generally speaking 19th-century literature is very obvious. Since the publishers rely on profit, the choice of books must be justified by the demand from customers. The translation process involves the transfer into the contemporary cultural context of ideologies which were current in the 19th century, but are now obsolete. One of the issues which I would like to consider is the perception of the

role of woman in the 19th-century society and what follows, the way in which feminine characters in the literary texts under consideration were built. As the translated novel ultimately reaches the contemporary reader, the translator is faced with an ideological dilemma of being faithful to the original and not betraying the achievements of the long struggle for women's rights.

Using examples from the literary texts which I translated, authored among others by Mary Elizabeth Braddon and Ellen Wood, I would like to illustrate the issue and consider its implications for translators and readers in the light of the feminist translation theory.

**Keywords:** translation; feminist; characters; 19th century; literature

**Mira Czarnecka**, PhD, senior lecturer at the Chair for Translator Education, Pedagogical University of Krakow, Poland—translates American and British contemporary fiction into Polish. Her research interests focus on literary translation, and specifically the translation of non-standard language, as well as postcolonial theory of translation. Her other interests include English for business and communication in business. Used to work as a business English trainer and in-house translator for international companies operating in the automotive and aviation industries.

*Agnieszka Gicala (Pedagogical University of Krakow)*

## **Gender Identities (and Pronouns) in the Age of Rapid Change: Redefining and Reconstructing in Translation**

The aim of the paper is to inquire into how the translation of a book that tackles the topic of the nonbinary gender identity is finding its way into the Polish language and reality, i.e. how it is seeking to situate itself in the linguistic worldview embedded in the Polish language. The material under analysis is Mason Deaver's bestselling and award-winning 2019 book *I Wish You All the Best* and its Polish translation by Artur Łuksza *Wszystkiego, co najlepsze* (2022). Apart from selected passages from the source and target texts, the present inquiry considers the Polish translator's foreword and other relevant materials, namely the book's description by its Polish publisher We Need YA, the interview with the translator there, and other relevant websites, such as [zaimki.pl](http://zaimki.pl), as well as the translation's reception as voiced by the readers. The methodological approach relies on the concept of (a) language as a repository of linguistic worldview(s), the cognitive-ethnolinguistic method of its description, and the concept of translation as re-definition and reconstruction of the original worldview in another language and culture.

**Keywords:** gender; nonbinary; pronouns; translation; linguistic worldview

**Agnieszka Gicala**—associate professor and translator trainer in the Chair for Translator Education, Institute of English Studies at the Pedagogical University of Krakow, and a freelance translator. Academic interests: linguistic worldview, cognitive linguistics (in particular: cognitive theories of metaphor and blending) and their application in translation, literary translation, the language of religion. The author of books: *Expressing the Inexpressible In Mystical Experience: Conceptual Metaphor and Blending in Translations of "The Cloud of Unknowing"* (2006) and *Przekładanie obrazu świata: Językowy obraz świata w przekładzie artystycznym* (2018) [translated as: *Translating a Worldview: Linguistic Worldview in Literary Translation*, series: *Cultures in Translation, Translating a Worldview: Linguistic Worldview in Literary Translation* (2021)].

*Zbigniew Głowala (Jagiellonian University)*

## **Masculinity and Femininity in Terry Pratchett's *Guards! Guards!***

Terry Pratchett is one of the most popular humourists whose works take place primarily in a fantasy and science fiction setting (other authors are Douglas Adams and Robert Rankin). Most of Pratchett's novels comprise a cycle called *Discworld*, which consists of 41 books. They are characterized by the author's great wit, shrewd observations, and philosophical commentaries. His protagonists possess unique traits that allow them to be analysed in terms of their gender, gender roles and gender archetypes found in literary texts. The aim of the paper is to examine instances of masculinity and femininity in Pratchett's *Guards! Guards!* and discuss certain stock characters who perform archetypal gender roles in the novel. For example, Samuel Vimes, the captain of the Night Watch, shares both positive and negative masculinity traits with protagonists in crime fiction and films (alcoholism, bitterness but also bravery and protectiveness). Towards the end of the novel, Lady Sybil Ramkin, Vimes's future wife, plays the role of the damsel in distress. However, she also exhibits numerous characteristics that allow her to act more masculinely in certain situations. Gender also plays an important role in a violent encounter between the non-human characters: two dragons. It is also worth mentioning that the creators of the TV series entitled *The Watch*, based on Pratchett's works, introduced some changes to the characters' gender (for instance, Lord Vetinari and Cut-Me-Own-Throat Dibbler, both male characters in the novel, are played by Anna Chancellor and Ruth Madeley respectively).

**Keywords:** masculinity; femininity; gender; fantasy; humour

**Zbigniew Głowala**, PhD, a lecturer at the Jagiellonian Language Centre of the Jagiellonian University in Krakow. Academic interests: the campus novel, transgressive fiction, and horror fiction.

*Rebecca Hains (Salem State University)*

## **The Erasure of Strong Female Characters from Disney's Transmedia Toys: Exploring Toy, Media, and Audience Tensions**

Strong female characters from Disney and Disney-subsidary films have frequently been excluded from, underrepresented in, or misrepresented in toys based on their films. Employing a feminist cultural studies perspective, this presentation considers a decade-long pattern of erasure and gender stereotyping, including the cases of Luisa Madrigal from *Encanto* (2021); Rey from *The Force Awakens* (2015) Honey Lemon and GoGo from *Big Hero 6* (2014); Gamora from *Guardians of the Galaxy* (2014); The Black Widow from *Avengers* (2015); and Merida from *Brave* (2012). Their examples' discourses can inform feminist scholars' understandings of the impact of both gender stereotypes and implicit bias in the film and toy industries.

This presentation interrogates strong female characters' exclusion in toy form in relation to media and toy industries' relationship; toys' roles as transmedia texts; and fan critiques, many amplified on social media using hashtag activism. The study's analysis reveals tensions in Disney's transmedia environments as various stakeholders—filmmakers, toy marketers, and audience members—negotiate a conflict: the disconnect between more equitable and inclusive female representation on screen, which many audience members value; and gender-stereotypical assumptions about female characters' value in the toy industry, which publicly available discourse suggests frustrates and alienates some audience members.

**Rebecca C. Hains**, Ph.D. is Professor of Media and Communication at Salem State University, USA. She researches children's media culture from a critical/cultural studies perspective, taking an intersectional approach to exploring media representation, identity, and meaning-making. She is author and editor of five books, including *The Marketing of Children's Toys: Critical Perspectives on Children's Consumer Culture* (co-edited with Nancy Jennings, Palgrave, 2021); *Cultural Studies of LEGO: More Than Just Bricks* (co-edited with Sharon Mazzarella, Palgrave, 2019); *The Princess Problem: Guiding Our Girls Through the Princess-Obsessed Years* (Sourcebooks, 2014), and *Growing Up With Girl Power: Girlhood on Screen and in Everyday Life* (Peter Lang, 2012).

*Pekka Kilpeläinen (University of Eastern Finland)*

## **James Baldwin's Postcategorical Utopia: Resistance at the Intersections of Race, Sexuality, and Gender**

James Baldwin's take on humanism destabilizes the racist and heteronormative "truths" of white patriarchal power in the United States. It is based on his persistent questioning and undermining of identity categories and labels and their destructive uses as instruments of social and political power. In this paper, I will discuss what I regard as the central thematic impulse that cuts through the entirety of Baldwin's oeuvre, that is, the impulse of postcategorical utopia, and how it relates to the traumatic cultural memory of slavery that continues to haunt the United States as a political unconscious, to use Fredric Jameson's term. This becomes an act of resistance, an endeavour to counter the oppressive realities of white American patriarchal power by envisioning postcategorical, utopian alternative futures, where race, sexuality, and gender would no longer function to maintain oppressive relations of social power. In Baldwin's writing, the impulse of postcategorical utopia becomes visible through interracial relationships and nonnormative sexualities, in particular, probing into the questions of race and how they intersect with gender and sexuality. It is precisely his later work that deserves to be highlighted for its growing emphasis on the intersectionality of these identity categories in search of a postcategorical humanism.

**Keywords:** African American literature; James Baldwin; utopia; race; sexuality

**Pekka Kilpeläinen**, PhD, works as a university lecturer in English Language and Culture at the University of Eastern Finland, Joensuu. His research interests include African American literature, utopian studies, transculturation and postcolonialism, queer studies, and gender studies. In his doctoral dissertation, he examined the politics of race and sexuality in James Baldwin's novels. His current research focuses on the traumatic cultural memory of slavery and its aftermaths in contemporary African American fiction.

*Anna Klimek (Jagiellonian University)*

## **Issues of Gender in Lesbian Memoirs and Essays**

The question of gender might seem to be a non-issue for lesbians, who are sometimes perceived to be a homogeneous group. However, there is a body of psychological and sociological research concerned with the richness of gender(ed) identities within lesbian communities, which proves those assumptions wrong (H. Levitt, L. C. R. Hord, A. Sisko, A. P. Aragón). Informed by these findings, I would like to explore contemporary textual representations of lesbian gender identities. For the purpose of this paper, I have divided these representations into three categories. The first one shows a struggle of negotiating one's lesbian and female identities—cisgender and transgender authors alike contemplating whether



lesbianness is a form of womanhood or a departure from it. The second category is concerned with lesbianness without womanhood and the question of lesbians not identifying as women in the first place. The last category encompasses different ways of being a lesbian via assuming identities of “butch” or “femme,” which are often referred to as lesbian genders. I will exemplify these representations with relevant fragments of memoirs and essays, such as Natalie Wynn’s video essay *Shame*, Grace Perry’s memoir/essay collection *The 2000s Made Me Gay*, or the anthology *Persistence: All Ways Butch and Femme*.

**Keywords:** gender; lesbianness; memoir; essay

**Anna Klimek** is a first-year PhD Student of the Literary Studies programme at JU Doctoral School in the Humanities. Her proposed thesis will be concerned with womanhood and femininity in 21st-century lesbian life-writing. She has previously graduated from the European Joint Master’s Programme in English and American Studies at the Jagiellonian University in Krakow and the Ca’ Foscari University in Venice. She is mainly interested in lesbian literature and life-writing, but her interests also include queer and feminist poetry, and the broader issue of representation in literature and media.

*Petra Kohlová (University of Pardubice)*

### **Masculinity in Recent Asian American Queer Fiction**

When Asian immigrants started arriving in the United States in substantial numbers, they were often reduced to stereotypical images where men were portrayed both as effeminate and hypermasculine. The latter often crystallized in the “yellow peril” stereotype; the former was linked with the traditionally feminine working area (e.g., laundry, cooking, housekeeping, and most recently, nail technicians). While establishing Asian American masculinity and its variants, sexuality has been closely bound to such identity formations. Not linked to the hegemonic masculine whiteness of patriarchal standards, *Asianness* and queerness often *other* Asian American men from the traditional patriarchal system linked to heteronormative masculinity of the majority.

The paper discusses two contemporary pieces of fiction, Ocean Vuong’s *On Earth We Are Briefly Gorgeous*, and Anthony Veasna So’s collection of short stories *Afterparties*, focusing on the double oppression (as proposed by Kumashiro 1999) of queer characters stemming from the intersections of racial and sexual identities shaping Asian American masculinities and experiences.

**Keywords:** masculinity; heterosexuality; queer; otherness

**Petra Kohlová** is a PhD student at the Department of English and American Studies, Masaryk University, Brno, Czech Republic, and she teaches undergraduate students at the Department of English and American Studies, University of Pardubice, Czech Republic. Her dissertation project deals with the presence of silence in Asian American literature. Her other research interests include feminist literary theory and queer representation in contemporary fiction.

*Ewa Kowal (Jagiellonian University)*

### **Cabin Porn vs. Cottagecore: Gender in Two Online Aesthetics**

There is a growing movement against the most influential technology conglomerates such as Meta and Google and the social media platforms they own such as Facebook, Instagram, and YouTube, stemming from legitimate concerns about the excesses of surveillance capitalism and complete invasion of privacy including in our digitally connected homes. Meanwhile, there are now three generations of



active digital natives, many of whom feel entirely at home in their internet-based realities and who do not wish to be rescued from their laptops, tablets, and especially phones. In my paper, I will examine two examples of such digital at-homeness that in fact focus on homes, houses, domestic spaces, and dwelling in nature, namely cabin porn and cottagecore. These two online aesthetics and even Internet-driven movements can be seen as related to the more mainstream cultural phenomena of property and lifestyle porn. Compared to them, however, cabin porn and especially cottagecore are gendered in their own ways. This gendering is what I will explore in my paper from the perspective of feminist cultural studies, gender and masculinities studies, as well as housing and happiness studies.

**Keywords:** cottagecore; cabin porn; property porn; lifestyle porn; online aesthetic; online community; gender

**Ewa Kowal** is an Assistant Professor in the Department of Comparative Studies in Literature and Culture in the Institute of English Studies at the Jagiellonian University in Krakow, Poland. She is the author of *The "Image-Event" in the Early Post-9/11 Novel: Literary Representations of Terror after September 11, 2001* (Jagiellonian University Press, 2012) and *The Post-Crash Decade of American Cinema: Wall Street, the "Mancession" and the Political Construction of Crisis* (Jagiellonian University Press, 2019). Her latest (co-edited) publication is *The Many Meanings of Home: Cultural Representations of Housing across Media* (Brill Fink, 2022). Her research interests are feminist history, theory and criticism, gender studies, masculinities studies, housing studies, happiness studies, critical animal studies, film, comics, and the visual arts.

*Elli Kyrmanidou (Ludwig Maximilian University Munich)*

### **Intersex Selfhood and Agency in the Bildungsroman *Alex as Well***

In the realm of postcolonial and minority studies, oppressed subjectivities seek their sensed selfhood within literature. The Bildungsroman genre, whose generic framework follows the hero's progression from naiveté towards a conscious realization of the world, seems to be an expedient genre for the construction of an intersex identity. Since its first appearance in the 18th century, the Bildungsroman has undergone various transformations expanding its generic characteristics while at the same time including identities that challenge heteronormativity. Intersex individuals, although having been stripped of their subjectivity because of corrective surgical operations performed on their infant bodies, strive to be actively involved in their personal development during their adolescent years. In this paper, I explore the ways in which the Bildungsroman *Alex as Well* by Alyssa Brugman provides space for the voice of Alex, an intersex teenager who is in search for an autonomous self. Agency, authenticity, and selfhood are challenging concepts in the narrative as the intersex protagonist questions the deep-established notions of normative development.

**Keywords:** intersex; Bildungsroman; agency; subjectivity

**Elli Kyrmanidou** is pursuing her PhD at the Department of American Literature at the Ludwig Maximilian University of Munich. Her research interests include the genre of the Bildungsroman and Gender studies, especially the intersection between intersex and the novel of development in postmillennial Anglophone literature. She holds a master's degree in European Literature and Culture from the Aristotle University of Thessaloniki. She has been a teacher of English as a Foreign Language for more than fifteen years.

*Katarzyna Lach Mirghani (University of Białystok)*

## **The Ongoing Academic Debate on Gender-Inclusive Language: An Analysis of Key Topics in Articles Published in Selected Anglophone and Polish Academic Journals during the Last 15 Years**

The terms “gender-inclusive” and “non-sexist” language refer to such use of language that does not exclude any gender. It is obtained by different means in English and in Polish. In English, in general, it focuses on avoiding gender distinction whenever possible (Warren 1986, Rubin et.al 1994). In Polish, on the contrary, it is mainly associated with the use of feminatives (i.e. nouns indicating a female form) (Szpyra-Kozłowska 2021). What is more, although in both languages non-sexist language strategies have been an important research topic for the past few years (Warren 1986, Hołojda-Mikulska 2016), the level of implementation of such language is not the same. Likewise, the focus of the academic debate on the topic differs in both languages. This study aims to identify the issues in gender-inclusiveness that Anglophone and Polish linguists have focused on during the last 15 years. The research material consists of the titles, abstracts and keywords of articles on non-sexist language published in two selected Polish and two Anglophone journals from 2007. The analysis reveals considerable differences in the spectrum of issues discussed in the two language journals, and attempts to outline the major tendencies and directions of Anglophone and Polish language research into gender-inclusiveness.

**Keywords:** gender-inclusive language; non-sexist language; academic discourse; English; Polish

**Katarzyna Lach Mirghani** is a PhD student of Linguistics at the University of Białystok, Poland. Her research interests include cognitive linguistics and pragmatics. She is currently researching the use of gender-inclusive language in English, Spanish, and Polish.

*Yauheniya Nazarava (Wrocław School of Banking)*

## **“Utopian” Features and Language that Generates Hope and Tangible Solutions for Contemporary Feminism in *The Book of Joan* by Lidia Yuknavitch**

This presentation will provide participants with an overview of how dystopian worlds portrayed by modern feminist writers are ever more dreary, gloomy, and merciless than the one depicted by *The Handmaid's Tale* and will proceed to highlight how utopian features in feminist dystopias potentially render hope and solutions for modern issues in gender studies.

Sarah Dilman, in *Never-Ending Nightmare: Why Feminist Dystopias Must Stop Torturing Women* sums this shift up: “While the world we live in is still no place for women, feminism needs such dreams of better things. Enumerating our wounds, by itself, will not carry us to a place beyond harm” (The Guardian, 2018). She proceeds to outline *The Book of Joan* by Lidia Yuknavitch, which describes a dystopian future where women gain power with a mysterious element required to exert this power. This element provides *hope* and, potentially, *solutions* for feminist gender studies.

A new subgenre, outlined by Mohr, (Mohr, 2015, p. 4), *Transgressive utopian dystopias* undermines, and transgresses the established binary logic of dystopia. With the aim of tracing *hope* and utopian features in *The Handmaid's Tale*, Mohr resorts to the following methods: (1) Narrative structure, sci-fi, eco-feminism in this dystopia. (2) The concepts of otherness and duality transgressed. (3) Hopeful language as informed by Julia Kristeva's semiotics, Cixous's feminine libidinal economy, Luce Irigaray's *le parler femme*. The methods outlined above are going to be the fundamental tools for the analysis in this presentation.

**Keywords:** transgression; utopian feature in dystopias; language of hope

**Yauheniya Nazarava** is currently finishing her MA in English Philology and is serving as an instructor at Wrocław School of Banking for English Philology Department. Her linguistic aspirations include pursuing a PhD degree in Applied Linguistics. Throughout the last two years of her MA studies and teaching, she has devoted her research and conference participation to the study of how females are represented in dystopian literature, as well as the holistic approach to ELT. Her experience includes teaching and interpreting (English, Italian) languages and learning Sanskrit and German.

*Marcelina Noworyta (Jagiellonian University)*

### **Rewriting the Past: The Use of Critical Fabulation in Autobiographical Stories about Black Enslaved Women and Its Reflections in Roxanne Gay's *Bad Feminist***

The main aim of my paper is to conduct a diachronic analysis of writing strategies that address racial discrimination and sexual abuse against black women from the period of the Atlantic Slave Trade (approximately 1526 to 1867) to present day. I intend to examine the stylistic approach used by contemporary black women writers recounting their racial and sexual discrimination on the example of Roxanne Gay's *Bad Feminist* (published in 2014), in accordance with Saidiya Hartman's proposal. I analyse the strategy of critical fabulation, introduced by Hartman in her article "Venus in Two Acts," as a new scheme for constructing narratives in texts about black women in such a way as to make the characters, their stories and events of the past inseparable and crucial for future development of the society, showing its use in the contemporary feminist essay. I also contrast today's examples of narratives with those referenced by Angela Y. Davis in *Women, Race and Class*. I use the tools of "turn to self" to present a shift from a way of perceiving the subject ("I") as a static and defined individual, to a dynamic, constantly reflecting "self." These principles create a particular kind of character that is mutable, and perfunctory, but firmly convinced that they speak for themselves.

**Keywords:** critical fabulation; race; discrimination; feminism; fourth wave

**Marcelina Noworyta**—first-year doctoral student at the Institute of English Studies in the Department of the History of American Literature and Culture in the Doctoral School of Humanities at Jagiellonian University. Her doctoral dissertation deals with the essayist works of fourth-wave feminism in the United States, in which she conducts a linguistic and genre analysis of the most recent trajectories in American fourth-wave feminist essayism, characterises its literary strategies that have developed so far (since 2013) and interprets, against this background, the issues raised by the authors of this movement in the United States.

*Olga O'Toole (Jagiellonian University)*

### **"The thing that happened was...": The Backgrounding and Suppression of Sexual Crime through Euphemisms in American and Polish Computer-Mediated News Discourses**

Euphemism, also known as the "white-washing of facts" (Trampe 2017), is a strategy often used in news media discourses under the guise of synonymous expressions for social taboos or tragedies. Rather than a polite form of talk, which is the function in certain contexts, including making difficult subjects more palatable to their speakers (Allan & Burridge 2006; Rosewarne 2013). However, in other discursive settings, euphemism draws away from the severity of problems, including in the discourses

on the subject of sexual assault. As a discourse strategy, euphemism may work against the consciousness-raising efforts surrounding certain social problems by altering the visibility and meaning of the social phenomenon that it signifies. I argue that because euphemism works metaphorically, framing the problem of rape so that it takes on meanings from non-crime-related settings, it disregards any ethical underpinnings of the way the subject is discussed. The gravity of such a strategy in the light of discourses about the crime that is rape implicates victims as partaking in an act that is far less serious than a crime against the person's body, thus contributing to the secondary victimization of those who have been raped (Beres 2007). Although this does not count as discursive erasure of rape, as the majority of cases in which an alleged rape occurs it is presented in news media sources as such, the objective role of the media is vilified and the meaning of rape skewed and backgrounded in juxtaposition with other types of crime (Van Leeuwen 2008). The following paper presents a critical discourse analysis of the presence and prevalence of euphemistic construals of rape in the context of American and Polish news media discourse in sources.

**Olga O'Toole** is a graduate of the Institute of English Philology at the Jagiellonian University in Krakow, where she completed her MA and, subsequently, her PhD in linguistics. She is also an MA student at the Institute of Sociology, with a specialization in social communications, where she is completing her thesis on the subject of a theory of sexual consent in a cultural context. Her research interests include the sociolinguistics and sociology of sexualities, with an emphasis on studies regarding sexual consent, and the problem of sexual crime and its construals in online discursive settings. She is interested in discourse analysis, critical discourse analysis, as well as the sociolinguistic analysis of identity construction through interaction.

*Benjamin Robbins (University of Innsbruck)*

### **Queering the Port Cities of Panama and Tangier in Jane Bowles's *Two Serious Ladies* and Alfred Chester's "The Foot"**

This paper will trace a transnational, cross-gender literary exchange between two American queer exile writers who relocated to Tangier (Morocco) in the mid-20th century: Jane Bowles and Alfred Chester. Existing work has shown how the production of narratives of sexual excess in the Maghreb by Western writers is, of course, heavily implicated in discourses of orientalism. However, in Bowles's only novel *Two Serious Ladies* (1943), it is not the Maghreb in which she sets her depiction of a hierarchical and exoticizing relationship between a Western traveller and a local woman, but rather the Central American port city of Panama. I will show that this work had a strong influence on Chester's novella "The Foot" (1966), which explores an equivalent power dynamic in Tangier. Both writers make use of the port city as the site of transnational confluence, exchange, and territorial liminality, collectively exploring how the fragmentation of character and form can be used to explore the reformulation of queer identity through exile. The paper would complement the themes of the "Humanity/Humanities" conference through its focus on the ways in which cross-cultural encounters shape literary form and minority identities have been redefined in a period of heightened transnational mobility.

**Keywords:** exile literature; queer theory; transnational theory; space and identity

**Ben Robbins** is a senior postdoctoral researcher in American literary studies within the Department for American Studies at the University of Innsbruck and project leader of "Queer Exile Literature 1900–69," which is supported by the Austrian Science Fund. His work in the research areas of modernism, popular culture, and queer and gender studies has appeared in the *Journal of Screenwriting*, *Faulkner*

*Journal*, and *Genre*, and in the edited collections *Faulkner and the Black Literatures of the Americas* and *Hipster Culture*. He has been a visiting fellow at the University of Virginia, the EHESS in Paris, and the Huntington in California.

*Katarzyna Szmigiero (Jan Kochanowski University)*

## **“Women in the Shadows”: Feminist Retellings of Greek Mythology**

The turn of the millennium has brought a revival of interest in the ancient Greek texts. Obviously, the legacy of antiquity is a permanent feature of Western literature and visual arts; yet, its contemporary manifestation has taken a novel form, that of a retelling. It is a new trend in which a well know text belonging to the canon is given an unorthodox interpretation, which exposes the ethnic, class, and gender prejudice present in the original. Mythological retellings are often written in an accessible manner containing features of genre fiction, which makes the revised version palatable to average readers. A characteristic feature of mythic fantasy is the shift of focus from heroic exploits to private life as well as putting previously marginal characters into limelight.

I look at the recent retellings of the classics in English, starting with Margaret Atwood’s *Penelopiad* (2005). It analyses the works of, among others, Madeline Miller, Pat Barker, and Natalie Haynes.

My analysis tries to answer several questions: Why do modern artists challenge traditional accounts? Why is mythology still relevant yet needs to be modified to serve its purpose? What aspects of the classical heritage are perceived as offensive and is this view justified? Is popular literature really escapist?

**Katarzyna Szmigiero** is a graduate of the University of Lodz, where she completed her PhD (2002) and habilitation degree (2014). She is employed as an Associate Professor at the University of Jan Kochanowski but also works as a freelancer. She has published one monograph, edited and co-edited several volumes and published numerous articles in Polish, American, and Spanish journals. Her research interests include medical humanities, especially cultural representations of madness, gender studies, history of fashion and make-up, and genre fiction.

*Corin Wardzich (Jagiellonian University)*

## **Soft Save for the Quill: Deconstructing the Stereotypical Cowboy**

The cultural figure of a cowboy is a highly polarizing one, being the subject of countless (mis)representations in popular culture and ultimately becoming solidified into a stereotype that does not necessarily reflect reality. In spite of that, in the last few years there has been a growing trend of representing cowboys—stereotypically white, cisgender, heterosexual and hypermasculine—through a queer lens, often as an act of reclamation and transformation of the archetype by LGBTQ+ authors and artists. This paper examines the changes in cultural perceptions of cowboys in American pop culture and the contemporary reclamation of the figure from the perspective of non-hetero- and non-cisnormative identities. Additionally, the research includes selected examples of non-heteronormative figures featured in historical records in the archetypical Old West period, and the representation of queer individuals in the modern rodeo scene in the United States, as well as popular attitudes towards the figure of the cowboy among the LGBTQ+ community in the recent years.

**Keywords:** cowboys; hypermasculinity; deconstruction; LGBTQ+; pop culture

**Corin Wardzich** is an independent researcher and a Jagiellonian University alumni, with a master's degree in British and American literary studies. He received a bachelor's degree from the University of Silesia in 2017, with his thesis entitled "Theirstories: Representations of Non-Binary Gender Identities in Popular TV Series." He is also one of the co-authors of "The Many Meanings of Home" (eds. Ewa Kowal and Izabela Curyłło-Klag, 2022). His academic interests include areas such as LGBTQ+/queer studies, horror in various types of media, and representations of marginalised social groups in film and TV.

*Anna Wilkosz (Jagiellonian University)*

## **A Comparative English–Polish Analysis of Political Correctness in the Context of Gender and Sexuality**

The purpose of this presentation is to compare and contrast different approaches to political correctness in English and Polish in relation to gender and sexuality. The phenomenon of political correctness, although not new in public discourse, causes much controversy concerning its definition and perspectives from which it should be analysed. A number of researchers have treated this concept as a strawman employed by opponents of antidiscrimination campaigners to undermine their efforts of reforming the language (see e.g. Mills, 2008). My approach, however, is predominantly linguistic and it sees political correctness as a scalar phenomenon rather than a binary label attached to certain words and phrases. During the presentation I will share the results of a survey conducted amongst students at the Institute of English Studies at the Jagiellonian University. The participants were given lists of various words and phrases connected with gender and sexuality (including slurs and hyper-correct terms), both in English and in Polish, and were asked to make acceptability judgements related to the use of such words and phrases in different contexts. The results show that the participants were more willing to accept hypercorrect words and phrases in English than in Polish and, further, that they were less willing to accept slurs. This leads to the conclusion that the language itself has an influence on the perception of political correctness. The findings may be treated as a basis for further studies into political correctness, its various conceptualisations, and the impact of such variables as age, gender, and sexuality on people's linguistic choices.

**Keywords:** political correctness; LGBTQ+; survey; gender studies

**Anna Wilkosz** is an English Philology MA student within Inter-faculty Individual Studies in the Humanities at the Jagiellonian University. She received a bachelor's degree in the same major. She complements her studies with the subjects concerned with cognitive science and is planning to apply for this major as well. Her main field is linguistics, especially critical discourse analysis, gender and feminist linguistics, and cognitive linguistics. She is interested in media discourse, gender and sexuality discourse, manifestations of power through language, socially motivated language change, and various aspects of conceptualising the world through language.

# **Panel 3**

## **War in Ukraine: Stance, Identity, Leadership**



*Jelena Kirejeva (Vilnius University)*

## **Emotions and Warfare: the Case of Ukraine**

The present research falls within the realms of cognitive linguistics and computer-mediated communication. The perspective taken in the research is emotion-centred as emotions definitely play a central role in warfare, since it is hard to imagine other events that would produce emotional reactions so acute. The investigation focuses on the conceptualization of emotional responses evoked by Russia's large-scale military actions in Ukraine and aims at establishing the ways both self-directed and other-directed emotions (e.g., those targeted at the President of Russia) are ontologized/verbalized in the computer-mediated data sample (approx. 7000 posts, comments withdrawn from a number of British social media) through the identification of certain conceptual structures and linguistic means (e.g., through the reconstruction of conceptual metaphors, metonymies; through the identification of particular lexical-grammatical choices, etc.). The importance of computer-mediated-communication for the studies of emotions lies in the fact that socially meaningful activities online leave a textual trace making the interactions more accessible to scrutiny and reflection.

The method of content analysis alongside with the method of cognitive analysis and computer-mediated discourse analysis were applied in the research. The collected samples were analysed in the theoretical framework of Conceptual Metaphor theory and Extended Conceptual Metaphor theory, as well as the Metaphor scenario theory (Gibbs 2011; Kövecses 2010, 2015, 2020; Lakoff and Johnson 1980; Mussolf 2006).

The research data revealed the fact that emotions are ontologized both explicitly (i.e. through the use of certain emotion labels, as in "That makes me *livid*"), as well as implicitly. The sampling has yielded a number of conceptual metaphors and conceptual metonymies. Thus, for example, ANGER and SADDNESS, being the target domain, are conceptualized through the mapping with the BODY as a source domain: BODY IS A CONTAINER FOR EMOTIONS, as in "I'm *full of fury*," "They are carrying so much *sadness in their hearts*," or ANGER IS HOT FLUID IN A CONTAINER, as in "My blood is *boiling*," which, in its turn, can be viewed as a specific representative case of the general conceptual metonymy EFFECT OF EMOTION FOR THE EMOTION. Thus, BODY HEAT FOR ANGER or UNPLEASANT VISCERAL SENSATION FOR AN UNPLEASANT EMOTION, as in "*my stomach is convulsing*... oh dear God, wrap your arms around it, around Ukraine" or "*My heart aches* for everyone suffering from this war especially kids and animals" should be viewed as specific types of conceptual metonymies corresponding to physiological, behavioural, and expressive responses associated with particular emotions.

**Keywords:** emotional response; conceptualization; conceptual metaphor; conceptual metonymy

**Jelena Kirejeva** is Assistant, dr. at Vilnius university, the Faculty of Philology, Media Linguistics Center. The spheres of her interest embrace pragmalinguistics, cognitive linguistics, discourse analysis, ethnolinguistics, conflictology, and contemporary drama.

*Gaiane Muradian, Seda Gasparyan (Yerevan State University)*

## **Language in Pro-War Rhetoric: Linguistic Manipulation**

Today, it is claimed that postmodern society, thought and ideology do not support humanism, and this claim finds its reflection in closely related notions of power, interest and language – three concepts referring to war discourse at large. Hence, the present paper examines and highlights war discourse and manipulation of language by state actors to mask the reality of violence and justify the policy of war as a security and defence operation. An attempt is made to study certain manipulative strategies and devices to identify manipulation markers in 2023 New Year addresses of four war leaders through



the application of general principles of Critical Discourse Analysis that allows to examine the constitutive role war discourse and its elements play in communication and society, and Linguostylistic Analysis that allows to study the impact and functions of manipulative linguistic devices in realizing their meta-semiotic potentials in war discourse. The war leaders' 2023 New Year addresses represent an important case study in this regard. The results assess manipulative persuasion and manipulation markers as influential instruments of pro-war rhetoric and propaganda, territorial and ethnocentric appeals without which war discourse would not be able to evoke an in-group sense of identity against the out-group actors and mute dissenting opinions. Therefore, a knowledge of manipulative influence devices is essential and will contribute to countering pro-war rhetoric.

**Seda K. Gasparyan**, Doctor of Sciences (Philology), Professor, Corresponding Member of The National Academy of Sciences of the Republic of Armenia, Honoured Researcher of the Republic of Armenia, Head of Yerevan State University English Philology Department, Scientific Supervisor of Research Laboratory of Anti-Armenian Propaganda Discourse Studies at YSU Research Institute of Armenological Studies (1, Alex Manoogian st., Yerevan, 0025, Armenia, RA); e-mail: sedagasparyan@ysu.am; ORCID ID 0000-0003-1170-4989. Academic interests: English Philology, Stylistics, Theory of Translation, Text Interpretation, Armenological Studies.

**Gaiane Muradian**, Dr. of Sciences, Professor at Yerevan State University, English Philology Chair, is the author of fifty-six articles and books of varied academic interests and twenty-six presentations. In 2018, as a visiting professor, conducted lectures at Ca'Foscari University of Venice. G. Muradian is board member of the Academic Council of the Department of European Languages and Communication at Yerevan State University; secretary of Supreme Certifying Committee's 009 Specialized Academic Council, board member of Armenian Association for the Study of English; member of the Editorial Board of the journal *Armenian Folia Anglistika*.

*Iryna Nedainova (University of West Bohemia)*

### **President Zelensky Resorts to the World Community: Allusion as a Rhetorical Strategy in Against-War Discourse**

A few days into the Russian aggression, President of Ukraine Volodymyr Zelensky took the labouring oar to inform the world about the real face of the war. In the first two weeks Zelensky has addressed ten parliaments. Today, in a year of war, his appeals to the world community via its powerful institutions have been plethoric. The President's resorts are always skilfully tailored and notable for invoking the precedents well known to the audience as epic national events. At this, he refers to the allusions that are particularly important as they can instrument their two main functions: emotional-evaluative and associative, to fulfil their pragmatic potential. This research intends to focus on President Zelensky's rhetoric to the world community in against-war discourse, particularly, analysing allusions he uses in his speeches as strategical means intended to provide a successful act of communication. By doing this, a desired mental image for the listening public is being created. As such, this study proves that allusion reveals its pragmatic power in serving to a single urgent purpose the President aims at—to win the international support for Ukraine in the war. The study focuses on the identification of the type of allusions, their function and pragmatic effect. Cultural marking of allusion is also considered.

**Keywords:** President Zelensky; against-war discourse; allusion; strategy; pragmatic potential

Dr **Iryna Nedainova**, PhD: I come from Ukraine. I have been teaching English since my graduation from Kyiv National Linguistic University. For 25 years I have taught the theory and practice of the English language as well as translation studies at the Ukrainian universities, namely, at Luhansk Taras Shevchenko National University and National Technical University “Kharkiv Polytechnic Institute”. Currently I am having an appointment as an Associate Professor at the Department of English Language and Literature, University of West Bohemia in Pilsen, the Czech Republic. My research interests are discourse analysis, stylistics, translation, and media literacy. I have had 55 related publications in the Ukrainian and international journals. Email: nedafox@gmail.com; ORCID 0000-0003-3785-0597.

*Shushanik Paronyan, Gevorg Barseghyan (Yerevan State University)*

## **Euphemistic Replacement as Communicative Strategy in News Media**

In the modern era of mass media, the speed of spreading news has greatly increased, enabling people worldwide to get informed about current events. Despite the positive result of keeping the media audience updated, in some complicated political situations, the ease at which news stories are formulated and made public may somehow aggravate the tension and harm the processes of political regulation or negotiation. In view of this, the use of unbiased and inoffensive language of reporting in news media is of paramount importance. The aim of the present research is to study the communicative strategy of mitigating meaning via euphemistic replacement in news reports. The research is carried out on the material of two articles distributed online by the media company Politico. The topics of the articles cover two most dramatic conflicts—the war in Ukraine and the blockade of Artsakh region. The analysis of the practical material is carried out from pragma-stylistic perspective, viewing euphemism as a figure of speech which serves a social regulatory function. The research shows that by presenting the events through descriptive expressions, the negative effect of the content is minimised. The communicative-pragmatic study of the language data enables the authors to conclude that euphemistic substitution is an effective communicative strategy aimed at maintaining a neutral stance on the conflict news stories.

**Keywords:** euphemistic substitution; communicative strategy; pragmatics; mass media discourse

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**Gevorg Barseghyan**, PhD in Philology, Associate Professor, is Dean of the Faculty of European Languages and Communication at Yerevan State University, Republic of Armenia. His main areas of interest are translation studies, discourse analysis, sports discourse, methods of teaching English. He gives lectures to BA and MA students on Area Studies, Methods of Teaching English as a Foreign Language, Linguostylistic Peculiarities of Sports Journalism. He is author of many publications—20 articles, one textbook and two monographs among them. Gevorg Barseghyan also supervises BA and MA research papers. He gave lectures via Erasmus + mobility program in Ca’Foscary University in Italy and University Montpellier 3, Paul Valéry in France.

*Magdalena Szczymbak (Jagiellonian University), Anna Tereszkiewicz (Jagiellonian University),  
Valentyna Ushchyna (Lesya Ukrainka Volyn National University)*

## **We—and the World—Cannot Allow That Freedom Just to Be Snuffed Out: Identity and Agency in Ukraine-Related Communication on Political Profiles on Twitter**

Russia's invasion of Ukraine has triggered an unprecedented response in the world of global politics, with numerous political leaders openly articulating their anti-war stances. Social media, owing to their popularity and widespread reach, have become one of the most important channels through which politicians communicate their war-related views and discuss possible solutions to the ongoing conflict. The following study focuses on Twitter and examines the use of this microblogging platform by selected European politicians voicing their opinions on the war in Ukraine. Informed by previous research on leadership (Hafner and Sun 2021; Jaworska 2021), stance (Marín Arrese 2011) and political communication (Bennett 2019; Bhatia and Ross 2019; Aiezza 2019; Wignell et al. 2021), the analysis investigates how three European leaders project themselves as leaders, express agency and convey attitude, both verbally and visually, on their profiles on Twitter. The data have been collected from the profiles of Mateusz Morawiecki, Boris Johnson, and Olaf Scholz, that is three politicians who played a prominent role in the construction of Europe's response to the war. The examination of the visual means centres on the content and composition of images, whereas the examination of the verbal means highlights the relation between first person pronouns and process types, and explains their role in the projection of leadership identity. The study discusses both similarities and differences in the strategies employed by each of the leaders. It reveals how, in times of crisis, public figures make use of Twitter to demonstrate agency and to mobilise the audience, thus adding new insights into our understanding of anti-war political rhetoric in social media.

**Keywords:** agency; leadership; political communication; stance; Twitter

**Magdalena Szczymbak** is Associate Professor at the Institute of English Studies, Jagiellonian University and at the Department of English and American Studies, University of Pardubice. Her research interests include discourse analysis, pragmatics, and corpus linguistics applied to the study of stance-related phenomena, with a special focus on epistemic and evidential marking in courtroom interaction and judicial writing. She is currently working on expert discourse and science communication in Anglo-American jury trials and in online medical communication.

**Anna Tereszkiewicz** is Associate Professor at the Institute of English Studies, Jagiellonian University, Poland. Her research interests comprise discourse analysis, pragmatics, and sociolinguistics. She is primarily interested in the analysis of different discursive phenomena in broadly defined computer-mediated communication. Her most recent studies focus on news discourse and corporate discourse in social media. She is also interested in expert discourse and science communication, with a particular consideration of medical communication in online contexts.

**Valentyna Ushchyna** is Professor and Chair of the English Philology at the Lesya Ukrainka Volyn National University of Lutsk, Ukraine. Her area of specialization is linguistics and English as a Foreign Language, and her academic interests concern relations between language, risk, discourse, power, and society. She is the author of various articles, monograph chapters, and a volume on stancetaking in English risk discourse. She was a Fulbright grantee at the University of Mississippi in Oxford (1999–2000) and at the University of Pittsburgh, Pennsylvania (2019–2020). Currently, Professor Ushchyna cooperates with the Institute of English Studies, Jagiellonian University in Krakow, Poland.

*Anna Wilkosz (Jagiellonian University)*

## **Refugees or Illegal Migrants? A Comparative Study of Polish National Media Discourse Concerning Ukrainian War Refugees and the Crisis on the Polish–Belarussian Border**

Over the past two years, Polish national media have been confronted with two major events related to refugees: the crisis on the Polish–Belarussian border and Russia’s invasion of Ukraine. The purpose of this presentation is to compare and contrast the discursive representations of refugees in these two contexts in Polish media discourse. In the study, I chose 40 articles from the official TVP Info website using the keywords “refugee,” “migrate,” “immigrants,” etc. both in texts written during the initial stages of the crises and those published over the last few months. Informed by Critical Discourse Analysis, the research drew on social actor theory (van Leeuwen, 2009) focusing on the exclusion of social actors from representations of actions and events. The analytical categories included *i.a.* agency, decision-making, aim and expected time of migration, as well as demographic information about the migrants. In my presentation, I will highlight the linguistic aspects of the discourse on migration as well as relate them to the Polish government’s approach concerning this issue. The preliminary results reveal that Ukrainian refugees are portrayed mostly as patients forced to flee their country, while migrants at the Polish–Belarussian border are shown as having full agency. Also, the Ukrainians are often given specific reference, with individual stories being described, while the immigrants at the border are described with mass nouns and generic reference. These narratives correspond to the actions taken by the Polish government. The study may serve as a springboard for further studies on the issue of migration in Polish media discourse.

**Keywords:** Critical Discourse Analysis; migration; refugees; Polish media discourse; war in Ukraine

**Anna Wilkosz** is an English Philology MA student within Inter-faculty Individual Studies in the Humanities at the Jagiellonian University. She received a bachelor’s degree in the same major. She complements her studies with the subjects concerned with cognitive science and is planning to apply for this major as well. Her main field is linguistics, especially critical discourse analysis, gender and feminist linguistics, and cognitive linguistics. She is interested in media discourse, gender and sexuality discourse, manifestations of power through language, socially motivated language change, and various aspects of conceptualising the world through language.

*Victoria Yefymenko (Taras Shevchenko National University of Kyiv)*

## **Comics about the War in Ukraine through the Lens of Multimodal Critical Discourse Analysis**

Comics is a very dynamic and fast-growing genre with its specific features and intersemiotic texture. In comics meaning is communicated through visual and verbal semiotic modes. The object of our study is comics about the war in Ukraine, in particular, *Grandpa’s Bedtime Stories* (Inker). We will apply critical discourse analysis, which “helps us to understand some of the strategies used to disseminate war discourses” (Cambria 2022: 50). Our aim is to reveal linguistic and grammatical strategies in order to expose power relations existing in comics (Machin & Mayr 2012). Our study will draw on the works of M. A. K. Halliday and examine how the ideational, interpersonal and textual metafunctions (Halliday 1978; Royce 2016) are coded in comics. Besides, we will focus on the transitivity system, including participants, processes, and circumstances, and examine transitivity patterns in the use of semiotic resources.

**Keywords:** comics; multimodality; critical discourse analysis

**Victoria Yefymenko** (PhD in Linguistics) is an Associate Professor at the English Department of Taras Shevchenko National University of Kyiv, Ukraine. She analyses contemporary fairy tales, picture books, comics, films, digital fairy tales, and other multimodal narratives. Her publications include the monograph *The Contemporary Literary Fairy Tale Based on the Classic Plot: Structural, Cognitive, Narratological Dimensions* (2015, Kyiv University Press), as well as other papers, mostly focusing on narratological, cognitive poetic, and multimodal aspects of narratives.

**Panel 4**

**Academic Literacy**

**and Oracy**

*Ewa Bandura (Jagiellonian University)*

## **Developing Critical Literacy of English Philology Students to Help Them Navigate Internet Sources for Academic Purposes**

We will assume that foreign language education should develop students' criticality alongside language skills, and in this way fulfil the most important aim of university education, i.e. equipping students to become active, critical and autonomous users of resources available to them to construct knowledge. Accessibility of information due to globalization and the Internet requires skills that help to evaluate its reliability, relevance, and hence efficacy in academic research. Criticality enhancement, which does not seem to be prioritized in most university language development courses, would involve instilling inquisitiveness, critical literacy, or readiness to postpone judgment, which digital natives need in order to navigate multilingual and multicultural environments.

I will discuss the process of developing tasks for practising students' critical reading to help them use the Internet resources for studying languages and cultures. The results of my action research, which involved analysing both diagnostic and feedback questionnaires, as well as assessing the students' project presentations meant to develop their academic competences, have yielded conclusions as to the need for teacher's explicit guidance in criticality development, especially in enabling students to evaluate critically the Internet sources, which are easily accessible and commonly used for their academic work.

**Keywords:** critical literacy; research skills; foreign language education

**Ewa Bandura** is a senior lecturer at the Institute of English Studies, Jagiellonian University. She has taught English literature, TEFL, and Critical reading and writing (academic skills). More recently, she has developed courses in Critical skills for studying languages and cultures and Communication in multicultural settings. Her current research interest lies in fostering criticality as a transversal competence through foreign language education and more specifically in developing critical cultural awareness as part of intercultural competence and critical skills to read texts of culture in the media. Her PhD dissertation was published under the title *The Teacher as a Cultural Mediator*, Kraków: Tertium 2007.

*Tetiana Dombrovan (Martin Luther University Halle-Wittenberg)*

## **Synergetics for Philology Students: Towards Interdisciplinarity in Language Studies**

In the 21st century, the world is seen as a dynamic conglomeration of ever-changing interconnected systems. Not only are there systems all around us (and inside us, too), but they also share general principles of emergence and development. The omnipresence of systems cannot be denied; moreover, it has raised a need for an integrated approach in the studies of different systems—artificial (i.e. man-made) and natural (self-organized), human language included. A comprehensive approach necessarily calls for a systemic thinking competence which is considered one of the most important competences a university graduate must possess to cope with any kind of tasks or problems arising in their professional (but not limited to that) sphere of activity.

This competence can be acquired in the course of academic disciplines regarding their object of study as a complex system and, thus, employing an interdisciplinary approach in its investigation. A well of methodological tools is offered by synergetics—a complexity science, dealing with the principles of emergence, change and self-organization of complex systems of various ontologies. The application of

concepts and research methodology of synergetics in language studies has not only proven heuristically fruitful but it has also given rise to a new, interdisciplinary, branch of linguistics, namely linguistic synergetics, which is a new philosophy of language.

**Keywords:** complex systems; language complexity; linguistic synergetics

**Tetiana Dombrovan** (born 1967) is Professor, Doctor of Sciences (Philology), based in Ukraine. She received her PhD in 1996 for studying the grammatical classification and valence of English verbs. In 2014, she defended her doctoral dissertation “Synergetic Modelling of the English Language Development.” Professor Tetiana Dombrovan is author of numerous articles, three textbooks and four scientific books, the best-known of them being *An Introduction to Linguistic Synergetics* published with Cambridge Scholars Publishing in 2018. Tetiana Dombrovan served as a professor and head of the English Philology and Translation Studies Department at Odesa National Polytechnic University (Ukraine) till March, 2022. Since that time, she has been living in Germany and doing scientific research at the department of English and American Studies of Martin-Luther University (Halle-Wittenberg). The research is supported by Volkswagen Foundation and is supervised by Prof., Dr. Ulrich Busse. Prof. T. Dombrovan is a member of Academic Council for the defence of dissertations and also a member of the editorial board for three linguistic journals in Ukraine. Scientific interests: language change, the history of the English language, linguistic synergetics, higher education. Life motto: Create and share with love :)

*Nare Hakobyan, Astghik Chubaryan, Gaiane Muradian (Yerevan State University)*

### **Questions in Academic Lectures: Phatic Tokens or Information Units?**

A number of studies on the phatic function of language have mainly considered phaticity as a means to make the speech sound polite, avoiding silence, diffusing hostility, acknowledging the presence of another person and enjoying each other's presence (Malinowski 1923; Leech 1993; Coupland 2000). The study of interrogative sentences in the oral corpus comprised of 70 lectures in Natural Sciences has indicated that this interpretation of phatic function is narrow and incomplete. Phaticity is more than just a simple means to be socially active and semantically “empty.” Emergent from our corpus-based analysis of questions in academic lectures is the need to reveal and explain the interplay of phatic and informative functions of language. The findings of the study suggest that being defined as phatic tokens, that is genre specific and recurrent elements, interrogative sentences not only guarantee the continuity of lectures at the micro level of discourse (subsidiary discourse), but also structure and organize the discourse at its macro level (main discourse).

**Keywords:** phatic function; informative function; interrogative sentences; academic discourse; micro and macro discourse levels

**Astghik Chubaryan**, PhD, Professor at English Philology Chair, Yerevan State University, is the author of fifty scientific publications (monographs, textbooks, articles) and twenty-one presentations on English Studies. The areas of her academic interest include Pragmatics and Intercultural Communication, Functional Linguistics, Corpus-based linguistic analysis, Discourse Analysis. She has been the supervisor of seven PhD dissertations. She is the head of Academic Competition Council of the Faculty of European Languages and Communication at Yerevan State University, a board member and Director General of the Armenian Association for the Study of English; member of the Editorial Board of the journal *Armenian Folia Anglistika*.

**Nare Hakobyan** is a PhD with an EFL teaching experience of 12 years. She is an international teacher trainer, curriculum designer and EFL teaching material developer. The fields of her research interest



include Multimodality in EFL, ICT, Vocabulary Teaching and Learning, Discourse Analysis in EFL classroom and academic setting.

**Gaiane Muradian**, Dr. of Sciences, Professor at Yerevan State University, English Philology Chair, is the author of fifty-six articles and books of varied academic interests and twenty-six presentations. In 2018, as a visiting professor, conducted lectures at Ca'Foscari University of Venice. G. Muradian is board member of the Academic Council of the Department of European Languages and Communication at Yerevan State University; secretary of Supreme Certifying Committee's 009 Specialized Academic Council, board member of Armenian Association for the Study of English; member of the Editorial Board of the journal *Armenian Folia Anglistika*.

*Monika Kusiak-Pisowacka (Jagiellonian University)*

### **Teaching and Investigating Research Literacy**

The main aim of the talk is to present research skills as an important component of academic literacy. It is argued that fostering research skills can be an effective way of socializing students into new roles they will play in their future professional communities. In relation to teaching research skills, the following issues will be tackled: (1) what does it mean to teach research skills in the academic context? (2) what techniques can be the most successful? As regards researching research literacy, the author will discuss: (1) different ways of defining and conceptualizing research skills; (2) theoretical perspectives that inform researching research skills; (3) elicitation of data that can be treated as evidence of developing research literacy; (4) problems with interpretation of data. The talk will be illustrated with the examples of studies conducted in Poland and abroad, also the ones carried out by the author of the presentation.

**Monika Kusiak-Pisowacka** is Professor of English in the Institute of English Studies at the Jagiellonian University in Krakow, Poland. She is Head of the Applied Linguistics and English Language Teaching Section. She teaches courses in methodology and psycholinguistics. Her research interests include reading in a foreign language and the role of a first language in foreign language learning, which is the focus of her publication *Reading Comprehension in Polish and English: Evidence from an introspective study* (2013). She has written numerous articles in scholarly journals, co-authored three coursebooks for Polish EFL learners and has written two handbooks for foreign language teacher trainees.

*Izabela Morska (University of Gdańsk)*

### **Trigger Warning in Literature Classes a Token of Privilege?**

Trigger warning has become a fixture at American universities; meanwhile, the issue of how triggering literature needs to be to deserve a warning remains unclear. Even though recent research appears to prove that such warnings are not as effective as one might have hoped, trigger warning has recently arrived—as a topic of discussion—at some Polish universities as well. This paper proposes to examine not the effectiveness of such warnings, but their underlying philosophy. Is trigger warnings' sudden rise to prominence a wholehearted attempt to protect the most vulnerable among us? Or is it a crude yet reliable way to discourage professors from teaching classes on uncomfortable topics, such as the genocide of Native Americans? Or perhaps, is trigger warning's prominence a sign of professorial helplessness: any teacher as vulnerable as their students in the face of a homemade terrorist attack can nevertheless protect them against Tobias Wolff's "Bullet in the Brain"? A photo of a Ukrainian soldier engrossed in Timothy Snyder's *Road to Unfreedom*, in the trenches, prompts us to hypothesize that perhaps this young reader was a student only a year ago. Trigger warning provides reassurance

that we continue to reside in the safer part of the world: when we kindly ask to be warned against literature someone will lend a sympathetic ear.

**Keywords:** violence; trauma; trigger warning; literacy; academe

**Izabela Morska** is a writer and researcher, former Affiliated Scholar at ISEES and BBRG at University of California-Berkeley (2003-2006), Yaddo, USA (2011), Fellow Researcher at RIAS, Sholokhov University in Moscow, Russia (2013), and Visegrad Literary Residency Fellow in Budapest, Hungary (2021). Her background includes in-depth examination of postcolonial discourses in literature and politics of selected countries (India, Nigeria, South Africa) in *Glorious Outlaws: Debt as a Tool in Contemporary Postcolonial Fiction* (2016). She currently teaches in the English and American Studies department at the University of Gdańsk, Poland. Her recent interests are narratives of violence and metaphors of autocratic rule.

*Eva Oppermann (Independent Scholar)*

### **Refugee Classes as Heterotopian Places and Means for Future Emplacement: A Report from the Field of Foreign Language Teaching**

Ever since September 2015, when a wave of refugees arrived in Germany, there are still many whose German is not sufficient for work or qualification. Many of these, mostly young, persons are traumatized, so that learning is more difficult for them than for others without such experiences. They need “other spaces” (Foucault 1984) and special ways of teaching to gain the qualifications necessary for social emplacement.

I would like to introduce such projects in my presentation. I teach refugees, both male and female, in German by combining learning German with practical training (artwork, woodwork, leatherwork, metalwork, needlework), which is meant to give the participants some professional experience, and in which I participate as another learner. Their knowledge of German increases through interaction because German is the only language they have in common. Because their projects are often developed from their own ideas, they are highly motivated.

In my contribution I will transmit Foucault’s concept of heterotopia to define our special learning space and to show how by the use of craftwork, the brain and the hands, if not the whole person, can be involved in learning a language.

**Keywords:** heterotopia; language learning; refugees; practical training; emplacement

Dr **Eva Oppermann** studied English and for teaching EFL at the University of Kassel (Germany) and the University of Central Lancashire from 1992 till 1998. Her PhD dissertation on children’s literature was published in 2005, her Second Book on the Fall of Satan Motif in English Literature in 2018. She has taught as a research assistant in Kassel (praedoc) and Rostock (postdoc) between 1999 and 2009. She worked as a grammar school teacher between 2011 and 2014. Since 2018/20, she has worked for Outlaw Kassel in various projects; apart from teaching, she was also involved in curriculum development. Dr. Oppermann is currently an Independent Scholar.

## **Panel 5**

# **Narratives of Memory and Trauma**

*Michał Choiński (Jagiellonian University)*

### **Photographic Recovery of the Past in Natasha Trethewey's *Native Guard***

Natasha Trethewey's poetic oeuvre offers a meditation on social and private memory in the American South. All her collections of poems contemplate various aspects of anamnestic recovery, restoration, and inscription, as well as of creative movement between the spaces of history and imagination. For Trethewey, to contemplate home is to discover the erased past, the suppressed voices and—as she says—to “inscribe something new into the landscape of our cultural imagination.” As Trethewey herself admits, in these poetic sojourns abounding in the images of photography, she draws on Roland Barthes' concept of a photographic *punctum*—the “thing in the photograph that draws you outside the frame.” In my paper, I aim to examine Trethewey's counter narrativity and poetic movement in her poems from the collection *Native Guard* (2006). There, she explores the implications of a return trip back to a Southern home, and of a photographic journey through the spaces that are the battleground for different narratives about the cultural status of the American South.

**Michał Choiński**—Associate Professor of American Studies in the Institute of English Studies at the Jagiellonian University. He is the author of two books, *Rhetoric of the Revival* (V&R, 2016) and *Southern Hyperboles* (LSU 2020). In 2022, he was a senior Fulbright Fellow at Yale University, working on his third book manuscript on the representations of homecoming in contemporary literature of the American South (pending in 2024 with LSU). Choiński's poetry has been published in literary journals in the US, UK, Germany, and in Canada.

*Anna Cholewa-Purgał (Jan Długosz University of Częstochowa)*

### **A Logotherapeutic Reading of Trauma and Memory in Charles Williams's *All Hallows Eve***

The paper attempts to approach some of the major themes of Charles Williams's novel *All Hallows Eve* (1945), namely memory and trauma, from a logotherapeutic angle based on the main tenets of Viktor Frankl's logotherapy (philosophy and psychotherapy also known as a therapy through meaning). Frankl's identification of man's search for meaning as the central human drive, and the fulfilment of meaning in one's life as the universal and deepest human desire, acutely felt especially in the most extreme situations like the reality of concentration camps, which Frankl (1905-1997) had experienced himself, challenge the premises of posthuman nihilism and appear relevant to memory and trauma studies. To Frankl (1959, 1984: 175), memory is the “granary of the past,” which, when abounding with happy recollections, can help one survive the most difficult present and look bravely into the future, and when marked with traumatic experience, can inspire one to strive towards self-detachment, self-transcendence, and a meaning-oriented stand, in search of a meaningful present and future. *All Hallows Eve* seems to be built upon an interplay of trauma and memory, the former resulting from the death of Lester, a young woman who perishes in a plane crash, and from a spiritual and mental harassment suffered by Betty, Lester's bullied classmate, and inflicted continually upon Betty from birth as part of black magic rituals by her necromancing father and her fanatic mother. The paper intends to view trauma and memory, which in Williams's writing concern the living and the newly dead alike, from the logotherapeutic perspective of attempting to discover a meaning of the characters' tragic triad of death, pain, and guilt, either through (the memory of) love, or (of) a major work or a deed of their lives, or, last but not least, through a stance one may take towards unavoidable suffering.

**Keywords:** logotherapy; the will to meaning; rehumanised philosophy; Co-inherence; Substitutive Love

Joanna Davis-McElligatt (University of North Texas)

## History as Another Planet: Critical Fabulation, Narrative Spacetime, and the Family Tree in Octavia Butler's *Kindred*, Yaa Gyasi's *Homegoing*, and Maisy Card's *These Ghosts Are Family*

How do you construct a genealogy of enslavement? By what means do you draft a cartography of displacement? What methods brook the incommensurate gaps in memory and record-keeping, work within and beyond an unyielding or nonexistent archive? How to reach back across the strange spacetime of the Atlantic from a present that is eternally slipping into the past? By what method do you chart the complex and often secret history of ancestral relations that comprise the Black family in diaspora? In this talk, I place Octavia Butler's conception of "history as another planet" in direct conversation with Saidiya Hartman's "critical fabulation," and discuss how Black diasporic writers narrate the genealogy of the enslaved. I treat Octavia Butler's *Kindred*, Yaa Gyasi's *Homegoing*, and Maisy Card's *These Ghosts Are Family* as works of speculative historical fiction, or texts that intentionally—and necessarily—imagine or invent the past; this is a particularly radical act for Black diasporic peoples, who often discover that their lineage is impossible to trace following the spatiotemporal rupture imposed by the transatlantic slave trade. As works of speculative historical fiction, *Kindred*, *Homegoing*, and *These Ghosts Are Family* deploy narrative representations of archival research and historical documentation, including interviews, journals, and newspaper articles, alongside personal stories, memories, myths, folktales, lies, hopes, dreams, and suppositions. Each text examines, albeit in vastly different ways, how the African enslaved were alienated from Western genealogies of man, and as a consequence have been made ontologically, biologically, and socially alien. Through strategies of nonnarration, I argue that *Homegoing* reenacts the linear spatiotemporal logics of heteropatriarchal Western genealogy by imagining Black kinship as analogous to—rather than alienated from—those structures, whereas *These Ghosts Are Family* remembers Black kinship as always-already radically outside the logics of Western heteropatriarchal genealogy. Through strategies of disnarration, Card constructs the genealogy of the enslaved alien as a radical assemblage, including blood relations, lovers, ghosts, duppies, neighbours, researchers, archives, texts, interviews, ecologies, and memories. Rhizomatic rather than linear, and predicated on relation rather than blood, Card's speculative historical fiction actively works against the logics of legitimation that animate Western genealogical structures. To that end, I make the case that Card's narrative is an frames the genealogy of the Black enslaved alien intentionally and necessarily alienated from Western spatiotemporal linearity.

**Keywords:** critical fabulation; Black diaspora; speculative fiction; spacetime; narratology

**Joanna Davis-McElligatt** is an Assistant Professor of Black Literary and Cultural Studies at the University of North Texas. She is the co-editor of five books: *Narratives of Marginalized Identities in Higher Education: Inside and Outside the Academy* (Routledge 2019); *Narrating History, Home, and Diaspora: Critical Essays on Edwidge Danticat* (UP Mississippi 2022); *BOOM! Splat: Comics and Violence* (UP Mississippi 2024); *Afrosouthernfuturism* (in progress); and *Transgressive Teaching and Learning: Critical Essays on bell hooks' Engaged Pedagogy* (in progress). She is currently at work on her first monograph, entitled "Black Aliens: Navigating Narrative Spacetime in Afrodiasporic Speculative Fiction." Her work has been published in *south: a scholarly journal*, *Mississippi Quarterly*, and *The Comics Journal*, among many other places.

*Solveig Dunkel (University of Picardy Jules Verne)*

## **A Bitter Crop: Shrouding Lynching in Southern American Literature**

In “Strange Fruit” (1939), blues singer Billie Holiday describes the unbearable yet usual spectacle of the lynched body in the American Southern landscape: “Southern trees bear a strange fruit / Blood on the leaves and blood at the root / Black bodies swinging in the southern breeze / Strange fruit hanging from the poplar trees.” In this mourning song, the extended metaphor of the lynched corpse as an uncanny fruit hanging from a branch suggests the difficulty of representing textually the horrific corporeal violence of lynching, as if a process of metaphorization was the only way to apprehend an unconceivable and traumatizing reality. The “bitter crop” of lynched bodies, to use Holiday’s expression, haunts the literature of the American South. This presentation looks into the ambivalent relationship between tackling the brutal history of lynching in the American South, and the fact of representing horror in an aestheticized manner in a literary text.

Through close-readings of scenes describing lynching in various texts written by Southern authors such as Ralph Ellison, Jean Toomer, or William Faulkner, this paper will emphasize the palpable tension in the way literature registers trauma. Using Cathy Caruth’s claim that “both the language of trauma, and the silence of its mute repetition of suffering” demand a “new mode of reading and of listening” (*Unclaimed Experience* 9), I will focus on the way literary language collides and works with the wounded language of trauma.

**Keywords:** trauma studies; Southern literature; Faulkner; Ellison; Toomer

**Solveig Dunkel** holds a doctoral degree in American literature. Her doctoral thesis is entitled “‘The Old Meat After All’: William Faulkner’s Poetics of the Body,” which she wrote under a joint supervision between the University of Picardy–Jules Verne (France) and Boston University (USA). After having completed a Master of Research at the University of Paris, she passed the *agrégation* of English language, a French competitive state examination. Her work has been published in the *Faulkner Journal* and *The Mississippi Quarterly*. She currently teaches American history at Paris Nanterre University (France).

*Gabriella Gaál (University of Pecs)*

## **The City as Memory in the Light of the 1989 Regime Change in Contemporary Female Polish and Hungarian Novels**

The research is based on the hypothesis that urban and geographical spaces are political, cultural, and social reflections, and as a result, the cityscape is always an imprint of history. The spatial appearance of the settlements, the non-traces of the buildings are projections of the social crisis and historical eras, the city has a separate dictionary and language, which the buildings and spaces reflect. These “talking” cities are open in space and time, and they become scenes of autobiographical writing, as city spaces try to find forms of expression to see the untold traumas.

The most important question of this paper is what are the specific possibilities and challenges of contemporary Polish women’s literature for the mobilization of social memory, for creating opportunities to face the traumatic past. Using examples from the novels of Olga Tokarczuk: *Dom dzienny, dom nocny* [Day House, Night House] and Joanna Bator: *Piaskowa Góra* [Sand Hill], the paper discusses the relationship between memory and processing the past in the historical context of Poland’s East-Central Europe. In particular, I will cover the ways of reflecting on the historical events concerning World War II and the 1989 regime change. Furthermore, I would like to connect the results with the analysis of contemporary Hungarian women’s literature with the same aspects.

*Patrycja Kurjatto-Renard (ULCO HLLI)*

## **To Tell or Not To Tell: Inherited Stories of Suffering in Phyllis Alesia Perry's *Stigmata***

I propose to investigate various strategies of coping with trauma depicted in *Stigmata* by the African American writer Phyllis Alesia Perry. Initially, the story of past trauma is recorded in writing, but this written version hints at the insufficiency of telling the story of one's suffering. The journal is not read by all the subsequent generations, but the suffering it deals with is conveyed to some of them in the form of dreams, hallucinations, time travel and corporal possession and finally, very real pains, wounds and scars, evolving from internalized and invisible to the other characters through more and more visible to shockingly visible.

The mode of communicating one's suffering as opposed to hiding it is therefore one of the main preoccupations of the novel. In the end, silence is preferred over speech, and visual/sensual over verbal. The novel also interrogates the way the protagonist's suffering is treated by the medical establishment. Certain elements point to other stories of vexed relationship between African American community and the US official medical body, while avoiding a simplistic representation of this vexed relationship.

The paper will also be a reflection on the duty to remember (based on Paul Ricoeur's *La mémoire, l'histoire, l'oubli*), the role of the hinge generation (Eva Hoffman's term), the relationship to the "pain of others" (Susan Sontag's term), as well as on postmemory (Marianne Hirsch).

**Keywords:** hinge generation; postmemory; the pain of others; trauma

**Patrycja Kurjatto-Renard** teaches at the Université du Littoral Côte d'Opale and is an associate member of an interdisciplinary research unit for history, languages, and literatures, as well as a member of MESEA, Résonances Femmes and Société Française d'Études Américaines. She obtained her PhD from the University of Tours and specializes in women's studies, African American, Asian American, and Native American fiction.

*Alina Legeyda, Dmytro Legeyda (VN Karazin Kharkiv National University)*

## **@eva.stories Project: Adaptation in (Re)Shaping the Architecture of Memory**

The architecture of memory is transforming in modern times, memory storage media experiencing technical, social and cultural shifts. Modern audience needs to be addressed through modern channels of communication when history is in question. @Eva.stories—a project created by Mati Kochavi and his daughter Maya - descendants of Holocaust victims and survivors—was launched in 2019 as an Instagram narrative of Holocaust set in 1944. Instagram-format screen adaptation of a Diary written by a 13-year-old Hungarian girl Eva Heyman seeks to [re]shape the fading memories of genocide. Seventy episodes of Instagram crisis war narrative (all bite-sized to respond to the clip thinking of modern viewers) represent the final months of Eva's life from ghetto to an Auschwitz gas chamber. Vertical shoot on the iPhone adds to the authenticity of the story. The project is seen as an effective method of re-introducing history to the youth. According to Mati Kochavi, "History is not past; it is present in who we are and instrumental in what we hope to become." This research accentuates the role of such projects in bridging the gap between modern youth and memory of Holocaust and other tragic events in human history by using meditated techniques [re]shaping the contemporary multitude memory of these events. The focus of this review is into how mediated projects of (re)shaping Holocaust memory build its architecture. @Eva.stories represent an attempt to combine storytelling (first-person narrative of daily life with total commitment to POV of the story teller) within a social



media platform (Instagram account) and technology (smartphone, iPhone) in order to address the modern generation in their language.

**Keywords:** architecture of memory; mediated project; adaptation; multitude memory; Instagram narrative

*Marcelina Michalewska (Independent Scholar)*

## **Memory of AIDS in Fiction from a Historical Perspective**

This paper aims to present interpretations of the HIV/AIDS epidemic in two contemporary fictional portrayals: *It's a Sin* and *Falsettos*. The former is a 2021 TV series set in London, depicting a group of friends pursuing their dreams in the city. The latter is a 2016 Broadway revival of a 1992 musical, focused on struggles of a singular family before, during, and after the outbreak. Although both shows are fictional, they were based on lived experiences of their authors—Russell T. Davies and William Finn, respectively. That makes them historical sources of both the AIDS crisis and of how modern audiences perceive the pandemic. The paper will examine two different lenses by which the memory of HIV/AIDS discourse is presented in modern media. The AIDS Crisis itself is a historical event that impacted not only chosen and biological families of the diseased, but also future generations of LGBT+ youth. Such fictionalised accounts are the most available portrayals of the pandemic. My goal will be to inspect them, as well as the representation of the illness that impacts the memory and remembrance of the HIV/AIDS epidemic.

**Keywords:** HIV/AIDS epidemic; AIDS crisis; homosexuality

**Marcelina Michalewska** is a graduate of the Institute of History at Jagiellonian University. Their thesis was concerned with social aspects of the HIV/AIDS Epidemic in the United States and Poland. Their academic interests are connected to this topic, as well as the history of the same-sex relations in Poland and discourses surrounding it.

*Katarzyna Ojrzyńska (University of Lodz)*

## **Posthumanist Memory and Resistance: Remembering Lives (Un)Worthy of Life**

In my paper, I will investigate the ways in which American, British, and Australian scholars and artists who are part of the disability community investigate the history of the disabled victims of the Nazi programme of mass murder of psychiatric patients. Taking recourse to the concept of posthumanist memorialization, put forward by Sharon Snyder and David Mitchell, I will examine how selected documentary and artistic works challenge the disempowering label of passive, docile, and innocent “perfect” victims that is often attached to individuals killed as part of Aktion T4 and the subsequent wild “euthanasia.” My analyses will centre on films and performances by, e.g., Snyder and Mitchell, Liz Crow, Claire Cunningham, Kenny Fries and Perel, and Back to Back Theatre, which produce a transnational memory of the disabled victims and, at the same time, help build a community based on non-ableist solidarity and care. Furthermore, they advocate an idea of resistance that values “crip expertise” and contests the exclusionary heroic model of a resisting subject who demonstrates physical and mental strength and is able to take independent action against injustice and voice their dissent.

**Keywords:** Aktion T4; posthumanist memorialization; memory; cultural disability studies; resistance

**Katarzyna Ojrzyńska** is assistant professor in the Department of English Studies in Drama, Theatre and Film (University of Lodz, Poland). Her recent research interests oscillate around cultural disability studies. She collaborates with the Theatre 21 Foundation and Warsaw's Downtown Centre of Inclusive Art. She has translated Rosemarie Garland-Thomson's book *Staring: How We Look* into Polish and co-edited (together with Maciej Wieczorek) a collection of essays entitled *Disability and Dissensus: Strategies of Disability Representation and Inclusion in Contemporary Culture* (Brill, 2020). She is now working on a book under the tentative title: "Recovering from Social Amnesia: Commemorating 'Lives (Un)Worthy of Life.'"

*Andrzej Pawelec, Magdalena Sitarz (Jagiellonian University)*

### **Yitskhok Katsenelson's *Dos lid fun oysgehargetn yidishn folk* and Its English Translation**

Yitskhok Katsenelson יצחק קאצענעלסאָן was born on July 1st, 1886 in Korelicze and was murdered in Auschwitz on May 1st, 1944. He was a poet and playwright creating in Hebrew and Yiddish, as well as a teacher and translator. The world knows him only from one single poetic text, *Dos lid fun oysgehargetn yidishn folk* [The Song of the Murdered Jewish People], written from October 1943 to January 1944 during the poet's imprisonment in a German internment camp in Vittel. In order to ensure the publication of his work after the war he made several copies of the text. One of the manuscripts was smuggled out to Palestine in a handle of a suitcase. In our paper we offer a discussion of the poem in the context of memory and trauma studies, focusing on Noah Rosenbloom's translation into English.

**Keywords:** Yitskhok Katsenelson; The Song of the Murdered Jewish People; Shoah

**Andrzej Pawelec** (andrzej.pawelec@uj.edu.pl) associate professor in the Institute of English Studies, Jagiellonian University, where he teaches Philosophy, Linguistics, and Translation Theory. He has published extensively on Emily Dickinson's poetry in translation as well as on Itzhak Katzenelson's *Dos lid fun oysgehargetn yidishn folk* [Song of the Murdered Jewish People].

**Magdalena Sitarz** (magdalena.sitarz@uj.edu.pl) associate professor in the Institute of Germanic Studies, Jagiellonian University. She specializes in modern German Literature and in Yiddish Studies. Selected publications: *Yiddish and Polish Proverbs—Linguistic and Cultural Contacts*, Krakow 2000; *Literature as a Medium for Memory: The Universe of Sholem Asch's Novels*, Frankfurt am Main 2013. She has published recently several articles, also with Andrzej Pawelec, on Itzhak Katzenelson's *Dos lid fun oysgehargetn yidishn folk* [Song of the Murdered Jewish People].

*Beata Piątek (Jagiellonian University)*

### **I hate her body – it's an awful thing – Caregiving as Trauma in Sophie White's *Where I End* (2022)**

The latest novel from the Dublin-based journalist, writer, and podcaster Sophie White may be read as an intertextual tribute to the work of Shirley Jackson: the unreliable narrator growing up in a dysfunctional family, in a house besieged by belligerent strangers brings to mind Jackson's last novel, *We Have Always Lived in a Castle* (1962). In *Where I End*, which is advertised on the cover as "deeply creepy" (Connolly), White resorts to the convention of folk horror and body horror to spin a very Irish tale of violence and abuse. At the centre of her story lies a house haunted by a monstrous body, whose

monstrosity is constructed around the corporeality of aging, decay, and mental and physical disintegration. I will argue after Jones that “horror is a phobic cultural form” (2018) which reacts to the moods and crises of its epoch and that White reaches for this popular genre to give expression to an anxiety which becomes increasingly poignant in Irish (and, incidentally, Polish) society. In the face of the ageing population, the traditional family structure and relatively scarce provision of affordable institutional care, the burden of caregiving for the elderly relatives falls on the shoulders of a generation of women. I will use the sociological theory of cultural trauma (Smelser, Alexander et al. 2004) in order to demonstrate that White’s “creepy” novel is an expression of a truly unspeakable fear.

**Beata Piątek**—Associate Professor in the Department of Comparative Literature and Culture in the Institute of English Studies of the Jagiellonian University, teaches civilisation and culture of the British Isles, contemporary fiction and comparative courses on film and literature. She has participated in international conferences (Tromsø, Salzburg, Berlin) and literary and cultural seminars (Tours, Cambridge) and published articles on contemporary British and Irish novelists: McEwan, Amis, Ishiguro, Banville, Barry, Tóibín; migration, multiculturalism as well as the influence of cineliteracy on narrative techniques. Her academic interests also include the influence of memory on identity, both individual and collective, collective and cultural memory, and literature as an instrument of cultural memory with particular emphasis on the question of trauma and its representation in literature and culture. In 2014 Jagiellonian University Press published her habilitation book entitled *History, Memory, Trauma in Contemporary British and Irish Fiction*.

*Alicja Piechucka (University of Lodz)*

### **Never Trust a Survivor: History, Trauma, and Postmemory in Kurt Vonnegut’s *Bluebeard***

The paper focuses on Kurt Vonnegut’s lesser-known and underappreciated 1987 novel *Bluebeard*, which is analysed and interpreted in light of Marianne Hirsch’s seminal theory of postmemory. Even though it was published prior to Hirsch’s formulation of the concept, Vonnegut’s novel intuitively anticipates it, problematizing the implications of inherited, second-hand memory. To further complicate matters, Rabo Karabekian, the protagonist-narrator of *Bluebeard*, a World War II veteran, amalgamates his direct, painful memories with those of his parents, survivors of the Armenian Genocide. Both the novel in question and the theory applied to it centre on the problematics of historical and personal trauma, engendered by two genocides which are often the object of comparative analyses: the Armenian Genocide, also referred to as the Armenian Holocaust, and the Jewish Holocaust, central to Hirsch’s interdisciplinary work in the field of memory studies, encompassing literature, the visual arts, and gender studies. In *Bluebeard*, Vonnegut holds to account a humanity responsible for the atrocities of twentieth-century history: two world wars and two genocides for which they respectively established the context. The paper examines the American writer’s reflection on death and violence, man’s destructive impulse and annihilation. In a world overshadowed by memories of mass extermination, Vonnegut interrogates the possibility of a new beginning, pointing to women as agents of renewal and sociopolitical change and to the important role art plays in the process of potential reconstruction, the story of Karabekian, a failed artist and highly successful art collector, being a *Künstlerroman* with a feminist edge.

**Keywords:** Vonnegut; Hirsch; history; trauma; postmemory

**Alicja Piechucka** is Associate Professor of American literature in the Department of North American Literature and Culture at the University of Lodz. She is an Americanist, English philologist, literary scholar, literary and film critic. In 2006, she received her PhD from the University of Lodz, based on a doctoral dissertation devoted to T.S. Eliot's poetry. In 2020, she obtained her habilitation in literary studies, based mostly on works dealing with Hart Crane's oeuvre. Her academic interests include American literature, French literature, modernist poetry, modernist and contemporary prose, and comparative literature. She has authored over 100 publications, including two monographs.

*Veronika Quinn Novotná, Jiřina Dunková (University of West Bohemia)*

### **Trauma, Language, and Identity: Exploring the Connections between Trauma and Linguistic Code-Switching in Functional Bilinguals**

In this small-scale qualitative interdisciplinary study, we enter a thus-far underexplored territory of the relationship of trauma and linguistic code-switching (e.g. Ladegaard 2018) between Czech and English (used as a lingua franca) performed by functional bilinguals, i.e. Czech native speakers and efficient English users. Upon obtaining a well-rounded linguistic profile via a brief questionnaire survey, and analysing course-reflection data collected over the period of four years from Charles University students, most of whom have attended a Creative writing course in English offered by the department of Deaf Studies at the Faculty of Arts. We plan to conduct follow-up semi-structured interviews with our respondents, selected via convenience sampling based on their self-reported experience with life-changing trauma and subsequent development of PTSD (DSM 5 2022). We will report on their preference for using either of the two languages and/or other languages they have command of and how such preference relates to asserting their identity; with that we explore their social and emotional motivations for code-switching and ways to teach English as a potentially therapeutic tool for trauma sufferers.

**Keywords:** trauma; PTSD; code-switching; English as a lingua franca; English Language Teaching

**Veronika Quinn Novotná** studied English and German Philology at the Faculty of Arts, Charles University in Prague, where she also obtained her PhD in English. In 2019, she joined the Department of English Language and Literature, Faculty of Philosophy and Arts, the University of West Bohemia. Her research and teaching interests include Global Englishes/ELF, English grammar and lexicology, and academic writing. Her recent publications include: "World Englishes, English as a Lingua Franca, and Literature," in: *Literature in English Teacher Training* (Routledge 2021); "The Role of English Literature in Teaching Englishes: Moving Towards Educating Transcultural Communicators," *ELOPE* 19(2), 2022 (with Jiřina Dunková).

**Jiřina Dunková** studied English Philology at the Faculty of Arts, Charles University and has a master's degree in English language and ELT methodology. Currently, she is a freelance and affiliated researcher at the Czech University of West Bohemia in Pilsen specializing in ELF, CLIL and bilingualism, as well as an avid supporter of and a project and crisis manager in the startup community. Her most recent publication (2022) is: "The Role of English Literature in Teaching Englishes: Moving Towards Educating Transcultural Communicators," *ELOPE* 19(2), 2022 (with Veronika Quinn Novotná).

*Aleksandra Sadowska (Jagiellonian University)*

## **Negotiating the Pained Female Self in Contemporary Irish Women's Memoirs**

This presentation is based on a selected part of my PhD research in which I scrutinize contemporary Irish memoirs written by Emilie Pine, Sinéad Gleeson, Sara Baume, Doireann Ní Ghríofa, Sophie White, Sinéad O'Connor, and Cristín Leach. In my study, I will investigate the connection between trauma and the relational (and remembered) selves of the authors as depicted in selected memoirs. I will begin by examining the troubled family relations of the authors and their influence on the negotiation of their selves. Next, I will demonstrate that the notion of the "relational self" is not limited to relations with other people. Therefore, in my presentation, I will tailor the concept of the "cognitive niche" to analyse the portrayal of the authors' selves in connection to physical, institutional, and social spaces, which can as well function as trauma or healing triggers. In other words, I will look at how the authors both construct/change their selves in relation to their environment and how they construct/change their environment in relation to their selves. I would like to highlight that my work will focus not only on the negative influences on the self but also on resilience, adaptability, and the idea of post-traumatic growth.

**Keywords:** trauma; Irish memoirs; relational self; remembering self; Irish family; Irish environment

**Aleksandra Sadowska** is a MA student at Jagiellonian University in Krakow and a PhD student at the International Graduate Center for the Study of Culture, Justus-Liebig-Universität Gießen, Germany. She graduated with Honours from Jagiellonian University with her first MA degree in Interdepartmental Individual Studies in the Humanities. In 2020 she was awarded the Utrecht Network Young Researchers Grant and the Baden-Württemberg-STIPENDIUM for conducting research in Belfast and Heidelberg. In 2019 she won a scholarship for the Literature Summer Programme at the University of Cambridge. Currently, she conducts research on critical experiences in contemporary Irish memoirs.

*Magdalena Sawa (The John Paul II University of Lublin)*

## **Postmemory of Hope: Gabriel Josipovici's Life and/in *In a Hotel Garden***

The idea of postmemory introduced by Marianne Hirsch in her 1992 article "Family Pictures: Maus, Mourning, and Post-Memory," followed by other insightful publications on the topic, denotes the aesthetic response of the "generation after" to the "inter- and transgenerational transfer of trauma" (Hirsch 6). Published in 1993, Gabriel Josipovici's novel *In a Hotel Garden* coincided with the development of Hirsch's thoughts as well as the author's own struggle with his troubled Jewish identity. Rather than Hirsch's emphasis on the way second-generation fiction, art, memoir, and testimony are shaped by obsessive return and besetting remembrance of the acquired traumatic knowledge, Josipovici's novel harmonizes with recent scientific discussion on trauma transmission. Without demeaning the experience of the Holocaust, a significant number of studies have demonstrated that the link between the harrowing experience and subsequent disorders in family members is not deterministic. Gesturing beyond the dominating conviction, still very much alive today, that "Since the 1960s and 1970s, the children of Holocaust survivors have been recognized as members of a unique population who have 'inherited' the psychic markers of those who lived through and survived a horrific past" (Jacobs 1), Josipovici aims at rechannelling the idea of postmemory into the direction of hope.

**Keywords:** postmemory; trauma transmission; Gabriel Josipovici

**Magdalena Sawa** is an assistant professor of English at the John Paul II Catholic University of Lublin, Poland. She is the author of a monograph entitled *Ekphrasis in Modern British Fiction: A Pro-Narrative Approach* (2015). Her recent scholarly interests involve affect theory and Gabriel Josipovici's writing.

*Frédérique Spill (University of Picardy Jules Verne)*

### **Jesmyn Ward's "History of Loss": Grieving, Narrating, Respairing**

Jesmyn Ward is the author of three novels, two of which—*Salvage the Bones* (2011) and *Sing, Unburied, Sing* (2017)—were recipients of the National Book Award. She wrote her first one, *Where the Line Bleeds* (2009), to remember her young brother, who was killed in Mississippi by a drunk driver at age 19. Loss is a central motif in Ward's fiction, which focuses on families dismantled by the death of loved ones, drug addiction and the sheer precariousness of life for African Americans in the South of the United States—the aftermath of a notorious history of exploitation and violence. The precariousness she describes and denounces was epitomized by the devastating effects of Hurricane Katrina in 2005, which further fragilized whole communities, including her own in DeLisle, Mississippi, depriving individuals and families of the little they had.

While keeping a sharp eye on her fiction writing, this paper aims at looking at Ward's 2013 nonfiction narrative, *Men We Reaped*, and at the 2020 article she wrote for *Vanity Fair*, "On Witness and Respair: A Personal Tragedy Followed by Pandemic," published a few months after she lost her "Beloved" to Covid. We will examine how Ward's fictionalization of her personal and communal "history of loss" is indistinguishable from her ongoing reflection on what it means to cope with traumatic experiences and to grieve. We will observe how her writing keeps interweaving grief and *respair*, a word that has just one record next to it in the Oxford English Dictionary (dating back to 1525), but whose definition is, indeed, as sublime as the creative forms adopted by Ward's infallible resilience to trauma: "Respair is fresh hope; a recovery from despair" (Dent).

**Keywords:** trauma; loss; grief; Jesmyn Ward; fiction and nonfiction

**Frédérique Spill** is Professor of American literature at the University of Picardy Jules Verne in Amiens, France, where she is also head of the research group UR UPJV 4295 CORPUS. She is the author of *L'Idiotie dans l'œuvre de William Faulkner* (PSN, 2009), soon to be published in English by UP of Mississippi. She coedited *The Wagon Moves: New Essays on As I Lay Dying*, published in 2018 (L'Harmattan), as well as the spring 2018 issue of *The Faulkner Journal*. She has also published articles in French and in English on varied contemporary American authors including Flannery O'Connor, Cormac McCarthy, Robert Penn Warren, Jonathan Safran Foer, Nicole Krauss, Willa Cather, Russell Banks, Philip Roth, Toni Morrison, Elizabeth Spencer, and Ron Rash. *The Radiance of Small Things in Ron Rash's Writing* was published by South Carolina Press in 2019. She coedited a special issue of *The Journal of the Short Story in English* (#74) devoted to the short stories of Ron Rash (2021). She's part of the editorial boards of *JSSE* and of *The Faulkner Journal*.

*Joanna Teske (John Paul II Catholic University of Lublin)*

### **Care and Human Relationality in Care Ethics and Ali Smith's Fiction**

Care is the theme Ali Smith pursues consistently throughout her fiction. She seems particularly concerned with all kinds of nonstandard caring situations: care that cannot make any difference, care under duress, abusive care, distributed care, care in the name of self-interest, and the like. By means of these situations she seems to be asking various care-related questions, such as: can we have care



which does not benefit the cared-for, which is not part of a proper caring relationship, which does not entail either mutuality or dependence, which is not freely given? Her fiction might be taken to show that caring can involve strangers and is essentially a matter of genuine concern about the other. Smith's intuitions thus seem to be incompatible with care ethics, which claims that care is essentially a mutual caring relationship as human beings are relational, i.e. co-constituted by their relationships with each other. In the paper I would like to investigate this dialogue between Smith and care ethics, paying special attention to the sense of everything being interconnected that is recurrent in her works, which might perhaps partly resolve the incompatibility between care ethics' and her interpretations of care.

**Keywords:** care; care ethics; Ali Smith; relationality

**Joanna Klara Teske** is Associate Professor in the Institute of Literary Studies at John Paul II Catholic University of Lublin, Poland. She is the author of *Philosophy in Fiction* (2008), *Contradictions in Art: The Case of Postmodern Fiction* (2016), and articles on contemporary English-language fiction and cognitive theory of art, published e.g. in *Language under Discussion, Narrative, or Avant*, as well as the co-editor with Grzegorz Maziarczyk of two collections of essays: *Novelistic Inquiries into the Mind* (2016, Cambridge Scholars Publishing) and *Explorations of Consciousness in Contemporary Fiction* (2017, Brill).

*Anna Verbytska (Martin Luther University Halle-Wittenberg)*

## **Modelling Frames in Distress Narratives about the War in Ukraine**

The paper aims to define frames that represent “distillation from repeated experiences” mediated by language (Hart 2010: 108; Werth 1999: 111), cultural experience, including cultural categories, norms, values, narratives, practices, and routines (Hampe and Grady 2005; Lakoff and Johnson 1999) in news narratives about the full-scale war in Ukraine 2022. Previously, metaphorical frames of distress in news coverages about the war have been modelled and the results were presented at the BIJU's biennial international conference in Brussels (Verbytska 2022). The metaphorical frame identification belongs to a descriptive stage of the Critical Discourse Analysis (Fairclough 1995) as soon as the Conceptual Metaphor Theory is the theory of conceptual organisation (Hart 2010). The current task is to look at frames in distress context-induced narratives making a shift to an interpretation stage and taking into account the context in which distress metaphors occur by eliciting frames that circulate in the articles about the war in Ukraine in Euronews and English-speaking media outlets the Kyiv Post and the Kyiv Independent (24 February–23 June 2022). The Topic Modelling technique using Python with SpaCy and Gensim natural language processing libraries is used to generate topics that can be used as “proxies for frames” (Ylä-Anttila et al., 2021) with the follow-up interpretation of the results and validation of frames.

**Keywords:** distress; frame; narrative; topic modelling; war

**Anna Verbytska** holds a PhD in Philological Sciences, and has a four-year record of teaching and researching media discourse at the Conversational English and Applied Linguistics Departments, Faculty of Foreign Philology, Lesya Ukrainka Volyn National University in Lutsk, Ukraine. Currently, Anna is a visiting scholar at the Martin Luther University Halle-Wittenberg (MLU) doing a project (9B890) “Distress narratives in media discourse during the full-scale Russia and Ukraine war in 2022” funded by the Volkswagen Foundation (1 May 2022–30 April 2023) and lecturing a course on language and media. Research interests: media linguistics, cognitive linguistics, discourse studies, natural language processing.



## **Panel 6**

# **Escape into Nature**

Tymon Adamczewski (Kazimierz Wielki University)

## **(Re-)Writing Nature: More-Than-Human Agency and the Materiality of Digital/ Literary Spaces in J. R. Carpenter's work**

A writer and practice-led researcher, J. R. Carpenter is a Canadian-born UK-based artist active across various platforms: print, performance and digital media. Many of her works, even though web-based and seemingly detached from the materiality of natural environment, document a lasting fascination with the forces of the more-than-human world. Her poetic project called *This is a Picture of Wind* (2020), for example, fuses personal reactions to storms and flooding of Southwest England with algorithmically generated verse. By drawing on live weather data it successfully represents fleeting images and immaterial fluctuations authored by ...the wind. Her other projects, like *The Gathering Cloud* (2017), *Once Upon a Tide* (2015) or *The Pleasure of the Coast* (2019), in addition to involving similar aspects of non-human agency, also reveal interest in the interplay between matter and immateriality in the context of natural phenomena or climate change. My paper intends to focus on the role of these elements in Carpenter's work, and their links with the processes of rewriting and reappropriating, so as to think through the possibilities they offer for depicting universally important issues that otherwise resist representation (like global warming).

**Keywords:** materiality; digital literature; generative literature; climate change; nature

**Tymon Adamczewski** is university professor at the Department of Anglophone Literatures of Kazimierz Wielki University in Bydgoszcz, Poland, where he teaches literary and cultural studies. He has recently edited a monograph entitled *All Along Bob Dylan: America and the World* (Routledge 2020) and is the author of *Following the Textual Revolution: The Standardization of Radical Critical Theories of the 1960s* (McFarland 2016), as well as a number of articles published in various international academic venues (e.g. JPMS, AVANT, Image [&] Narrative, NJES). His interests include critical discourses of contemporary humanities, experimental literature, ecocriticism, and music. ORCID: 0000-0001-9753-3361, tymon.adamczewski@ukw.edu.pl.

Anton Belenetskyi (Jagiellonian University)

## **Gardening Forking Paths: Anthropocenic Uncertainty in David Searcy's Ordinary Horror and Mei-mei Berssenbrugge's Hello, the Roses**

Gardens have traditionally been seen as sites of escape into the pastoral where nature and culture might, however, meet and mix. With the sweeping advance of the ongoing ecological crisis, this perception of gardens is also changing and evolving rapidly—like gardens themselves. This paper draws on Anna Tsing's succinct observation that "[r]uins are now our gardens" in order to explore the ways these "degraded [...] landscapes produce our livelihoods" of the anthropocenic everyday: material, imaginative, and affective. Weaving together two contemporary texts that centre around the distorted figure of garden (David Searcy's 2001 novel *Ordinary Horror* and Mei-mei Berssenbrugge's 2013 poetry collection *Hello, the Roses*), the paper approaches them as speculative studies of the binary-defying complexity of the Anthropocene where nature and culture, humans and nonhumans, hopes and horrors all fork and tangle in the overwhelmingly omnipresent feeling of uncertainty. Searcy's weird garden of exotic superweeds and Berssenbrugge's acutely phenomenological rose garden are studied as iterations of Borges's now-proverbial "garden of forking paths" which remains, above all, a garden. That is, a material, fairly quotidian ruin brimming with promises and perils of contingent futures that cultivate and are being cultivated by our unstable yet fruitful present. The paper thus intends to elucidate some literary and affective aspects of this reciprocal cultivation.

**Keywords:** anthropocenic affects; entanglement; garden; speculative fabulation; uncertainty

**Anton Belenetskyi:** In 2020, I graduated summa cum laude as an MA in British and American Literature from the Institute of English Studies of the Jagiellonian University. Currently, as a II year doctoral student at the Doctoral School in the Humanities of the Jagiellonian University, I am working on a PhD thesis concerning the sympoetics of uncertainty and the affective experiences of the Anthropocene in post-2000 U.S. and Canadian literature. My main academic interests lie in the intersection of new materialisms, ecocriticism, and affect studies. Outside academia, I prefer to spend my free time rearing (and being reared by) house plants.

*Jan Beneš (University of Ostrava)*

### **Black Land Matters: Return to Farming and Gardening in Natalie Baszile's *Queen Sugar* and *We Are Each Other's Harvest***

"The dominant environmental narrative in the United States is primarily constructed and informed by white [...] voices," claims Carolyn Finney in *Black Faces, White Spaces: Reimagining the Relationship of African Americans to the Great Outdoors*. The discourse of farming and gardening, for example, does not typically include African American points of view and representations. As Leah Penniman puts it in *Farming While Black*, "at organic agriculture conferences, all of the speakers were white, all of the technical books sold were authored by white people. [...] I thought that organic farming was invented by white people [and] I struggled with the feeling that a life on land would be a betrayal of my people." It is this doubt about African Americans farming/gardening the land—coupled with questions of belonging, ancestry, and environmental justice—that drive Natalie Baszile's novel *Queen Sugar* and collection of essays and poems *We Are Each Other's Harvest*. This contribution analyses the two texts as rarities in depicting in literature the lives of African American farmers and gardeners in the South. Specifically, the texts reframe the trope of escaping from the city into nature not merely as an idyllic reconnection between people and land, but also as resistance against and overcoming of racial stereotypes, history of land dispossession, and trauma of back-breaking labour.

**Keywords:** Black farming; Black gardening; land dispossession; environmental justice

**Jan Beneš** is assistant professor at the University of Ostrava in the Czech Republic, where he teaches survey courses in American and British literature. He is currently a co-investigator of a three-year grant exploring environmental justice in American ethnic literatures. He received his MA from Texas A&M University and his PhD from Masaryk University in Brno, Czech Republic. His research interests include Harlem Renaissance and African American literature and history, particularly Black aviation literature and history.

*Šárka Bubíková (University of Pardubice)*

### **The Paradoxical Hopefulness of Environmental Crime Fiction**

Nature writing of the non-fiction kind has been hailed as a particularly suitable vehicle for the explorations of human relationships to nature and wildlife, of the experience of nature as a place of refuge and (moral) regeneration. But can those be interwoven into the "ostensibly anthropocentric plotting" (Walton and Walton 2018: 3) of the crime fiction genre? To answer the question, my contribution will discuss examples of contemporary American environmental crime fiction, which attempt to cover such themes. Analysing how their generic features are appropriated for environmental and ecological concerns, I will also explore an apparent paradox inherent in

environmental crime writing: although dealing with violence, victims, death, and destruction, the genre's traditional dénouement strikes a hopeful note granting the detective the power to make a difference. It thus highlights the importance of environmental sensitivity and the courage to act for our future.

**Keywords:** American crime fiction; environmental crime fiction; nature as refuge

**Šárka Bubíková**, Associate Professor at the University of Pardubice, specializes in the American ethnic Bildungsroman, children's literature, and crime fiction. Apart from numerous articles, she is the author of *Literatura v Americe, Amerika v literatuře* (2007), *Úvod do studia dětství v americké literatuře* (2009) and co-author of *Literary Childhoods: Growing Up in British and American Literature* (2008). With Olga Roebuck, Bubíková co-edited *Place and Spaces of Crime in Popular Imagination* (2021) and has co-written *The Place It Was Done: Location and Community in Contemporary American and British Crime Fiction* (in print by McFarland). She was a Fulbright Scholar at Amherst College, MA, and a visiting researcher at UCSB, CA. She also writes fiction.

*Izabela Curyłło-Klag (Jagiellonian University)*

## **Return to Nature in Interwar Britain: John Hargrave and the Utopianism of the Kibbo Kift**

The paper will consider the utopian vision of spiritual rebirth through nature, proposed in the interwar period by John Hargrave, the founder of the Kibbo Kift Kindred. In response to the catastrophe of World War I, Hargrave aimed to shape a new generation of British youth, and to popularise a more harmonious way of living, with a focus on outdoor activities, handicrafts, and a respect for the natural world. His Kindred also promoted pacifism and internationalism, and was involved in various social and political campaigns, including support for disarmament and opposition to fascism. Seeking inspiration in a vast pool of "rejected knowledge" of alternative sciences and beliefs of the previous epochs (e.g. the philosophy of Thoreau and Carpenter, New Romanticism, New Age mysticism, the Occult Revival), Hargrave proposed a distinctive programme of moral and physical regeneration in order to break the cycle of industrial growth, and counteract the "unnatural" forces that were propelling the world towards destruction. My analysis of the ideas outlined in Hargrave's books of the interwar period will aim to locate his utopian vision in a wider context of back-to-land organisations of the day, urging humanity to "progress backwards." It will also draw attention to some more disquieting aspirations of the movement: the desire to breed an elite group of leaders, ready to step in in case of a national, or global, emergency.

**Izabela Curyłło-Klag** teaches in the Institute of English Studies at the Jagiellonian University in Krakow, Poland. Her research interests include the modern British and Irish novel, utopian/dystopian fiction, and the intersections between literature, history and culture. She has published numerous articles on avant-garde and contemporary writers, and a monograph on representations of violence in early modernist fiction. She has co-edited an anthology of immigrant memoirs, *The British Migrant Experience, 1700–2000* for Palgrave Macmillan, as well as four volumes of critical essays: on literary representations of the past, on dialogic exchanges between literature and the visual arts, on incarnations of material textuality, and on representations of housing across media.

Aleksandra Kamińska (Jagiellonian University)

### **Feminist Hydrocommons: Watery (Re)Connections in Robin Wall Kimmerer's *Braiding Sweetgrass* and Joanna Bator's "Tikkun Olam"**

"Water," as Greta Gaard points out, "is a feminist issue" (2018: 81). This diagnosis not only reflects the popular trope of linking women and water, present in many global cultures (see Staniland 2023), but also surfaces as water's gendered materiality influences the intersections of environmental systems and biological bodies (Hayman 2012). The link between women and water is often brought into focus in the discussion of gender inequality in terms of social impacts of water shortages resulting from the ongoing climate crisis (see e.g. Nagel 2016). On the other hand, Astrida Neimanis in her *Bodies of Water: Posthuman Feminist Phenomenology* (2019) stresses water's capacity to connect female bodies "to other bodies, to other worlds beyond our human selves" (2), thus presenting an opportunity to challenge anthropocentrism by exploring our involvement in "more-than-human hydrocommons" (ibid.). In this perspective, the link between female bodies and water becomes more than just a source of vulnerability, creating a sphere of potential connectivity and agency. The proposed paper focuses on two literary explorations of feminist hydrocommons: Robin Wall Kimmerer's non-fiction work *Braiding Sweetgrass* (2015) and Joanna Bator's short story "Tikkun Olam" (2022). Though formally different, both texts present the potential of renewal, reclaiming agency and reconnecting with other (both human and other-than-human) bodies through women's custody of bodies of water.

**Keywords:** water; feminist phenomenology; hydrocommons; Robin Wall Kimmerer; Joanna Bator

**Aleksandra Kamińska**, PhD—lecturer in the Institute of English Studies at the Jagiellonian University, Assistant Professor in the Institute of Modern Languages at the Jesuit University Ignatianum in Krakow as well as freelance translator and editor. Her academic interests include contemporary British drama, ecocriticism and translation theory.

Bożena Kucała (Jagiellonian University)

### **Soil Solace: Coming to Terms with Transience in Elizabeth-Jane Burnett's *The Grassling***

This paper analyses the consolation of nature in Elizabeth-Jane Burnett's *The Grassling* (2019). The book describes the writer's experience of coming to terms with her ailing father's decline and imminent death. Drawing on autobiographical material, it charts Burnett's regular trips from Birmingham to the Devonshire countryside where she used to reside with her parents and where her aged father still lives. Faced with the prospect of an inevitable parting from him, Burnett reinforces the deep bond they share not only by her physical presence by his bedside, but primarily by rebuilding her connection with the place in which his family are deeply rooted. Guided by her father's stories, she explores the landscape, its wildlife and its history in order to become an integral part of her parent's native environment. This paper demonstrates that, in accordance with its subtitle "A Geological Memoir," *The Grassling* foregrounds the significance of the earth as the foundation for continuity and endurance.

**Keywords:** nature writing; nature in literature; nature cure; autobiography; Elizabeth-Jane Burnett

**Bożena Kucała** is Assistant Professor at the Institute of English Studies, Jagiellonian University in Krakow, where she teaches 19th-century and contemporary English literature. Her research interests include contemporary English fiction, especially the historical novel and neo-Victorian fiction. Main publications: *Intertextual Dialogue with the Victorian Past in the Contemporary Novel* (2012), co-edited

books: *Writer and Time: James Joyce and After* (2010), *Confronting the Burden of History: Literary Representations of the Past* (2012), *Travelling Texts: J. M. Coetzee and Other Writers* (2014), *Powieść brytyjska w XXI wieku* (2018). She has also published numerous articles on contemporary British and Irish writers.

*Przemysław Michalski (Pedagogical University of Krakow)*

### **Nature as Theophany in the Poetry of John Deane**

In my paper I would like to examine a handful of poems by the Irish poet John F. Deane (b. 1943). His poetry usually expresses a religious or even Christocentric view of nature, whereby the diversity of the natural world is seen as a visible proof of divine munificence or even a kind of theophany. That does not mean that Deane ignores the question of gratuitous suffering in nature; paradoxically, his is simultaneously a romantic and post-Darwinian perspective, which tries to accommodate both the dazzling spectacle of the splendour of the visible and the horror at the ubiquity of pain inherent in the very mechanism of nature's self-propagation. For him, the world is at the same time both "red in tooth and claw" and "charged with the grandeur of God." Deane also engages with the question of suffering caused by human activity. A fervent follower of the French theologian Teilhard de Chardin, Deane also sees nature as partaking, alongside humanity, in the ongoing cosmic pilgrimage toward the outstretched hands of the "Cosmic Christ."

**Keywords:** poetry; nature; theophany; suffering; Christ

*Michał Palmowski (Jagiellonian University)*

### **The Myth of Return to Nature Deconstructed in Doctorow's "Wakefield"**

In Doctorow's "Wakefield," the main protagonist, a successful New York litigator, embarks on an experiment in simple living reminiscent of Thoreau's famous project. He abandons his law firm and his family, and takes residence in a garage attic, living off what he can scavenge in the neighbourhood. He declares to have recovered the lost joy of being, to feel like "the Native American buffalo hunter who slew the creature for his meat and fur and thanked his risen soul afterward," even though the wilderness that he confronts is that of a suburban nature preserve. Although Doctorow rewrites Hawthorne's story under the same title, he subjects the original tale to the process of thematic expansion, focusing his "hypertext" (to use Genette's terminology) on modern man's uneasy relationship with nature.

**Michał Palmowski** is Assistant Professor in the Department of the History of American Literature and Culture at the Institute of English Studies, Jagiellonian University in Kraków. His academic interests include: utopia and dystopia in literature, science fiction, transgressive literature, and literature of the Beat Generation.

*Olga Roebuck (University of Pardubice)*

### **Construction of Wilderness in Contemporary British Nature Writing**

The contribution deals with a new understanding of the term "wilderness" leaving the traditional, much contested, yet prevailing ethnocentric approach and opening a broader scope of the wild as a concept mutually co-created by nature as well as humanity. The selected texts do not paint the

traditional pastoral picture of Britain but acknowledge also the commercial landscapes utilized by centuries of human endeavour. Under the above-mentioned interpretation, the concept of British wilderness expands significantly and comes to include so-called “interfacial landscapes” or edgelands i.e., the overlooked, unloved areas, the pristine quality of which was lost long ago, even in areas where human activity has been curtailed or ceased altogether. Not only can these spaces be juxtaposed with the treasured, received idea of the “outdoors” of traditional nature writing (as was done e.g. by Deborah Lilley), but they can enrich the discussion of British mythological landscapes combined with the idea of “immersing in nature” which is central to new nature writing. The paper works with a number of texts representing contemporary British nature writing.

**Keywords:** wilderness; British nature writing; landscape; edgelands; ecocriticism

**Olga Roebuck** has been associated with the Department of English and American Studies at the University of Pardubice, the head of which she has been for the last five years. Her academic interests combine cultural studies with the study of popular genres. She mainly focuses on the role of place in popular genres and recently shifts towards ecocritical themes in genre literature. Her most recent publication, co-authored with her colleague, Šárka Bubíková, will be coming out shortly: <https://www.mcfarlandbooks.com/product/The-Place-It-Was-Done/>.

*Nataša Tučev (University of Niš)*

### **“Speech is the death of Pan”: Nature and Silence in D. H. Lawrence’s *St Mawr***

The paper discusses D. H. Lawrence’s novella *St Mawr* (1925) in conjunction with the theoretical ideas put forward by Christopher Manes in his 1992 text “Nature and Silence.” Manes points out that in our culture, nature is silent and objectified, whereas the status of a speaking subject is exclusively a human prerogative. He contrasts this situation with a very different attitude of the animistic cultures, for which non-human life forms were articulate and able to communicate their presence and significance to humans. With these considerations in mind, Manes calls for a new kind of discourse which would be appropriate to an environmental ethics. Silence is treated somewhat differently, however, in Lawrence’s *St Mawr* and in a closely related non-fictional work “Pan in America” (1926). When Lawrence argues that “speech is the death of Pan,” he implies a sense of mystery inherent in nature which surpasses conceptual, rational thinking, and therefore cannot be expressed by means of language. Pan, who in Lawrence’s philosophy stands for wholeness and a “hidden cause” in all living beings, is silent because of the inadequacies of language; however, Lawrence believes in the possibility of communicating with nature in other ways, which he explores in the novel. The paper focuses on the motif of dialoguing with the natural world, and the related dichotomy between language and silence in Lawrence’s narrative.

**Keywords:** D. H. Lawrence, ecocriticism, modernism, nature, language

**Nataša Tučev** is Associate Professor at the University of Niš, English Department, where she teaches undergraduate and postgraduate courses on English Modernism, Literary Theory and Literary Translation. She has published three book-length studies: *An Introduction to the Modernist Novel* (2021), *The Secret Sharers: Joseph Conrad’s Literary Characters* (2017) and *Inner Emigre: Seamus Heaney’s Poetics* (2011). Her most notable literary translations include Byron’s *Childe Harold* and Coleridge’s *The Rime of the Ancient Mariner*.



Ladislav Vít (University of Pardubice)

## The Weight of Responsibility in W. H. Auden's Ruminations on Nature and Escapism

"Escape to nature" represents one of the strongest thematic threads running through W. H. Auden's writings. This presentation will examine Auden's ruminations on the moral aspects of interwar escapism to the natural environment. Relying on the notions of topophilia, mythical geographies, citizenship, and civil responsibility, the paper will also show how Auden's views on escapism and nature crystallised alongside his determination to form a personal poetic voice not only against the background of the English literary tradition, but also in the context of the interwar ascent of mass culture and radical politics shaping the strenuous *Zeitgeist* of the 1930s.

**Keywords:** Auden; nature; escapism; responsibility; citizenship

**Ladislav Vít** studied at Charles University and now works at the University of Pardubice, Czech Republic. His research interests lie with literary topography and the poetics of place. His major focus is on interwar writers from the perspective of cultural and humanistic geography. His articles include "The Ethics of Going North: Moral Geography in Louis MacNeice and Wystan Hugh Auden's *Letters from Iceland*" (2023), "Landscape as a Benchmark: Poetics of Place as a Critical Tool in W. H. Auden's Prose" (2018) and "Feet on the Ground: Landscape in Auden's Late Poetry" (2014). His *The Landscapes of W. H. Auden's Interwar Poetry: Roots and Routes* (Routledge 2021) is the first book-length research monograph on Auden's poetics of place, local culture and globalisation. He is the co-founder and editor of the scholarly journal *American and British Studies Annual* published by the University of Pardubice since 2008.

Dagmara Wiercińska (University of Silesia)

## Henry David Thoreau's Ethics of the World

Henry David Thoreau is an outstanding example of an author whose entire work and life were imbued with ethical questions. Thoreau—so spiritual and so American, so subtle and so practical—was a philosopher, an ecologist, and an economist, whose thought and life combined in a harmonious way. For the author of *Walden*, the question of ethics is the question of one's level of awareness. Reading Thoreau, one has a profound impression that the world is ethical for those who recognize it.

Ethics enables any meaningful relationships between people. The space in which any valuable meeting occurs is ethical. Philosophy and literature certainly should ask ethical questions, to bring human beings closer to the mystery of existence. When, like in Thoreau's case, work and life become one evolving meditation, every aspect of life has the ethical ground. Thoreau points out that the ethical order pervades the World.

The correspondence between the human and Nature evokes the question about ethics. Thoreau's appreciation of Being transforms everyday space into an extraordinary space, ruled and protected by ethics. The beauty of the world comprises an order which is ethical. Both philosophical and physical territories are, for the thinker, the territories of ethical sacredness.

**Keywords:** ethics; Nature; relationships

**Dagmara Wiercińska**—MA in Philosophy, Pontifical University of John Paul II in Krakow; MA in English Philology, University of Silesia in Katowice; PhD student, University of Silesia in Katowice.

*Sylwia Janina Wojciechowska (Jesuit University Ignatianum)*

## ***The Mirror of the Sea, or, the Whole Re-Envisioned***

Ever since Edward Said intimated that Joseph Conrad wrote the fiction of autobiography (1966), the wider public have been suspicious of the writer's autobiographical prose for its alleged embellishments and untruths. However, focusing on *The Mirror of the Sea*, this paper rather proposes to re-assess Conrad's involvement in the world of real experience by reading the narrative as an idiosyncratic footnote to the transition evolving at the cusp of the 20th century—a transition which, amongst others, also re-defined the status of man in the world of nature. Thus, it is argued that the elegiac overtones and a set of images, with the salient sail/steam opposition considered a major token of change, help express the feeling of loss that humanity then faced in the modernised, and indeed perhaps even mechanised, world. It would seem that the critique of shrunken time/space relations, as well as the loss of kinship between sailors and the breach of the unity between man and the sea allow to receive *The Mirror of the Sea* as an expression of disconcertment felt at the novel status for modern man, who, despite machines and scientific achievements, has apparently lost their sense of organic belonging to the natural world. A literary expression of what Stephen Spender calls "the modern necessity," Conrad's *The Mirror of the Sea* is argued to employ "imagery which is of the time" to convey the novelty of "the situation outside and beyond the [his] time"—a situation exposing a breach between man and nature which, apparently, has continued until the present day.

**Keywords:** industrial revolution; maritime prose; nature imagery; environmental changes; modernist autobiography

**Sylwia Janina Wojciechowska** is Assistant Professor in the Department of Literary Studies at AIK in Krakow, Poland. She holds an MA in Classical Philology, NCU Torun, and an MA for English and Italian Philology, Stuttgart University, Germany. Her post-doctoral research mainly focuses on British modernist fiction, the pastoral mode, and nostalgia studies. She has published a monograph *(Re)Visions of the Pastoral in Selected British and American post-Romantic Fiction* (2017) as well as co-edited *Colossus: How Shakespeare Still Bestrides the Cultural and Literary World* (2018). She has been a member of *British Comparative Literature Association*, *Polish Association for the Study of English*, *Joseph Conrad Society UK*, *Joseph Conrad Society Poland*, as well as a member of the Editorial Board of the *Journal of Comparative Studies*, Daugavpils University, Latvia.

**Panel 7**

**Humanity as a  
Collective in Theatre  
and Film**

*Christopher Gullen (Westfield State University)*

## **Googling the PreCrime Unit: A Re-Reading of Dick's *Minority Report* and Spielberg's Adaptation in the Wake of Policing and Big Data in the Modern Era**

Few areas in modern life have garnered more controversy than the techniques employed by contemporary (often American) police forces and the accumulation of private information by large technology companies. The murder of George Floyd by the Minneapolis police thrust the former issue into the national spotlight in the United States and kicked off protests worldwide. In the case of the latter issue, it has been long understood that technology companies store users' private data like search history and cookies, however the Cambridge Analytica scandal and other high profile data breaches have brought these concerns to the forefront as users consider the convenience of these companies' products with their necessary loss of privacy. Both issues are of interest to this paper, which will re-examine *The Minority Report*, Philip K. Dick's 1956 short story, and Steven Spielberg's 2002 film adaptation. The novella (and its loosely adapted film), tell the story of a futuristic technique of policing in which the authorities can predict crimes that haven't happened yet through a sophisticated series of tools and make subsequent arrests. This idea, in the wake of the "Defund the Police" movement, is quite salient. In addition, the predictive analytics embedded in the algorithms of Google and other large social media companies has raised many questions (and drawn strong parallels) as to just how predictive Dick and Spielberg both were.

**Christopher T. Gullen** is Associate Professor of New Media at Westfield State University in Westfield, Massachusetts, USA, where he has taught for eight years. His main research interests include film genre, social media, and internet studies. Dr. Gullen's most recent publication appeared in an edited volume from Palgrave on Ruin Photography. He also served as a Visiting Professor in Fall 2022 at the Jagiellonian University in Krakow.

*Joanna Frybes (Jagiellonian University)*

## **Marxist School of Literary Criticism Applied to the Analysis of Selected Arthur Miller's Works**

In my article I would like to focus on examples of literary texts in political contexts. I will try to show how the Marxist school of literary criticism can help us to properly analyse the works of Arthur Miller, especially *Death of a Salesman*. The autobiographical themes taken from the given playwright's own life such as being made to testify in front of House Un-American Activities Committee facilitate the understanding of his notable works. The dramatist as an elder person decided to outline in his book *On Politics and the Art of Acting* the connections between being a thespian and a politician. I hope to deliver my assumptions in accordance with main features of styles and methods in American Studies research. All in all, I want to re-evaluate the most common ways of addressing the political involvement in literature by taking as an exemplary case the life and works of the author of *The Crucible* and looking at all the data I have collected through the lens of most popular research approaches in contemporary American Studies.

**Keywords:** Marxism; literary criticism; politics; contexts; drama

**Joanna Frybes**—a graduate of both BA and MA in American Studies at the Jagiellonian University.

*Katarzyna Biela (Jagiellonian University)*

## **You're Human Like the Rest of Them—Humanity in the Eyes of B. S. Johnson**

*You're Human Like the Rest of Them* is the title of the 1964 drama by B.S. Johnson, the postwar avant-garde writer, who, throughout his career, remained greatly concerned with the condition of humans, their purpose, and misfortunes. Finding his perspective particularly suitable for the conference on humanity, I would like to look at the abovementioned play as well as other selected works from his oeuvre to extract some of his main reflections on who humans are, what they struggle with, and how they can—perhaps—be better understood. Beginning with his complex consideration of the body and mind, both worth respect, but likewise subject to ageing and degeneration, I move on to examine his ongoing religious fights and questions posed in the quest for sense and explanation. Johnson's experimentation, testifying to his interest in truthfulness and transformation, is also considered, just like the theme of contact between people, present in many of his plays. Going back to his practice from the 1960s and referring it to some other playwrights of the time encourages to ponder on possible reasons behind the revival of Johnson's works in the 2000s. There must be something in the way he conceptualises humanity that speaks to the present audiences.

**Keywords:** B. S. Johnson; humanity; *You're Human Like the Rest of Them*; theatre of the 1960s

**Katarzyna Biela** works as an assistant in the Institute of English Studies at the Jagiellonian University in Krakow. She is the principal investigator in the "Diamond Grant" research project "B. S. Johnson and Liberature", financed by the Polish Ministry of Science and Higher Education. Her research interests include avant-garde literature and theatre from 1945 to contemporaneity.

## **Panel 8**

# **Joyce and Humanism / Joyce and the Human in the 21st Century**

*Talia Abu (Tel Aviv University)*

## **“down to his vegetable soul”: Vegetarianism and Humanism in *Finnegans Wake***

The following presentation will explore Joyce’s interest in vegetarianism in relation to the conceptual link between humanism and animal rights that has risen from the Age of Enlightenment. During the 18th century, prominent figures such as Thomas Paine conceived of vegetarianism as the natural and necessary continuation of the struggle for civil rights and the equality of all humans. Accordingly, the ideals of the Enlightenment and Humanism have prepared the ground for the 19th-century growing awareness in animal rights that, in turn, led to the re-evaluation of meat-consumption as immoral.

In *Finnegans Wake*, Shem, the rebellious son, is associated with vegetarianism. In Book III.3, especially, he is reproached by his brother Shaun for allegedly avoiding meat consumption. I will explore Shem’s vegetarianism as a reference to the complex attitude of the 19th and 20th century toward vegetarian movements and practices, on the one hand as oddballs, unintellectual, unpatriotic, and dangerous, and on the other as the practical expression of Humanistic ideals.

Finally, I will argue that in *Finnegans Wake* the connection of meat consumption with moral and ethical considerations establishes vegetarianism as an alternative source of morality that, as such, contends with institutionalized Christianity. The seemingly private decision to subsist on vegetables becomes a challenge to the condemnation of the body and its passions by Christianity. With vegetarianism, Shem demonstrates, the body replaces divinity as the source for morality.

**Talia Abu** earned her PhD at the University of Jerusalem. She explores intersections between literature and cultural studies, and her current research focuses on modernism, particularly that of James Joyce, and food studies. She teaches courses on modernism and postmodernism at Tel Aviv University.

*Thomas Gurke (University of Minnesota)*

## **Joyce, Affect, and the Human(ist) Body**

While Joyce’s *Ulysses* may be perceived by some to be (quite literally) “mental,” it is just as much a novel about the human body. While its various descriptions of the body, and their supposedly disastrous effects on any readers’ mental state, led to its initial censorship in the U.S., *Ulysses* emphasises autonomous capacities of the body to (prepersonally) perceive and act. But where did Joyce draw his copious descriptions of bodily states and acts from? Which theories and texts might have played a role for these embodiments in *Ulysses*? Building on my previous research regarding Joyce and Bergson (Gurke 2020), this paper will pursue Baruch Spinoza’s *Ethics* as a possible further influence on Joyce’s investigations of bodily affectivity.

Spinoza has been cast as one of the precursors, perhaps even founders, of modern humanism and Enlightenment thought. His radical view of the body and its affections can, however, also be seen to assume an anti-humanist stance (Melamed 2010). Another possible reading of Spinoza’s treatment of affect could—in the contemporary perception of the human—be even deemed *posthuman*, if we indeed buy into the notion that we tend “to understand our own bodies and brains in relation to the model of our machines” (Massumi 2006).

In any case Spinoza’s *Ethics* supplies us with an early definition of viewing affect as both a state of mind/body and their assemblage potentialities/intensities: “The Mind does not know itself, except insofar as it perceives the ideas of the affections of the Body” (*Ethics* II, 23). While Spinoza’s *affectus* refers to a prepersonal ability of the body to be affected in various experimental states, Spinoza’s *affectio* refers to a second, affecting, body implying an augmentation or diminution in that body’s



capacity to act. These bodies can in the broadest possible sense be also seen to include “mental” or ideal bodies (Deleuze/Guattari 1987).

With only five appearances, Spinoza’s name and presence may not be deemed omnipresent in *Ulysses*. However, it is my contention that his early theorems surrounding affect occur continuously throughout the novel. From olfactory stimuli such as the perfume-induced “warm human plumpness” that settles on Bloom’s brain (“Lestrygonians”), to the aural phenomena reverberating in the “skin limbs human heart soul spine” assemblages of the body (“Sirens”), its dilating pores (“Sirens,” Cyclops”), its “aquacity” and the overall nature of the human as veering between bodily and mental states (“Ithaca,” “Penelope”), this paper wishes to trace the implications of Spinoza’s treatment of affect for the human—and indeed humanism—in *Ulysses* in the 20th and 21st century.

**Thomas Gurke** is DAAD Visiting Professor at the University of Minnesota. He has a degree in English Literature and Musicology. His PhD dissertation focused on the intersemiotic, aesthetic, and affective dynamics of music and literature in the texts of James Joyce is forthcoming as a monograph. His other publications focus on Joyce, contemporary fiction, ecology, the short-story, and popular culture. He is co-editor of *Words, Music, and the Popular: Global Perspectives on Intermedial Relations* (Palgrave 2021).

*Natalia Kamonikova (Matej Bel University)*

### **Ulysses against Human Rights Violators: The Russian Experience**

The definition of humanism adopted by the Amsterdam Declaration 2022 celebrates the transforming power of literature and includes a clause on humanism as “the widespread demand for a source of meaning and purpose” that serves an alternative to dogmatic religion and authoritarian nationalism (2022). In the light of this definition, the works by James Joyce constitute an important part of the literary humanist narrative; yet Joyce has seen multiple bans across the world. In my paper, I shall dwell on the Russian experience of imposing restrictions on Joyce’s *Ulysses*. The first period of bans in the Soviet Union lasted for several decades, when Joyce was branded as “literature of the dying capitalism” and his style—as intentionally unintelligible, so that it “does not reach the readership masses” (Pervyi 1934, 315, 373). The public denunciation of Joyce deeply affected his translators: some of them lost their lives, and others had to reconsider their choices of literature. In the 21st century, the tightening of state control over literature in Russia expressed itself, among other ways, in the Age Rating System (Federal Law 2010), which resulted in age restrictions on Joyce and requirements to booksellers to sell *Ulysses*, like pornography, in sealed cellophane. In the light of Joyce’s fate in Russia, I will reflect on the question of why violators of human rights tend to present Joyce’s writings as attacks on humanism.

**Natalia Kamovnikova**, PhD is Assistant Professor at the Department of Slavic Languages, Matej Bel University, Banská Bystrica, Slovakia. Her research focuses on literary translation in the contexts of censorship, surveillance, and threat to life. Author of the research monograph *Made under Pressure: Literary Translation in the Soviet Union, 1960–1991* (UMass Press 2019). Her other research interests include female activism in translation and sociolinguistic aspects of translation and language use. Natalia Kamovnikova is also a practicing conference interpreter, translator, and writer.

*Matthew Levey (Professor Emeritus)*

## **Leopold Bloom, the Jew Who Represents, and is Subjected to, the Religious and Racial Tensions in Early 20th-Century British-Occupied Ireland**

I take as my starting point that Joyce was a profound humanist but choose to examine this topic from the opposite direction: the dehumanizing effects of colonialism on the Irish people and of anti-Semitism on one Leopold Bloom. Following in the footsteps of his immigrant Jewish family, he converted to Protestantism and, then, Catholicism. In this way, Joyce used his complex Jewish character to address issues at the intersection of British Imperialism and Occupation of Ireland, the Protestant–Catholic divide, and Irish anti-Semitism. Joyce expressed his views on these topics throughout the book, but in a concentrated way in *Cyclops* (12) and *Circe* (15).

**Matthew Levey**—Retired Professor of History (PoSC) using *Ulysses* to examine history of imperialism and anti-semitism.

*Hannu Riikonen (University of Helsinki)*

## **Leopold Bloom: A Representative of the Golden Mean (*aurea mediocritas*)?**

One of the key concepts of Greek moral philosophy is *mesotēs* (a mean between two extremes), best defined by Aristotle in his *Nicomachean Ethics*. The Roman poet Horace, who used the concept of the golden mean (*aurea medicoritas*) presented the notion of Aristotle in a concise form as “*virtus est medium vitiorum et utrimque reductum*.” A related concept is moderation (*mēden agan, ne quid nimis, modus*), an important notion in the Roman *humanitas*. The idea of the middle was then applied e.g. to political theory (the description of the middle class in Aristotle’s *Politics*). In my paper I will show how Leopold Bloom exemplifies the idea of the Aristotelian and Horatian *mesotēs*, being in the middle between opposite vices and avoiding any kind of extremities. The Greek idea of the *mesotes* was a reaction to the agonism of the Greek, described by Burckhardt and Nietzsche. As a modern Ulysses, Leopold Bloom is an opposite to the Greek warriors and their agonism, showing such human attitudes which were typical of the Roman *humanitas*, in a 19th-century bourgeois version. Moreover, Bloom is a middle aged middle class man, not to mention that his profession (canvasser) puts him in the middle between the seller and the buyer. Bloom is, however, not only a representative of the moral ideal of the *mesotēs*, but also the mediocrity (the Latin word *mediocritas* meaning both mediocrity and moderation).

**H. K. (Hannu) Riikonen** is Professor Emeritus of Comparative literature at the University of Helsinki. He is the author of books and essays on the poetry of Pentti Saarikoski (translator of *Ulysses*), on the history of literary criticism and aesthetics in Finland and on the classical tradition in Finnish and European literature. His book-length introduction to *Ulysses* for Finnish readers was published in 1985. He is also editor-in-chief of *Suomennoskirjallisuuden historia I-II* (History of translations into Finnish I-II, 2007). He is member of the Finnish Academy of Science and Letters and The Finnish Society of Sciences and Letters.

**Panel 9**

**Medieval Studies  
and Medievalism**

*Bartłomiej Błaszkiwicz (University of Warsaw)*

## **The Impersonal Self: On the Relevance of the Thomist Model of Human Identity for the Study of Medieval Literature**

The argument seeks to postulate a working model for the analysis of the High and late medieval perception of selfhood as reflected in the literature of the period against the broad context of the contemporaneous intellectual consensus about the operation of human mental faculties from the field of philosophy and natural sciences. The argument takes as its central standpoint the Thomist model of human cognition, which constituted its most comprehensive and consistent articulation in medieval thought. The paper outlines the basic premises of this hierarchical arrangement from the involuntary somatic powers of the *anima vegetativa*, through the deterministic mental *potentiae* of the *anima sensitiva*, responsible for the temperamental features, which stem from the balance of the four humours and remain under the influence of planetary powers of the created universe, up to the *potentiae* of the *anima intellectiva*: the active and passive Intellect and the Will, as well as the multitude of *habitus* (the cardinal and intellectual virtues and the arts).

Central to the argument will be the question of how the conspicuous absence of the two crucial terms underlying modern conception of individual identity, i.e. “personality” and “consciousness,” impacts upon contemporaneous understanding of human identity and how it becomes reflected in the depiction of the operations of human psychology in literary works of the period.

Drawing upon an array of examples from the classic works of 14th century literature, the paper outlines possible perspectives for the analysis of the literary representations of human psychology which would result from a critical approach based on increased sensitivity to the medieval understanding of the idea of personal identity.

**Keywords:** medieval; Aquinas; literature; identity; psychology

**Bartłomiej Błaszkiwicz**, PhD is Professor of Medieval Literature at the Department of English Studies, University of Warsaw. He has published extensively on literature and culture of the Middle Ages and the Renaissance and continuation of these traditions, on medievalism and various aspects of oral culture in the Middle Ages, medieval versification, the genres of the romance and folk ballad, as well as modern fantasy literature.

*Maz Jardon (University of Colorado Denver)*

## **The Child in Religious Satire: Defamiliarization in *Moral Orel* and *Lapvona***

This talk examines the ways that defamiliarization and The Child are used in *Moral Orel* (2005) and *Lapvona* (2022) to criticize Christianity through new eyes. In the Adult Swim claymation sitcom *Moral Orel*, the Child is Morel, a neglected but pious twelve-year-old boy who comedically follows the Bible literally. *Lapvona* by Otessa Moshfegh follows Marek, a peasant boy in an unspecified Medieval era, who is severely disfigured from birth and is often physically assaulted by his father. Marek is grateful for these adversities as he sees living despite them as pious. Both texts discuss how the gospel constructs The Child and their skewed reality.

Comparing the diegetic employments in these texts exposes the ways that normative Christianity constructs reality and morality. The Child under Christianity is kept “safe” through censorship of any “non-Christian” thought, and fills the role of the lightning rod for his family—concepts a child would not understand. *Moral Orel* and *Lapvona* are aware of this function, as they illustrate the devastating

effects the values of meekness and piousness have when absolute. These consequences, real or fictional, affect any and all that do not conform to the rotting apple of Christian-normativity, child or otherwise.

**Keywords:** Blasphemy ; The Child ; Christianity ; Religion ; Moshfegh

**Maz Jardon** is a Graduate Student at the University of Colorado Denver studying English Literature. Jardon mainly studies obscenity and blasphemy in film and literature, emphasizing the religious and geopolitical aspects of exploitation. Inspiration in his work often draws from scholars and writers such as Barthes, Bakhtin, Edelman, Guyotat, and Puar.

*Jacek Olesiejko (Adam Mickiewicz University)*

### **The (In)Human in Anthropocene *Beowulf*: On the Entanglements of Bodies, Objects, and Matter**

In Old English heroic poetry emotion attributed to a character does not reflect the character's state of mind as much as it defines the character's social role and status in a particular social context. Discussions of Hildeburh as a stereotypical grieving woman have, however, sustained a perception that Hildeburh is represented as a suffering and helpless victim of male violence and juxtaposed to Grendel's unnamed mother, who avenges her son's death as well as Wealhtheow, whose peaceweaving actions include the use of diplomacy and rhetoric to defy Hrothgar's alliance with Beowulf and cement his relationship with Hrothulf. Both Grendel's mother and Hildeburh, however, engage in a complex emotional response that sustains the values of the heroic society as an emotional community as defined by Barbara H. Rosenwein: a group "in which people adhere to the same norms of emotional expression and value-or devalue-the same or related emotions" (*Emotional communities*, 2006: 2). The paper will focus predominantly on Wealhtheow and her use of the heroic emotionology of joy that is aimed at making Hrothgar and Hrothulf conform to the rules of feeling that characterise heroic world, as represented in *Beowulf*. Joy is the emotion that binds heroic society. Representations of heroic society in unity often include expressions of emotions that facilitate material commerce creating and sustaining bonds, for example exchange of gifts and rewards for loyalty and heroic achievement. In *Beowulf*, joy is part of the heroic world's emotionology; its expression is a form of demonstrative behaviour, as joy is expressed because of a social script that requires one to act according to rules of feelings. The building of Heorot can be thus conceived of, in Rosenwein's terms, as a creation of an emotional community. The paper will demonstrate that expressing emotion in Direct Speech in the political world represented in *Beowulf* is a performative act that creates and manipulates a perception of the addressee's status and power. Such a use of emotion appears especially in the first-person discourse (as Wealhtheow is addressing Hrothgar and, by extension, Hrothulf), which can be conceived of as a peaceweaving act creating a new status for Hrothulf in a new political context that results from Beowulf's defeat of Grendel in the capacity of a protector of the Danes. At the same time, Wealhtheow constructs a new status for herself. It will be argued that the emotionology operates through Wealhtheow's discourse is the main rhetorical vehicle fostering a model of rulership for kings and queens that is opposed to heroic military kingship established early in the poem in the Scyld prologue.

*Karolina Pasiut (Jagiellonian University)*

### **Merlin—the Literary Politician in King Arthur's Court**

The figure of Merlin presented in medieval literature has enchanted audiences for centuries. Famous predominantly for being a wizard, magician, prophet, and sage, he was the beginning and the end of

the Arthurian civilization. However, apart from the commonly known supernatural adventures he featured, Merlin was also an advisor, war strategist, guardian, and an outstanding political figure. A commonly shared tradition and available sources of the Arthurian works reveal how he gained authority, admiration, respect, and significance mixed with fear, all of which modified and strengthened his position at the court. That is why he became a new national and political element in the English chronicles, a political prophet, and a specialist in national matters.

I want to review medieval English literature to present Merlin in his insufficiently recognized role as a politician. I believe that adding the political context to the already renowned figure would allow new interpretations of this mythological blend of legendary as well as historical elements.

**Karolina Pasiut**—a PhD student of the English medieval literature, focused on the figure of Merlin throughout his medieval portrayals, particularly in the *Prose Merlin*; a former high-school language and form teacher; currently, an academic teacher.

*Dominika Ruskiewicz (Jesuit University Ignatianum)*

## **A Whole Life: Chaucer's View of Human Existence and Identity**

Geoffrey Chaucer's poems address many timeless questions, including those pertaining to human nature, agency, and identity. The poet envisions man as Nature's child ("a lyves creature"; *TC*, IV, l. 252), Fortune's plaything ("wrecche of wrecches"; *TC*, IV, l. 271) and a part of God's plan ("seed of Adam," "a beste in wil and deede"; *ABC*, ll. 182, 45). Above all, in Chaucer's poetry man represents "a figure of moral and epistemological confusion" (Lynch 1988: 44), who moves in the direction of self-knowledge, as represented by the frequently evoked *nosce te ipsum* precept (Bennett 1982). The aim of this paper is to examine Chaucer's view of human life and identity as expressed in the poet's philosophical passages and to show their preoccupation with the human capacity to know oneself, on the one hand, and to see human lives as a whole, on the other. I will argue that Chaucer engages with classical ideas about *eudaimonia*, such as Aristotle's idea that happiness belongs only to a complete life, and situates the meaning of human existence in relation to a wider whole, whether represented by the whole of the cosmos, the whole of nature, or the whole of history (Murphy 2020: 33).

**Keywords:** Chaucer; self-knowledge; medieval poetry; philosophy; humanity

**Dominika Ruskiewicz** (PhD) is an Assistant Professor in the Department of Literature Studies at the Jesuit University Ignatianum in Krakow. Her main field of study is Middle English and Middle Scots poetry, with particular focus on Geoffrey Chaucer and his Scottish followers. Her book *Love and Virtue in Middle English and Middle Scots Poetry* was published in 2021 by Peter Lang. Her work on medievalism has concerned the afterlife of Chaucer's *Troilus and Criseyde*, including modern adaptations of the story in verse and prose.

**Panel 10**

**Shakespeare**  
**400 Years after**  
**the First Folio**



*Rowland Cotterill (Independent Scholar)*

## **The Mysterious Disappearance of Shakespearean Tragedy: Suspects, Prospects, and Clues**

This paper discusses not emergence but its reverse—the near-disappearance, in our century, of major Anglophone studies of Shakespearean tragedy. “Shakespeare’s Hamlet still moves us, perhaps, but can we articulate how, or why?”—thus Paul Kottman, in 2009, questioned the resonance of Shakespearean tragedy and the power of contemporary readers and writers to represent it—“[t]he plays [...] throw into question the very inheritability, or transmissibility, of human sociality.” Already in 1995 Naomi Conn Liebler wrote of “the communal interests of tragedy sustained in the face of increasing individualism and social fragmentation.” Some suggestive chapters in general handbooks (for example by Colin Burrow, Tom McAlindon, and John Kerrigan) have not dispelled the sense of a critical lacuna in this area. Recently Kiernan Ryan, breaking with such theoretical reticence, has posited a utopian reading; “It’s this capacity to perceive things from the standpoint of what should bind human beings together [...] that sets Shakespearean tragedy apart” and that a tragic protagonist’s fate makes conceivable “[...] a completely different kind of person in [a] completely different kind of world”; is this an endorsement of Shakespearean tragedy, or an epitaph for it?

**Rowland Cotterill** studied Classics at Cambridge and Oxford. His doctoral work focused on the Epistles of Horace. He held appointments at the University of Warwick, as Research Fellow in Comparative Literature, Lecturer in the History of Music, Lecturer in English and Comparative Literary Studies, and Programme Director of the Centre for Philosophy and Literature. He has published a book on Wagner, and many articles on Shakespeare and on 20th-century drama and literary criticism. His most recent papers are on Shakespearean houses and homes, on the doubled roles in Shakespearean performances, and on Empson’s readings of Shakespearean tragedy.

*Dorota Gładkowska (University of Warmia and Mazury)*

## **Shakespearean Donne and Metaphysical Shakespeare: The Extent of Mutual Influence**

As the editors J. H. Anderson and J. C. Vaught rightly observe in their Introduction to *Shakespeare and Donne: Hybrids and the Cultural Imaginary* (2013)—a series of essays devoted to Donne and Shakespeare, compared textually and contextually—although some similarities between these poets are apparent, “just a single book, Anita Gilman Sherman’s *Skepticism and Memory in Shakespeare and Donne* (2007) has recently centred on this issue. As they further notice, in more than fifty years, the only predecessor of Sherman’s book had been Patrick Crutwell’s *Shakespearean Moment and Its Place in the Poetry of the 17th Century* (1954)” (1). This paper aims to discuss intersections between the poetry of Donne and that of Shakespeare, the former labelled as metaphysical and the latter associated with Elizabethan drama, in the first place, but also with the modification of the Petrarchan sonnet on English ground. The term metaphysical, related to Donne’s strong-lined poetry, will be defined as signifying not only the poet’s preoccupation with spirituality, but also his analytical approach to the act of poetic creation. The latter will be seen not only in the intense imagery/metaphor but also in the architecture of the text regarded in terms of its specific diagrammatic iconicity (based on the definition by E. Tabakowska and O. Fischer): the arrangement of textual units modelled on the principles organizing the presented world. This paper refers to the time prior to “the dissociation of sensibility” noticed in 17th-century writings by T. S. Eliot and defined in his essay *The Metaphysical Poets* (1921) as the separation of the intellect from emotions (cf. rationalism vs. sentimentalism) lingering in the literature of the following epochs. In other terms, it focuses on the specific features of poetry which

integrates the reader's cognitive processes (the intellect + emotions + the senses) in a manner Eliot sees as primary and unique. This effect is achieved, to a large degree, thanks to the lack of clear dividing lines in still another sphere: in the poets' unrestricted blending of different modes of writing—the lyrical, the dramatic and the epical, and, naturally, the genres these larger categories contain. Given the above mentioned factors, the extent of the poets' mutual influence will be considered on both the thematic and structural levels, with emphasis on generic syncretism in their works, Shakespeare's metaphysical style and Donne's dramatic monologue, common motifs and imagery, the interplay of the physical and the spiritual in the treatment of convention, the models of the world presented and sequentiality: their poetic cycles as fields of debate.

**Dorota Gładkowska**, PhD in English literature, MSc in biology, Assistant Professor at the Department of English-Language Literatures and Cultures, University of Warmia and Mazury, Poland; specializes in the 16th/17th-century English poetry and its philosophical background; her recent publications include monographs: *John Donne – poeta: Oblicza konceptu metafizycznego w układach tekstowych wiersza* (2020) and *Obraz miłości w Songs and Sonnets Johna Donne'a: Docere et delectare* (2022) and articles: "Communication-oriented approach to media and genre blending in a sample of Early Modern English poetry" (2022), "The Communicative Function of Performative Ekphrasis, the Anagram Riddle and Proverbial Sayings in John Donne's Poetic Diptych" (2022).

*Anna Kowalcze-Pawlik (University of Lodz)*

### **Shakespeare's Caliban in Translation: Disability in Poland**

This paper looks at the history of translations of *The Tempest* from the vantage point of disability and gender studies to analyse the way in which the character of Caliban and his mother, Sycorax, have been translated in the 19th and 20th centuries. The analysis of Polish published translations issued in the 19th and 20th centuries will focus on the semantic shifts in the portrayal of these two characters that speak to larger local historical and political concerns surrounding the notions of disability and gender. This will allow for a reflection on to what an extent the Polish renditions of the play retain the eurocentric perspective of the original and whether they operate on or somehow replace the colonial perspective by a recourse to discourse of monstrosity, grotesque aesthetics, or visual markers of alterity such as disability, ethnicity, or class difference.

*Imke Lichterfeld (University of Bonn)*

### **Folio/age—Sylvan Wor(l)dbuilding in Shakespeare**

"Through the forest have I gone" (Puck)

Shakespeare's famous *A Midsummer Night's Dream* appeared as a quarto in 1600, but the comedy *As You Like It* and the tragicomedy/romance *Cymbeline* would not exist today, had it not been for John Heminge and Henry Condell. These two plays were published in what is commonly known as the First Folio: Mr William Shakespeares Comedies, Histories, & Tragedies. Thus they preserved, among others, these two plays from being forgot.

In his dramatic writings, Shakespeare creates fantastic, historical, romantic, cruel, and blissful worlds—this talk would like to dissect his creation of leaves, plants, woodlands, and forests in the above-mentioned three plays. I want to look at spatial aspects: the settings in *A Midsummer Night's Dream*, *Cymbeline*, and *As You Like It* and analyse how Shakespeare constructs e.g. arboreal imaginary places, i.e. how words of foliage in a folio of age become worlds.

The German language contains the beautiful term “Wortkulisse”—word-scenery. How do we read Shakespeare’s sylvan stagecraft as wor(l)dbuilding four centuries later? How are worlds created then and now—via language, via stage scenery? I will compare some instances of spatial creation in these three plays and contrast Shakespearean and contemporary sylvan representations on the page and on the stage.

Dr. **Imke Lichterfeld** is a lecturer of English Literature at Bonn University, Germany. Her research predominantly focuses on early modern English drama but she has taught a wide range of genres and epochs at Bonn and at Linnéuniversitet, Sweden, mostly on Shakespeare and on Modernism. Currently, she holds a position as Studies Coordinator at the Department of English, American and Celtic Studies at the University of Bonn.

*Dominik Łaciak (Jagiellonian University)*

### **Coleridge’s Analysis of Shakespearean Characters and the Writing of *Osorio***

Samuel Taylor Coleridge’s comments on Shakespearean characters included in notes from his lectures, his reflections published as *Table Talk*, marginal comments found in his editions of Shakespeare’s plays, or his notebook entries, have left an indelible mark on the criticism of Shakespeare. His fascination with the psychology of Shakespearean dramatis personae, most notably his praise for Hamlet’s exuberant intellectual activity, which he expressed during the 1811–1812 series of lectures, has led many scholars to regard Coleridge as one of the most influential voices in Shakespearean criticism on a par with Samuel Johnson or A.C. Bradley. Coleridge’s observations are not only enlightening in the context of Shakespeare’s plays, but they can also be informative when considered in light of his efforts to compose his play *Osorio* (1797). I shall thus like to examine the main characters of Coleridge’s tragedy, *Osorio* and Albert, in the context of his remarks on the protagonists of Shakespeare’s major tragedies. Particular attention will be paid to the first act to demonstrate to what extent Coleridgean characters, thanks to their imagination and passions, are reminiscent of Shakespearean protagonists and how Coleridge’s analysis of Shakespeare may have informed the process of composing the play.

**Keywords:** Coleridge; *Osorio*; Shakespeare; Romantic drama; criticism of Shakespeare

**Dominik Łaciak** is a BA student of Inter-Faculty Individual Studies in the Humanities at the Jagiellonian University in Krakow. His research interests include Romantic drama and intertextuality. In his most recent article, “Multifaceted Analysis of Ovid’s *Tristia* (Tr. IV 10, 1–8),” published in *Zeszyty Glottodydaktyczne* 11 (2022), he traced the literary techniques employed in Ovid’s autobiographical elegy in the works of writers such as Boethius, Geoffrey Chaucer, Alexander Pushkin, and Adam Zagajewski.

*Anna Pietrzykowska-Motyka (Andrzej Frycz Modrzewski Krakow University)*

### **“Beautified with our feathers”: The Culturally Insatiable Appetite for Shakespeare in Contemporary Literature and Film**

“An upstart crow beautified with our feathers,” says Robert Greene about William Shakespeare in 1592 in his pamphlet “The Groatsworth of Wit.” This insult has come down in history as a serious attack on Shakespeare’s literary practice and oeuvre, but is it not what nowadays is done to Shakespeare himself by other writers? They re-tell, appropriate, adapt, and translate Shakespeare, as well as borrow from Shakespeare, allude to Shakespeare, look at Shakespeare with a magnifying glass in hand, or

marginalize him. In turn, literary historians and critics find parallels between such remote figures as William Shakespeare and Jane Austen; e.g. in the 2019 Palgrave Macmillan publication titled *Jane Austen and William Shakespeare: Love Affair in Literature, Film and Performance*, the editors have no doubt that the two great authors have many things in common, and in particular it is “the culturally insatiable appetite for Austen and Shakespeare” (Cano and Garcia-Perago 26). It is with this phrase in mind that I will try to explore some of the contemporary works of literature and film inspired by the famous playwright from Stratford-upon-Avon. Particularly, I would like to focus on Ronald Howard’s play *The Dresser*, and the HBO adaptation of the same title (2015), as well as a short novella *Lady Macbeth of the Mzinsk District* by Nikolai Leskov and the film adaptation *Lady M* (2016). Alongside these considerations, some attempt will be made to conclude why contemporary writers and screen writers still have such an insatiable appetite for Shakespeare.

**Keywords:** appropriation; adaptation; film; Shakespeare; stage

**Anna Pietrzykowska-Motyka**—Assistant Professor at Andrzej Frycz Modrzewski Krakow University. Teacher and lecturer in English Literature and Literary Studies, supervisor of licentiate (BA) theses. Since 1998 my research interests have revolved around William Shakespeare. My MA thesis as well as doctoral dissertation concerned Shakespeare studies and, in particular Shakespearean stage imagery and dramatic metaphor. My doctoral dissertation was on “Dramatic and Stage Potential of the Shakespearean Metaphor.” My current research interests still concern Shakespearean studies, but from a new angle, namely Shakespearean appropriations in contemporary English literature (drama and novel), including as varied authors as Edward Bond, Howard Barker, Jane Smiley, Angela Carter, Jeanette Winterson. So far I have published a few articles on Shakespearean appropriations and attended several international conferences at which I presented the results of my research.

*Agnieszka Rasmus (University of Lodz)*

### **“Complex Shakespeare”**

The Panel “Shakespeare 400 Years After the First Folio” aims to examine the many ways in which Shakespeare has been “read,” if not “re-read,” four hundred years after his plays were published in the Stationers’ Register. Indeed, looking at Shakespeare’s strong presence on the big screen in the 20th century, his growing visibility on the small screen in the new millennium as well as the multiplicity of fictional stories loosely based on his characters not only shows the need to revisit Shakespeare to respond to our changing world but also suggests that we have reached the point of such saturation, multiplication and proliferation of Shakespeare’s adaptations that it is increasingly difficult to see the wood for the trees or make sense of this vast cinematic, televisual, theatrical or other landscape.

Rather than discuss specific case studies, I would like to propose that we now find ourselves in the era of “Complex Shakespeare,” a term borrowed from television studies, in which Shakespeare adaptations/revisions/appropriations belong to an ever-evolving and recyclable complex storyworld, a transmedia universe able to extend and expand beyond its source as long as it remains anchored to its powerful brand. It is a world that, in theory, could continue ad infinitum, as its characters can be rebooted and narrative arcs reactivated, using a variety of available adaptation tools, to reinvent them for our contemporary moment.

**Keywords:** Shakespeare; adaptation; new millennium; transmedia; complex TV

Dr **Agnieszka Rasmus** teaches in the Department of Studies in English Drama, Theatre and Film, University of Łódź, Poland. She is author of *Hollywood Remakes of Iconic British Films: Class, Gender and Stardom* (Edinburgh University Press, 2022), *Filming Shakespeare, From Metatheatre to Metacinema* (Peter Lang, 2008) and numerous articles on Shakespeare, popular cinema, seriality and adaptation.

*Dominika Werońska (Jagiellonian University)*

## **A Stylometric Glance at Shakespeare in Spanish**

With the advent of the 21st century and the growing power of computers, new digital ways of analysing literature have taken root. Stylometry, or the statistical analysis of style, has been applied quite successfully to various literary fields, including that of Shakespeare studies.

The first part of this paper presents the various questions concerning Shakespeare's works which have arisen in recent years and which present-day researchers have attempted to answer using stylometry. These mainly comprise authorship attribution questions (Horton 1987; Craig & Kinney 2009; Holmes & Kardos 2012), but also questions concerning the chronology of Shakespeare's works (Jimenez 2018) and even gender (Savoy 2022).

The second part of the paper shows the applications of stylometry in solving translation issues and drawing maps of literature (Rybicki 2012 & 2017). It presents the results obtained from a stylometric analysis of selected Spanish translations of Shakespeare's plays and plays originally in Spanish (part of a larger dissertation project: "A Stylometric Map of English and Spanish Literature"). The analysis is based on the frequency of the MFW's (most frequent words) measured using cluster analysis. Shakespeare's translations are visualized on a map and shown to remain distinct from works originally in Spanish.

**Keywords:** stylometry; Shakespeare; Spanish; translation; map of literature

**Dominika Werońska** holds an MA degree from the Jagiellonian University in English Philology and an MA degree from the Pedagogical University in Spanish Philology. Her research interests revolve around issues related to Spanish and English literature, translation, and computational stylistics. From 2019 she is a doctoral student of the Doctoral School in the Humanities at the Jagiellonian University. She is preparing her dissertation on the stylometric analysis of English and Spanish Literature under the supervision of Dr. Jan Rybicki.

**Panel 11**

**Health Knowledge  
and Online  
Communication**

*Carolina Figueras Bates (University of Barcelona)*

## **Doing Emotions and Displaying Empathy: The Construction of Online Peer Support**

Since the advent of the Internet, a growing number of computer-mediated support groups for a variety of health issues have proliferated online. These virtual communities offer their users a platform for legitimacy and recognition, as well as a social network for sharing knowledge and experience (McCormack & Coulson 2009). Today individuals with physical and/or mental health conditions have access to a wide range of applications and services, from informational sites to diagnostic and therapeutic services. Discussion forums are one of the services available to people with health issues. Despite their differences regarding degrees of professional assistance, norms, and ideology, online support groups embrace the needs of the self-help movement: promote empowerment, foster peer support, and exchange experiential knowledge (Kummervold et al. 2002).

In this presentation my goals are specifically twofold: to discern the connections and differences between doing emotions and performing empathy in online peer to peer conversations to manage certain health conditions, and to identify and examine some of the linguistic resources deployed to communicate emotional and cognitive empathy in interaction. Consistent with these goals, my analysis underscores the sociopragmatic association between emotions and relationships through the mediating role of empathic understanding when soliciting and providing online peer support.

**Keywords:** emotions; empathy; online support groups

**Carolina Figueras Bates** is associate professor of Spanish Philology at the University of Barcelona. She is author of the book entitled *Pragmática de la puntuación* (Octaedro 2001), and the editor, with Adrián Cabedo, of *Perspectives on Evidentiality in Spanish: Explorations across Genres* (John Benjamins 2018). Her research interests are focused on linguistic evidentiality, as related to mitigation and appraisal, speech acts and argumentation, and the construction of empathic communication in online mental health communities.

*Agnieszka Kietkiewicz-Janowiak, Magdalena Zabielska (Adam Mickiewicz University)*

## **Hospital Discharge Document as Communication: Functions, Parties and Responsibilities**

Hospital discharge summary is a handover document which reports to other medical professional(s) on the patient's stay at hospital and includes information necessary for the effective transition and continuity of care afterwards (Stopford et al. 2015).

The quality of the language to pass on the information and its comprehensibility is highly relevant for the patient's health and convalescence. Therefore, writing good discharge summaries is seen as a desired skill of the medical professional and ample literature has been published (Flyer et al. 1988; Myers et al. 2006) with a view to increasing the quality of these documents, proposing, among others, templates, check lists, and addressing particular patients' comments and complaints (cf. Micheli et al. 2007; Hesselink et al. 2012; Zavala et al. 2012; Weetman et al. 2020a,b). However, it is not always clear who is in fact the addressee of the message in the discharge summary. Different healthcare systems make the document available to medical professionals as well as the patient themselves (and/or their family members).

With a view to the problem of discharge documents being largely incomprehensible to non-experts, we look closely at the specific ways of addressing patients and formulating information and recommendations. This exploratory discourse analysis is based on discharge documents from



healthcare institutions in Poland, the UK, and the USA. Discharge summaries have been analysed for the references to participants (a range of medical practitioners, patient, patient's family member(s)). Specifically, we have looked at the way the *patient* is constructed as either present or inferred, as object of description and/or addressee.

Ultimately, we are seeking to increase the awareness of the parties involved of the function and significance of the medical documentation genre in question. Improved patient outcomes are expected to be the result of this awareness raising, followed by the remodelling of practitioners' practices.

**Keywords:** discharge summary; hospital documentation; patient; medical professional; discourse analysis

**Agnieszka Kiełkiewicz-Janowiak** is associate professor in the Faculty of English at Adam Mickiewicz University in Poznań, Poland. She has done research and lectured internationally on social dialectology, historical sociolinguistics, discourse studies, as well as language and gender issues. She recently co-edited (with M. Wrembel and P. Gąsiorowski) *Approaches to the Study of Sound Structure and Speech* (Routledge 2020). Her current research interests focus on life-span sociolinguistics, the discourse of ageing and intergenerational communication. In 2021 she co-designed (with M. Zabielska) and is now supervising an MA studies teaching programme on *Language and Communication in Healthcare* at her home Faculty.

With a PhD in linguistics, **Magdalena Zabielska** is an Assistant Professor in the Department of Sociolinguistics and Discourse Studies at the Faculty of English at Adam Mickiewicz University in Poznań, Poland. She is particularly interested in the issue of the patient's presence in specialist medical publications in the context of the patient-centred approach to medical practice. She has published a number of papers regarding case-reporting genres.

*Ilaria Riccioni, Ramona Bongelli, Alessia Bertolazzi (University of Macerata)*

### **Certainty, Uncertainty and Conflicting Opinions about the Possible Adverse Effects of the AstraZeneca Vaccine after Its First Precautionary Suspension: A Pragmalinguistic Analysis of Facebook Comments**

The study aims to analyse how users responded to two posts on the public Facebook page of the Italian newspaper *Il Corriere della Sera*, regarding the potential side effects of the AstraZeneca vaccine. The first post, which was published on March 16th, 2021, linked to an article about the European Medicines Agency's statement on the temporary suspension of the vaccine's use in some European countries (Spain, France, Germany, Italy, Portugal, and Slovenia) due to confirmed reports of thromboembolism. The post includes a link to an article reporting the declaration of Emer Cooke, director of the EMA, that briefly mentions how "the benefits of the vaccine outweigh the risks." The second post, published two days later, summarized the EMA's press conference where the vaccine was declared "safe and effective." In this case, only part of the article published by the newspaper is quoted in the text of the post: the post contains excerpts of the declarations and the link to the article (which can, however, be read in full only by subscribers). The study collected two datasets of comments from Facebook users, one with 190 comments and the other with 340. The analysis performed results from a combination of automatic and manual methods, including sentiment analysis, word lists, word concordance, and pragmalinguistic analysis to examine users' positive/negative assessments and agreement/disagreement strategies, and to focus on their epistemic positioning, with an emphasis on how certainty and uncertainty are conveyed in their comments.

**Keywords:** certainty; uncertainty; AstraZeneca; Facebook

**Ilaria Riccioni** is an assistant professor in General Psychology at the Department of Education, Cultural Heritage and Tourism of the University of Macerata (Italy), where, since 2005, she teaches Psychology of communication and Psycholinguistics. Her main research interests concern the pragma-linguistic analysis of both spoken interactions and written communication. Mainly focusing on relational and epistemic dimensions of language, in both informal and institutional-professional settings, and by using qualitative and quantitative methods, she is particularly interested in investigating topics such as: advice giving activity, troubles talk, accommodation dynamics, epistemic management, certain/uncertain communication, hedging and mitigation, direct reported speech, medical writing, health communication.

**Ramona Bongelli** is associate professor in General Psychology at the Department of Political Science, Communication and International Relations (University of Macerata), where she teaches Psychology of Language and Communication, and Psychology of digital media. Her main topics of research concern the study of verbal communication. In particular, she is interested in the analysis of the linguistic forms used by speakers/writers to convey epistemic and evidential standpoints. During the last years, she focused on the analysis of certainty and uncertainty in biomedical communication and on the management of the epistemic stances in formal and informal conversations, as well as on the study of health issues. Specifically, concerning this last point, she is focused on doctor-patient interaction and on the psychological outcomes of COVID-19 pandemic (and its related lockdowns) on HCWs and vulnerable groups of people.

**Alessia Bertolazzi**, PhD, is Associate professor of Sociology at the Department of Political Sciences, Communication and International Relations of the University of Macerata (Italy). She is lecturer in Sociology, Social research methods and Digital Ethnography. Her main research interests include the sociology of health and illness, health communication, health policies, healthcare professions and sociological perspectives on disabilities.

*Laurel Stvan (University of Texas at Arlington)*

### **Viral Content: Indirect Speech Acts of Health Advice in Internet Memes**

To better capture online peer communication about health, I expanded an American English corpus of lay health discourse to include health memes, examining how Internet memes can function as indirect speech acts of advice. Reflecting conflicting views in the larger culture, memes feature both pros and cons on the same health topics (e.g., vaccines, diet foods, catching colds). As unsolicited advice, they illustrate DeCapua & Huber's description that advice-givers take on "the role of expert, authority and concerned person" (1995). Heuristics for recognizing advice speech acts (Donaghy 1990) require a premise, implicit or explicit, that provides a reason for the agent to perform or avoid a future action, often through the writer's authority or experience. In memes, that authority appears through graphics and words, due to the format's multimodal voices, both compatible or divergent (Dynel 2021). Recognized characters in image macros (McCulloch 2019) can also signal authority.

I incorporated Placencia's strategies of dis/affiliation between advisor and hearer (2012) to 200 health-related memes gathered through queries in keyword + Google image searches from 2018–2022. Results show that memes can convey directive force through signalling different alignments with the reader, both shaming and encouraging health behaviours, providing richer ways to recognize and document positioning in vernacular online conversations. Localized meme collection could also clarify how topics circulate within speech communities, allowing public health workers, for example, to track health advice in memes to assess a community's expectations of health outcomes.

**Keywords:** advice; memes; CMC; speech acts; corpus linguistics

**Laurel Smith Stvan** is an Associate Professor at the University of Texas at Arlington, where she served for eight years as the chair of the department of Linguistics and TESOL. She teaches Pragmatics, Corpus Linguistics, and Lexical Semantics, focusing on the interpretation of polysemy in health communication, bare singular count nouns, brand name morphology, and discourse markers, as well work within digital humanities and OER pedagogies. She served on the advisory board of UTA's NEH grant to develop a Certificate in Medical Humanities. She has published in *Communication & Medicine*, *Lingua*, and *Corpora*.

*Anna Tereszkievicz, Magdalena Szczyrbak (Jagiellonian University)*

## **Identity and Knowledge Construction on Medical Doctors Facebook Profiles**

With their easy accessibility and complex affordances, social media are popular tools of interaction, information sharing, establishing and maintaining relations, as well as self-promotion. They too provide ample opportunities for the creation and management of online identities, and for exchanging professional and experiential knowledge within diverse social networks. To deepen our understanding of these discursive practices, the current study focuses on identity construction and knowledge formation processes using material from the Facebook profiles of five Polish orthopaedists. Drawing on previous conceptualisations of identity (Gee 2000), epistemic community (Miller & Fox 2001), recontextualisation (Sarangi 1998) and knowledge formation practices (Kimmerle et al. 2012), the analysis demonstrates how medical doctors construct a credible representation of themselves and how they disseminate medical knowledge to lay audiences considering their knowledge base and perceptual codes. The study reviews the nature, institutional, discourse and affinity components of identity, explaining how each of them participates in the construction of online personas designed to affect the impressions of others. With respect to knowledge formation processes, in turn, the analysis highlights their factual, social and organisational dimensions, and illustrates their realisation with the help of linguistic and visual resources. Summing up, the research identifies complex practices pursued by medical professionals on Facebook, aiming to establish online identities, manage relationships with the audience, as well as disseminate and recontextualise medical knowledge.

**Keywords:** health communication; identity; knowledge formation; Facebook

**Magdalena Szczyrbak** is Associate Professor at the Institute of English Studies, Jagiellonian University and at the Department of English and American Studies, University of Pardubice. Her research interests include discourse analysis, pragmatics, and corpus linguistics applied to the study of stance-related phenomena, with a special focus on epistemic and evidential marking in courtroom interaction and judicial writing. She is currently working on expert discourse and science communication in Anglo-American jury trials and in online medical communication.

**Anna Tereszkievicz** is Associate Professor at the Institute of English Studies, Jagiellonian University, Poland. Her research interests comprise discourse analysis, pragmatics, and sociolinguistics. She is primarily interested in the analysis of different discursive phenomena in broadly defined computer-mediated communication. Her most recent studies focus on news discourse and corporate discourse in social media. She is also interested in expert discourse and science communication, with a particular consideration of medical communication in online contexts.

*Justyna Tymińska (Łazarski University)*

## **Online Physician Rating Websites as a Tool in Physician Evaluation Process**

It is necessary to provide high quality medical services that respond to the patients' needs. WHO defines high quality in healthcare as accessible, acceptable, effective, efficient, equitable, patient-centred and safe. According to Donabedian there are three aspects we can measure: the outcome of medical care, the process of care itself or the settings in which the process of care takes place.

There are many tools we can use to assess the quality of medical care. One of them is evaluating patients' satisfaction with medical care using different kinds of surveys. They can be applied in hospital settings or outpatient clinics.

As patients become more and more active in giving their opinions about the quality of medical care they can also do it on their own evaluating physician at online rating sites. The data available at these sites may be used in scientific studies bearing in mind the ethical aspects and limitations of these kind of studies. The methodology of this kind of studies will be presented step by step using own studies as an example.

**Keywords:** medical care evaluation; patient satisfaction; physician rating sites

**Justyna Tymińska**, PhD is a general practitioner with a special interest in paediatrics and medical communication. She graduated from Medical Academy in Warsaw. Her PhD dissertation's title was "The influence of chosen types of GP's information about a voluntary pneumococcal vaccination on parental decision-making." She is a lecturer at Łazarski University Faculty of Medicine. She teaches future doctors effective communication with patients also with the aid of simulated patients at Medical Simulation Center. She is the author or co-author of scientific publications and a lecturer at national conferences and workshops for public and private as well as foreign institutions.

## **Panel 12**

# **18th-Century Textual Transplant(ation)s**

*Omar Arriaga-Garcés (Universidad Michoacana de San Nicolás de Hidalgo)*

## **From Cervantes to Sterne: On the Irreducibility of Consciousness**

The modern novel has *Don Quixote* as a foundation stone, as it is a work in which for the first time the self-reflective form of thought is openly thematized, and brought to the foreground. This characteristic was immediately captured by English readers.

In line with some of the interests of the English Enlightenment, *Don Quixote* became a basic text to allude to the mechanisms of the mind when referring to itself, questioning the planes of reality and fantasy as separate entities, which would be echoed a century later by the writer Laurence Sterne, particularly in *Tristram Shandy*.

This novel continues the path taken by Cervantes and even goes further: where Don Quixote dreams of poverty that is real on a daily level and where he finds his exploits already published, mixing what is supposed to be fictitious with the concrete, Tristram recognizes that he is incapable of even referring to an event from beginning to end since he knows that there is no linearity in which life can be contained and he makes this evident during his narration.

Sterne reveals the irreducibility of consciousness, which will constitute a critique of the ideas of his mentor, John Locke, and, in this way, an extensive critique of modernity and modern epistemology that he will see imposed throughout the eighteenth century.

**Omar Arriaga-Garcés**—culture journalist. BA in Hispanic Language and Literatures, MA in Philosophy of Culture, and PhD in Philosophy from the Universidad Michoacana de San Nicolás de Hidalgo, Mexico. His lines of research are contemporary Mexican literature (The Lake House Generation), the work of Roberto Calasso and his concept of absolute literature, Early German Romanticism (especially Schlegel and Schelling), and the dialogue between literature and contemporary philosophy. Winner of the María Zambrano Michoacán State Essay Award 2013 for his book *La muerte de Sócrates*.

*Patrick Gill (Mainz University)*

## **Friday's Ascendancy: The Role-Reversal Robinsonade from Postcolonialism to Ecocriticism**

Although in *Robinson Crusoe* (1719), Friday does end up wrestling a bear, thus proving his physical prowess, Daniel Defoe's novel is generally ambivalent about his physicality, sometimes presenting him as an unimposing man, at other times lauding his physical feats. The same goes for Friday's intellectual abilities, where he is sometimes portrayed as childlike and naïve and at other times as canny and inquisitive. My paper considers the modern history of Fridays superior to their Crusoes—not as a faithful rendering or linear reinterpretation of a tradition down the ages but as a tradition in and of itself. In its endeavours to right historical wrongs, some 20th-century Robinsonades have tended to portray a role-reversal, a character constellation where the Friday character is imbued with some semblance of superiority: a superior intelligence or, more likely, a more imposing physicality. Referencing texts of different genres, from J. M. Barrie's *The Admirable Crichton* (1902) via early postcolonial debates (Adrian Mitchell's *Man Friday* of 1973), to the eco-critical concerns of the 2000s (Yann Martel's *Life of Pi* of 2001 and Michael Dudok de Wit's *The Red Turtle* of 2016), my paper discusses the tradition of Friday figures superior to their masters to ask in what contexts this particular constellation has offered a constructive engagement with contemporary concerns. In doing so, my paper will argue that the universal archetypes derived from the Robinsonade tradition have taken on a life of their own with no need to preserve a specifically textual connection to Defoe's original but benefitting from the umbilical cord linking them to the Robinsonade tradition.

**Patrick Gill** is a senior lecturer in English Literature and Culture at Johannes Gutenberg-Universität in Mainz, Germany. His primary interest is in the communicative efficacy of literary forms. He has written several essays on the Robinsonade as well as co-editing a special issue on the topic in the comparatist journal *Porównania*. Together with the principal investigator of their current NCN-funded project “Castaway Bodies,” Patrick is currently in the process of editing a special issue of the *Nordic Journal of English Studies* on the poetics of Friday figures.

*Gabriella Hartvig (University of Pécs)*

### **The Reception History of Frances Burney’s *Evelina* in Hungary**

The earliest mentioning of Burney’s *Evelina* dates back to 1793 when the newspaper *Magyar Hírmondó* reports that Miss Burney was known through her novels *Evelina* and *Cecilia*. The contemporary reading audience was not familiar with the novel as such, so any translation of an 18th-century British novel would have had to introduce the new genre. Although we can find review essays published primarily in literary journals and a few translations of foreign novels, the earliest Hungarian novel, András Dugonics’s *Etelka*, was published in 1788.

No translation of *Evelina* had been prepared before 1899, when the daily newspaper *Budapesti Hírlap* decided to publish Burney’s epistolary novel in its literary column, “Novel-Gallery,” in serialized form. This paper examines the reception of *Evelina* in Hungary, first on the pages of *Budapesti Hírlap*, then shortly after, in book form. I would also like to explore why *Evelina* was recognized as “an excellent example of the English social novel” at the turn of the 20th century and how it may have contributed to the early 20th-century development of the Hungarian novel.

**Keywords:** reception history; translation; *Evelina*; 18th-century English novel

**Gabriella Hartvig** teaches at the University of Pécs. She published *Laurence Sterne Magyarországon, 1790–1860* ([Laurence Sterne in Hungary, 1790–1860], 2000) and *The Critical and Creative Reception of Eighteenth-Century British and Anglo-Irish Authors in Hungary: Essays in Intercultural Literary Exchange* (2013). Her papers have appeared in various journals including *The Shandean*, *The AnaChronist*, *Translation and Literature*, and the *Hungarian Journal of English and American Studies*. She has contributed chapters on the reception of Sterne, Ossian, and Swift in Hungary to the series “The Reception of British and Irish Authors in Europe.” Her main area of research is the 18th-century British novel and its Hungarian reception.

*Roslyn Irving (University of Liverpool)*

### ***The Female American* (1767): Manifesting the Female Gothic**

This paper considers the Female Gothic as a product of the second half of the 18th-century, centred on heroines’ escapes within and from patriarchal frameworks (Wallace and Smith). While recent scholarship has widely attributed the formation of the Female Gothic to Ann Radcliffe (Miles, Wallace and Smith), there are earlier examples of this narrative category, for example, *The Female American* (1767). Following Artur Blaim’s compelling argument that Robinsonades such as *The Female American* (1767) resonate with the Gothic (52–3), my paper aims to expand on how the Female Gothic manifests in the littoral setting of the castaway narrative. After moving through ruinous settings, impersonating a deity, and terrifying European sailors (her would-be rescuers), the heroine, Unca Eliza, reflects that “[a]s a wave destroys in a moment the wave that preceded it, so often does the arising moment the joys of the last; never more to return. Thus destroyed, perhaps, is all my past happiness” (vol. 2, 98–9). My paper will consider Unca Eliza’s travels between England, Virginia, and her “uninhabited island”



(vol. 1, 58), first as a revision of the castaway narrative and then as an early configuration of the Female Gothic. I will point to how this text deviates from the land-based mould associated with Radcliffe's romances of the 1790s while capturing the same sense of the supernatural, female voice, value and danger of isolation.

**Roslyn Irving**—a PhD candidate with the University of Liverpool and XJTLU, and a Research Assistant at Johannes Gutenberg University, specialising in 18th-century Gothic literature, particularly the novels of Ann Radcliffe. Other research interests include the littoral gothic, romantic poetry, postcolonial archives, and travel writing.

*Hiroki Iwamoto (Ibaraki University)*

### **Aesthetic Transplantation: The Royal Academy, Sir Joshua Reynolds, and Benjamin Robert Haydon**

This paper explores how Sir Joshua Reynolds (1723–1792), as the first President of the Royal Academy in England, significantly helped not only to cultivate a national taste but also to flourish the sister arts of poetry and painting in his country in the eighteenth century and even beyond. Founded in 1768, the still unsystematic Royal Academy was modelled on its Continental precursors, incorporating—“transplanting”—their ideas of art into the English soil. One of the concepts thus introduced was the hierarchy of genres, culminating in history painting, a style of art inspired not least by literature.

What I want to examine is the somewhat neglected afterlife of Reynolds's aesthetic transplantation. It has been common to assume that his writings were deemed almost outmoded decades after his death. His voice, however, also seems to have occupied an important, if specific, place in the minds of early nineteenth-century writers and artists, including the history painter Benjamin Robert Haydon (1786–1846). Although often critical of the Royal Academy, Haydon nevertheless sought to reinvigorate and transform Reynolds's theories, particularly the nexus between poetry and painting. This paper will finally suggest that Haydon, as “Reynolds redivivus,” provided a significant stimulus to some of the ekphrastic writings of his time.

**Keywords:** Sir Joshua Reynolds; Benjamin Robert Haydon; the Royal Academy; the sister arts; ekphrasis

**Hiroki Iwamoto** is a lecturer in English at Ibaraki University, Japan. In 2021, he received a PhD in English from the University of Bristol, England, with his thesis “John Keats, Benjamin Robert Haydon, and the Aesthetics of Light and Shade.” His published essays include “Benjamin Robert Haydon's Annotated Transcripts of Keats's Letters” for *Essays in English Romanticism* (2021) and “The Art of Ellipsis: The Early Keats and B. R. Haydon” in *Romantic Dialogues and Afterlives*, edited by Monika Coghén and Anna Paluchowska-Messing (Jagiellonian University Press 2020).

*Aleksandra Jarecka (Kazimierz Wielki University)*

### **Captain Johnson versus Ubisoft: Reconstructing the Stories of Anne Bonny and Mary Read in *Assassin's Creed IV: Black Flag***

The immortality of two women adventuring at sea for a total of about two months owes it to their presence and popularity in fiction started by Captain Charles Johnson's *A General History of the Pyrates*. It has been further repackaged through various media up to the 21st century. A woman in disguise defying gender roles and fighting for her agency seems to transgress both the eighteenth-century male-dominated vision of life at sea and the modern, also mostly male-dominated, AAA-

gaming community. Anne Bonny and Mary Read have become icons of female piracy that fascinate the audience up to this day.

In my presentation, I will discuss to what degree the game's plot follows the stories popularised in the 18th century and whether they are appropriated in order to be more appealing to modern audiences. Are the women's roles diminished, or are they given more agency and time for action? How much does the characters' design appeal to the modern male gaze, and how much of it stays in accordance with the engravings and descriptions present in Johnson's work? Does the game imply taming the women similarly to the moral judgement passed by Johnson in his work? These questions will become the guidelines for how the stories of two striving for independence women evolved and seem to be still appealing to modern audiences, reiterating universal archetypes.

**Keywords:** Anne Bonny; Mary Read; pirates; Captain Charles Johnson; gaming

**Aleksandra Jarecka** is a first-year doctoral student of literary studies at Kazimierz Wielki University in Bydgoszcz. She received a bachelor's degree in applied English–German linguistics and a master's degree in English philology from Kazimierz Wielki University in Bydgoszcz. Her research interests include 18th-century adventure literature and its modern adaptations, especially works focused on or inspired by the Golden Age of Piracy.

*Katarzyna Kozak (Siedlce University of Natural Sciences and Humanities)*

### **Jonathan Swift in the 21st Century**

David Nokes in his biography of Swift "Jonathan Swift: A Hypocrite Reversed" (1987) compared the research conducted in literary criticism to that of laboratory work with its careful analysis of minute data, where "the true modern critic is a specialist, trained to analyse one aspect, one phase, even one work from among Swift's total output" (viii). In its attempt to fully correspond with the ideas and methods of deconstruction, this direction is still followed today. The scope of this presentation is an attempt to put the results of recent studies on Swift together and demonstrate the ways his image evolved as a result of applying contemporary theories in the modern literary criticism.

**Keywords:** Jonathan Swift; literary theories; deconstruction; literary criticism; 18th century

**Katarzyna Kozak** earned MA in British Culture from the University of Warsaw and PhD in history from Cardinal Stefan Wyszyński University in Warsaw. Her main areas of interest are connected with the interdisciplinary research lying between literature and politics concerning the process of shaping literary circles and their role in ideological formation of the society in early modern period. This comprises the research on the 18th century English fiction and non-fiction, mainly essay periodicals, and the language of propaganda. Her other research interests include the contemporary reception of 18th century English literature with a focus laid on the use of modern literary theories in its interpretation. She is the author of a number of publications concerning her field of interest.

*Jakub Lipski (Kazimierz Wielki University)*

### **Localising the 18th-century English Novel in Stanislavian Poland: The Case of Henry Fielding**

The Stanislavian Age in Poland—that is, the reign of King Stanislaus (1764–1795), an Anglophile who ushered in far-reaching cultural reforms—was the time when first Polish translations or adaptations of English novels were published. From the 1769 translation of *Robinson Crusoe* to the 1793 edition of

*Tom Jones*, these publications were informatively packaged with paratextual material, including relatively extensive essays meant to bring the translated text closer to the intellectual framework of the late 18th-century Polish reader. This chapter will show that English canonical novels were *localised* rather than merely translated in Poland: the writers of paratextual material, especially of the so-called *uwiedomienie*—an informative piece on the author and the text—were responding to the specificities of the Polish context by incorporating elements of moral and aesthetic discourse at the time in Poland and by aligning the imported texts with what was being written at home.

**Jakub Lipski** is university professor and head of the Department of Anglophone Literatures at the Faculty of Literary Studies, Kazimierz Wielki University in Bydgoszcz. He is the author of *In Quest of the Self: Masquerade and Travel in the Eighteenth-Century Novel* (2014), *Painting the Novel: Pictorial Discourse in Eighteenth-Century English Fiction* (2018), *Re-Reading the Eighteenth-Century Novel: Studies in Reception* (2021) as well as a number of articles and book chapters on 18th-century English literature.

*Joanna Maciulewicz, Filip Jakubowski (Adam Mickiewicz University)*

### **John Hughes's Uses of Arabic scholarship in *The Siege of Damascus* (1720)**

The 17th- and 18th century witnessed a significant change in the way Islam and Muslims were perceived and described in English scholarly and literary writing. The establishment and rapid development of the Arabic studies at the Universities of Oxford and Cambridge put an end to a largely negative representation of the Arabs and led to the emergence of a more nuanced writings on Arabic history and culture. The aim of this paper is to explore how the development of Arabic scholarship influenced representations of Muslims in literature by analysing John Hughes's *The Siege of Damascus* (1720) as a palimpsestic text. *The Siege of Damascus* is a largely forgotten play now but it was a great success in its own day. Hughes borrowed the subject of his play from *The History of the Saracens* (1708) by Simon Ockley, in which the description of the Arab conquest of Syria stretches for over 150 pages, with the siege of Damascus as its central part. Ockley, in turn, based his account on the Arabic sources, most notably on the history attributed to al-Wāqidi, from which Ockley quotes entire passages. The comparison of the sources which Hughes used to contrive the plot of his play will shed light on the nature of his indebtedness to Arabic and European scholarship in the representation of Islam as well as on the process of how he transformed a historical account into a dramatic story.

**Joanna Maciulewicz**, associate professor at the Faculty of English, Adam Mickiewicz University in Poznań. She is the author of *Representations of Book Culture in Eighteenth Century English Imaginative Writing* (Palgrave 2018) and coeditor (with Jakub Lipski) of *Neo-Georgian Fiction: Reimagining the Eighteenth Century in the Contemporary Historical Novel*. Her research interests include print 18th-century novels, print culture and transnational history of the novel.

**Filip A. Jakubowski** (PhD), Arabist and historian, assistant professor, head of the Section of Arabic and Islamic Studies in Adam Mickiewicz University (Poland) member of Polish Oriental Society, Polish Historical Society and Medieval Chronicle Society. His research interest include Islamic law, history of Oriental Studies in Europe and history of al-Andalus.

Mary Newbould (Kazimierz Wielki University)

## Laurence Sterne Then and Now: A Virtual Museum of Sterneana

Laurence Sterne's work took a prominent position within the larger phenomenon of literary adaptation in the 18th century. His major fictional works were transformed into continuations, sequels, plays, songs, and visual material, whilst his authorial identity fuelled an emergent celebrity culture—works collectively known as "Sterneana." This paper addresses the transformative processes of adaptation of Sterne's work in the immediate context of its reception, but also the present-day repercussions, connections and contrasts with those creative processes in relation to Sterne's work. It touches upon well-known radio, television, graphic novel, and film interpretations of *Tristram Shandy* and *A Sentimental Journey*, but also the growing body of creative responses generated by heritage body The Laurence Sterne Trust, based at Shandy Hall, Sterne's former home in Yorkshire in the North of England. The paper discusses such hands-on works and the exhibitions in which they appeared in relation to digital "museums" of Sterneana, and how digital humanities initiatives and the heritage sector can bring new opportunities for contact with and interpretation of 18th-century and modern-day adaptations of Sterne's work.

**Mary Newbould** is currently assistant professor at Kazimierz Wielki University (Bydgoszcz, Poland), after having taught and researched at the University of Cambridge for many years. She specialises in 18th-century literature and visual culture, with a particular interest in Laurence Sterne, and in literary afterlives. Her monograph on Sternean adaptations appeared in 2013; she co-edited (with W. B. Gerard) an essay collection on Sterne's *A Sentimental Journey* in 2021, and with Helen Williams *Laurence Sterne and Sterneana*, an Open Access digital edition hosted by Cambridge Digital Library (2022); she is an editor of international Sterne journal *The Shandean*. She and Jakub Lipski are currently co-editing *The Edinburgh Companion to the Eighteenth-Century British Novel and the Arts*, a multi-authored volume to be published with Edinburgh University Press.

Anna Paluchowska-Messing (Jagiellonian University)

## Gulliver Travels to Kraków, or a Sociologically Oriented Approach to Transplanting Texts across Time and Cultures

The proposed paper offers a discussion of the theatrical production *Podróże Guliwera (Gulliver's Travels)* by Paweł Miśkiewicz and Joanna Bednarek, premiered in 2019 in The National Stary Theatre in Kraków.

The nearly bare stage of the Kraków *Gulliver's Travels* provides an austere backdrop for the all-female cast in costumes stylized to evoke 18th-century sailor outfits. At the same time, the intervals between the voyages are marked by moving images on a back screen, which show the same actors recast as dark skinned women scantily dressed, swaying in a trance-like dance among lush exotic plant life. The play combines excerpts from Swift's text with passages from recent writers on the history and future of humanity, such as, Nial Fergusson, Yuval Noah Harari, Ian Morris, and Javier Marias. The production thus provides rich material for discussions of intercultural, intergeneric, and intertemporal adaptations.

In the paper I offer a fresh view on Linda Hutcheon's framework for studying what she terms "indigenising" techniques employed in transplanting texts across cultures, and further, I take a sociologically oriented approach to analyse these strategies. I join Simone Murray, Carol Poole, and Ruxandra Trandafoiu and propose to "[scrutinise] adapted texts for their critical reworking of power structures." I argue that the case study of The National Stary Theatre adaptation of *Gulliver's Travels* prompts broader reflections on transcultural adaptations. Re-telling stories across cultures on a

“reread—rewrite—repeat” basis can be viewed as a means for both individuals and communities to reformulate their identities, while adaptations may be shown to involve creators and audiences as willing participants in the processes of critical reworking of power structures.

**Anna Paluchowska-Messing** teaches English literature at the Jagiellonian University in Krakow. She is the author of *Frances Burney and Her Readers: The Negotiated Image* (2020), and co-editor (with Monika Coghen) of *Romantic Dialogues and Afterlives* (2020). Her most recent article on Frances Burney’s political engagement will come out in the forthcoming volume *Authorship, Activism, and Celebrity* edited by Ruth Scobie and Sandra Mayer, published by Bloomsbury. She is currently heading an international research project which will result in a volume of essays on adaptations and appropriations of 18th-century literature across time and cultures, to be published by Routledge.

# **Panel 13**

## **Creative Writing**

*Michael Downs (Towson University)*

## **Picking Up the Pieces: Creating Coherence in Books of Flash Prose**

Writers have long made stories in fragmentary prose. Hemingway dabbled in it, as did Grace Paley. Such work was often considered an aside: a sigh or gasp to vary the rhythm of a book or magazine. Over the last three decades, however, the prevalence of flash prose genres has increased. Journals are dedicated to the genres. Anthologies proliferate. Craft manuals have arrived in classrooms. To what are authors responding? It may be that flash genres are best suited to respond to, represent, or confront our world: fractured by war, pandemic, internet, income inequality, and political polarization. Flash stories are built through gaps, notes author Grant Faulkner, not through coherence of structure. Yet now we find authors publishing entire books of flash, requiring that they create coherent wholes out of fragmentary prose. For this paper, I propose to examine how the authors of two books—Joy Williams' fiction in *99 Stories of God* (2016) and Marion Winik's nonfiction in *The Baltimore Book of the Dead* (2018)—create coherence out of fragments. I will also consider whether strategies to create coherence in literary work can suggest ways for the rest of us to create coherence from our own fragmented lives.

**Michael Downs's** books include a novel, *The Strange and True Tale of Horace Wells, Surgeon Dentist, The Greatest Show: Stories*, and *House of Good Hope*, which won the River Teeth Literary Nonfiction Book Prize. He has won a fellowship from the National Endowment for the Arts and a Fulbright Scholar award to Krakow, Poland. He directs the graduate program in professional writing at Towson University in Maryland.

*Izabela Ilowska (Jagiellonian University)*

## **Writing the Fragments of Memory**

The writer Jeanette Winterson argues: "For a writer, what you leave out says as much as those things you include. What lies beyond the margin of the text? The photographer frames the shot; writers frame their world [...]. When we tell a story we exercise control, but in such a way as to leave a gap, an opening [...]. And perhaps we hope that the silences will be heard by someone else, and the story can continue, can be retold. When we write we offer the silence as much as the story."

My paper contributes to discussions about difficult creative choices with which a writer is faced. My novel, *How Long the Night*, made of fragments, explores the relationship between urban space and memory. It is set in Muranów, erected on the ashes of the former ghetto, a space of absence and repressed guilt. Even though the quarter was razed to the ground, it is still part of the city's landscape and remains a haunting presence. It exists in fragments: stories, images, and silences. What is left out is as important as what is said. One of the characters admits that she would like to arrange all these fragments into a coherent whole, but she cannot.

My paper focuses on the connection between memory, trauma, and storytelling. The space of Muranów, a palimpsest, becomes a trigger for a re-examination of what has been forgotten and silenced.

**Keywords:** fragmentation; postmemory; silence; trauma; urban space

**Izabela Ilowska** holds a PhD in Creative Writing from the University of Glasgow. Her work has appeared in *New Writing Scotland*, *Gutter Magazine*, and *Flash: The International Short-Short Story Magazine*. She is an assistant at the Jagiellonian University.



*Mira Rosenthal (Cal Poly)*

## **Ecopoetry in the Age of Slow Violence**

An ecological imperative animates the work of many American poets today. Some would argue that an awareness of climate change permeates all contemporary subjects, whether or not a writer directly acknowledges the weather unfolding in the background. Using Rob Nixon's idea of slow violence—environmental exploitation witnessed not in a sudden violent disaster but as an out-of-sight accrual over years—I'll discuss poems from my own work and the work of others that diagnose hidden effects, excavate inequities, and reckon with the limits of our time on earth.

**Mira Rosenthal** is the author of *Territorial*, a Pitt Poetry Series selection and finalist for a 2022 INDIES Book of the Year award, and *The Local World*, winner of the Wick Poetry Prize. Her honours include a National Endowment for the Arts Fellowship, a Stegner Fellowship from Stanford University, and residencies at Hedgebrook and MacDowell. Her work appears regularly in such journals as *Poetry*, *The New York Review of Books*, *Ploughshares*, *Threepenny Review*, *Guernica*, *Harvard Review*, *New England Review*, *A Public Space*, and *Oxford American*. Her translations of Polish poetry include Krystyna Dąbrowska's *Tideline* and Tomasz Różycki's *Colonies*, which won the Northern California Book Award and was shortlisted for numerous other prizes, including the International Griffin Poetry Prize and the Oxford Weidenfeld Translation Prize. She has taught creative writing, literature, and translation at various universities, including as a Distinguished Visiting Writer at Cornell College and as a Fulbright Scholar at Jagiellonian University in Krakow, Poland. She is an associate professor of creative writing at Cal Poly.

**Panel 14**

**Linguistics**

*Władysław Chłopicki, Anastasiya Fiadotava (Jagiellonian University)*

## **Playing with Religion in Advertising: Polish and Estonian Cases**

Religion can be a source of powerful messages that spread both inside and outside of the institutional religious context. When religious symbols and figures are recontextualised and placed in secular settings, there is often a clash of meanings and their interpretations. This clash may provoke either heated discussions, or humour—or both.

In this presentation we will discuss two cases of playful appropriation of religion in advertising. The first case is that of a social billboard campaign (2021) by the controversial Fundacja Kornice entitled “Jesteśmy piękni twoim pięknem” (“we are beautiful with your beauty”—a quotation from a song), which has drawn attention of the public due to its childlike graphic format. The naive message and form evoked ridicule as well parodies—obviously intended to raise negative reactions from religious people.

The second case is the appearance of the archbishop of Estonian Evangelical Lutheran Church Urmas Viilma in the advertisement for the package recycling (2022). The advertisement featured the clergyman with an empty bottle in his hand and a caption “Ole taara usku!” The caption can be roughly translated as “Believe in package [recycling]!” but can be also read as a reference to Taarausk, a popular Estonian Neopagan religious movement. Both the caption’s ambiguous message and the archbishop’s photo with a bottle have caused vivid discussions on social media. The reactions ranged from indignation (both from Christians and those who support Taarausk) to surprise and appreciation of the clever advertisement.

The cases illustrate that religious references in advertisement is an effective tool to draw people’s attention to religious and non-religious topics (such as politics or ecology) alike. The (assumed) naivety and straightforwardness of the messages in the advertisements in question inspired people to react: many reactions were emotional and critical. In the Polish case the commenters focused on making sense of the religious message, discovering the sender, their motivation, and the source of funding, while in the Estonian case they would look for new and more sophisticated layers of meanings and react to the advertisements in creative ways.

**Władysław Chłopicki**—Associate Professor at the Department of Pragmatics and Translation Theory at the Jagiellonian University in Krakow. His academic interests include interdisciplinary humour research in the context of cultural studies, cognitive linguistics, linguistic pragmatics, discourse studies and narratology, as well as translation studies. He authored the first Polish-language monograph on humour research (*O humorze poważnie*) as well as over 60 articles related to humour studies, pragmatics, and communication styles.

**Anastasiya Fiadotava**, PhD, is an Assistant Professor at the Institute of English Studies of the Jagiellonian University and a Research Fellow at the Department of Folkloristics of the Estonian Literary Museum, Tartu. Her fields of interest include the use of humour in family communication, the spread of jokes and memes in social and mainstream media, and the reflections of current political and social issues in humour.

*Snizhana Holyk (Uzhhorod National University)*

## **Conceptualisation of Old Age Crisis in the Discourse of Humanities**

The late-life crisis has already become one of the most highly debated issues in the field of humanities. Recent research has found that approximately as many as 30% of the elders experience it in various forms. It is commonly agreed that it can be about dissatisfaction, a loss of identity, the prevalence of the negative feelings as a reaction to the challenges of ageing or the death of the loved ones. As

different from the midlife crisis, first defined by psychologist Elliot Jaques in 1965 as the period of doubt and anxiety, when people tend to re-evaluate their life and confront their mortality, late-life crisis is not about a loss of opportunities, rather it signifies a loss of relevance when one's future is bleak. In this presentation, I will consider the construction of *old age crisis* in the discourse of humanities as a cultural concept and provide an overview of the most common tendencies of its conceptualisation. The central focus of this research is presenting the stereotypes and contradictions in depicting the experience of growing old, in questioning of values, the meaning of life, the issues of mortality, feelings of despair and madness.

*Alisa-Anastasiia Kavetska (Jagiellonian University)*

### **(Im)Politeness-Based Misunderstandings in Text-Based Digital Communication: A Relevance-Theoretic Analysis**

The paper investigates misunderstandings in text-based internet conversations involving a mismatch in the expectation and perception of politeness of the interactants. Theoretical analyses are conducted within the framework of relevance theory. In particular, the comprehension heuristic, postulated in the relevance-theoretic framework to underlie meaning production and reception (Sperber & Wilson 1986/95; Wilson & Sperber 2012), is called on to explain different types of communicative failure. Special attention is given to the notion of (un)intended non-propositional effects (Moeschler 2009; Wilson and Carston 2019; Yus 2017, 2021) directly related to (mis)perception of politeness. Since internet communicators have (no or) limited access to paralinguistic cues (Yus 2011, 2021) responsible for conveying politeness, this may lead to misunderstanding directly linked to how politeness is interpreted in digital interchanges.

Several cases of (im)politeness-based misunderstandings were identified in text-based internet conversations by applying key search terms signalling that the addresser acknowledged the incompatibility between the tone of her message as perceived by the addressee and her intentions, e.g. "I didn't mean to be rude," "I didn't want to sound impolite," etc. A preliminary analysis reveals that such factors as the ambiguity and vagueness present in an utterance, cultural differences in politeness expectations, gaps in language proficiency, as well as different text-altering strategies (Yus 2021) can contribute to a misinterpretation of a user's affective attitude and result in perceived impoliteness.

**Keywords:** misunderstanding; relevance theory; politeness; text-based CMC

**Alisa-Anastasiia Kavetska**—a third-year PhD student in Linguistics at the Jagiellonian University Doctoral School in the Humanities. The title of my doctoral dissertation, written under the supervision of Prof. dr. hab. Maria Jodłowiec and Prof. Francisco Yus Ramos (University of Alicante), is "Misunderstandings in Computer-Mediated communication: A Relevance-Theoretic Approach." I received a Bachelor's degree in Psychology in Kyiv and a Master's in English Linguistics at the Jagiellonian University, with a year-long academic exchange at the LMU Munich. My research interests revolve around the theory of verbal communication, pragmatic mechanisms in intercultural interactions, and text-based CMC.

*Svitlana Pereplotchykova (National Taras Shevchenko University of Kyiv)*

## **UK Cost of Living Crisis: A Critical Discourse Analysis of the Industrial Dispute between the Trade Unions and the Government**

The Coronavirus pandemic ruthlessly exposed a great deal of misery and dysfunction resulting from a decade of government austerity, with the consequence, in 2022–2023, that the UK became mired in strikes threatening chaos across public and some privatised services. By applying Critical Discourse Analysis to statements and articles in both the pro government and pro trade union media this paper examines critically how the parties to a dispute seek to promote their respective causes. The analysis of the discursive strategies of government officials shows that they typically appeal to ethical issues creating a negative image of the trade unions, which are presented as betraying the people (*sabotaging, cynical strike*, etc.) for *selfish* and *unreasonable* ends, and making extensive use of standard appeals to prejudice against *lazy*, self-serving workers seeking to *hold the country to ransom* in a crisis (Marlow 2022). In this way the governing party continues to adhere to the Thatcherite belief that the problem is ultimately the result of a “moral failing on the part of workers and trade unions” (Tomlinson 2021). Thatcher, however, faced with huge strikes, had coal in stock to be able to positively negotiate her position, unlike the current government that resorts to dramatisation and delegitimation of e.g. nurses, who are on strike literally “to save NHS,” against the background of the *horrendous* social and economic situation. By contrast, the trade unions choose the discursive strategy of credibility presenting documented materials provided by both independent analysts and the government’s own statisticians. This resonates with the public’s own experience and results in its support within the current crisis (as polls show).

**Keywords:** crisis discourse; CDA; discursive strategies; UK cost of living crisis; industrial dispute

**Svitlana Pereplotchykova** is Associate Professor in the Department of English Philology and Intercultural Communication at the Institute of Philology of the National Taras Shevchenko University of Kyiv (Ukraine), where she teaches *Media Linguistics, Communicative Strategies, Theory of Translation, English and Modern Greek*, etc. as well as supervising Bachelor’s and Master’s theses. She defended her PhD thesis in Translation Studies in 2004. Her research interests now include discourse analysis, CDA, Media Studies, Translation Studies, English and Modern Greek literature. She is working on her Doctor of Science (Habilitation) thesis on *Discursive constructions of Britishness in diachronic and synchronic perspective*.

*Szymon Pindur (Jagiellonian University)*

## **Rating Mimicry: Analyzing the Semantics of the English Onomatopoeia with Word Embeddings**

The paper presents a method of describing the English onomatopoeic words with a set of semantic features generated with word embeddings—a computational way of representing lexical meaning from distributional semantics. Onomatopoeias are a very distinct case of linguistic signs used by humans as they mimic their referents (sounds), thus being closer to the *showing* end of the *telling-showing* continuum. Their study may shed some light on the general nature of the human language (cf., the bow-wow theory).

We attempt to describe onomatopoeias using semantic primitives based on fundamental aspects of the human experience of the world as proposed by Binder et al., including auditory features such as loud, high, musical; emotional features, e.g., pleasant, sad, disgusted, etc. Such experiential information is normally obtained from human informants in the form of ratings, yet it has been proven

that it can also be extracted from word embedding models trained on large corpora analyzing word co-occurrence patterns.

We thus present our analysis of a set of English onomatopoeia using the above-proposed computationally obtained features and discuss its results and validity as an alternative to obtaining human ratings. In light of the conference's topic—Humanity/Humanities—we then reflect on the implications of the method for the future of humanities in the context of machines achieving human-like performance in semantic classification tasks.

**Keywords:** onomatopoeia; word embeddings; experiential features; distributional semantics; digital humanities

**Szymon Pindur** is a doctoral student at Jagiellonian University's Doctoral School in the Humanities. His main interests are linguistic iconicity and the question of how the form of linguistic signs can influence their meaning and, further yet, how humans devise and use their signs to impact reality. Szymon's more general fields of study include cognitive science and computational linguistics, whose methods he employs in his research. Apart from linguistics and semiotics, Szymon is also an avid student and lifelong enthusiast of the literary and linguistic creations of the English author J. R. R. Tolkien.

*Joanna Podhorodecka (Pedagogical University of Krakow)*

### **Lexical and Semantic Factors in Non-Finite Complementation of the Verb *Fear***

Recent cognitive and functional approaches to complementation generally assume that the complement choice results from a multiplicity of lexical, semantic, discourse-pragmatic, syntactic, or even prosodic factors (De Smet 2013: 31–41), whose prominence varies for different matrix predicates. In the case of apprehension verbs *fear* and *dread*, as well as the adjectives *afraid* or *frightened*, the volitional involvement of the subject has been proposed as the main motivation for the choice of the complement form (Rickman & Rudanko 2018: 23–24). Still, the evidence from the data is far from uniform (Duffley & Fisher 2021): apparently, there are other factors at play, including the temporal relationship between the matrix and the complement verbs, the agentivity of the subject, the specificity of the action or the transitivity, and idiomaticity of the complement verb.

This study focuses on the syntactic, semantic, and pragmatic features differentiating between the two non-finite complements of the verb *fear*: the *to*-infinitive and the *-ing* form. Since the speakers' choice of a particular complement type is assumed to be conditioned by a number of probabilistic factors, multivariate statistical techniques offer the most effective way of mapping out the interplay between various motivations involved. The study relies on corpus data and the methods of corpus-driven cognitive linguistic research: distinctive collexeme analysis (Stefanowitsch & Gries 2003; Gries 2019) and logistic regression (Levshina 2015).

**Keywords:** verb complementation; construction grammar; corpus-driven cognitive linguistic research; distinctive collexeme analysis; logistic regression

**Joanna Podhorodecka**, PhD is an assistant professor at the Pedagogical University of Krakow. Her research interests cover the area of Cognitive Linguistics and Construction Grammar, focusing on semantic and pragmatic factors underlying transitivity, clause structure and verb complementation. She subscribes to the strand of corpus-driven cognitive linguistic research, which relies on close analysis of large samples of authentic corpus data with the use of statistical techniques.

*Daria Stetsenko (Kyiv National Linguistic University)*

## **Detecting the Schematic Semantic Domains of the Image “Labyrinth” Using a Deep Learning Algorithm**

Digital humanities has been proclaimed as the future of humanities research. With the development of big data and corpus analysis, traditional linguistic and literary research paradigms shifted to acquiring new methods from computer science and machine learning. The presented study focuses on a convergence of cognitive grammar and a deep learning model to analyze the schematic semantic fields of the image *labyrinth* in the modern American dystopian text “The Maze Runner” by D. Dashner. I study the image *labyrinth* as a predication embodied by the complex conceptual matrix using cognitive grammar principles. Identified central lexemes that construct the domains of a general conceptual matrix of the image *labyrinth* are the Maze, the Box, the Glade, the Cliff, Thomas, and the Grievers. They build a mental map of the Maze in a reader’s mind and bind the prominent topological landmarks of the image *labyrinth*. By applying the deep learning algorithm word2vec, I discern the top ten word embeddings that make up these domains. The grammatical categories that comprise each schematic semantic domain are described. Finally, I underline the pros and cons of using a deep learning model to reconstruct the primary domains of the image *labyrinth*.

**Daria Stetsenko:** I am a third-year PhD student at Kyiv National Linguistic University. Due to the war, I moved to Warsaw, and currently, I am a natural language processing researcher and a programmer at NASK Nationa.

*Joanna Szczepańska-Włoch (Jagiellonian University)*

## **Forms of Address as an Attempt to Pigeonhole the Interlocutor: Polish vs British Political Interviews**

With reference to the theory of *discourse (dialogue) games* (Carlson 1983) and the strategic paradigm within *game-theoretical semantics* by Jaakko Hintikka (1973, 1985), the strategic bias that interlocutors display in a dialogue exchange builds a systematic and coherent structure of a game situation, in which strategies form its core and moves its components (Carlson 1984). This peculiar plan of action is designed by dialogue actors (here, the interviewer and the interviewee) to attain their specific discourse-pragmatic goals. These, in turn, can be pursued via discourse strategies construed as scenes with their own *scenography* (that is a set of rules that each scene may be dependent on) staged by social or political actors. Such turn-type allocation (cf. Heritage and Greatbatch 1991, Clayman and Heritage 2002) posits that both actors (the interviewer and the interviewee) assume pre-arranged roles that are reflected in recurrent forms of interrogation/initiation and response. And hence, depending on the role that a political actor takes in the world of politics, forms of address or rules for opening a conversation that the interviewer will deploy in his strategic encounter in Polish and British political interviews will be directed at projecting a public image of a politician.

**Keywords:** strategy; political interview; forms of address

**Joanna Szczepańska-Włoch**, PhD, is Senior Lecturer in the Institute of English Studies at the Jagiellonian University in Krakow, Poland. Her research interests centre around political discourse, media discourse, and language games, with particular regard to text-forming strategies employed by political actors.



# **Panel 15**

## **Literature**

*Anna Białkowska (Jagiellonian University)*

## **William S. Burroughs' Works as an Example of "An Art of Crisis"**

In *Collage in Twenty-First-Century Literature in English: Art of Crisis*, Wojciech Drąg states that collage technique "is a perfect artistic vehicle to represent the crisis ridden reality of the twenty-first century" (iii). The author founds his thesis of collage being "an art of crisis" on the ideas established by Thomas P. Brockelman and David Shields. Brockelman claims that "in some sense, [collage is] an art of crisis—an art *in* perpetual crisis;" whereas Shields finds that collage books are "all madly in love with their own crises" (qtd. in Drąg 33; original emphasis). In his analysis of seven important contemporary Anglophone writers, Drąg identifies and focuses on three types of crises especially—artistic, sociopolitical and personal—tracing different ways in which the artists present and deal with critical situations related to these areas in their artworks. I would like to use Wojciech Drąg's thesis to explore earlier collage novels created by William S. Burroughs in the second half of the 20th century. Mirroring Drąg's categorization, I would like to present the crises that Burroughs had to face and discuss the ways in which he dealt with them in his cut-up works.

**Anna Białkowska**—PhD candidate in the Institute of English Philology, Jagiellonian University; MA in American Literature. Research interests: William S. Burroughs' art, contemporary collage, Beat literature, women writing.

*Grażyna Maria Teresa Branny (Jesuit University Ignatianum)*

## **Intertextuality and Denegation in Conrad's Tale "The Black Mate"**

This paper is an attempt at re-reading Conrad's first tale "The Black Mate" (1886) in the context of Faulkner's *Light in August* (1932) and *Absalom, Absalom!* (1936). The social response in the American South to the racial, and thus moral, ambivalence of Joe Christmas in Faulkner's *Light in August* is clearly evocative of the ambivalent social perception and moral judgement—based solely on his outer appearance—of Winston Bunter in Conrad's tale. Likewise, "The Black Mate" reveals Faulkner's unexpected indebtedness to Conrad for Shreve's famous prophecy in *Absalom, Absalom!* What is more, as the first instance of the sort in Conrad's short fiction, "The Black Mate" features denegation (assertion of presence by absence and vice versa), a modernist device later widely exploited by William Faulkner and attributed to him to date rather than to Conrad. In this early text, unlike in Conrad's subsequent tales, denegation takes a dramatic rather than a linguistic form. Overall, the intertextual reconsideration of "The Black Mate" in the Faulknerian, Bakhtinian, and Lacanian contexts sheds new light on the aesthetic and ideological dimensions of this rather neglected Conrad tale.

**Keywords:** Joseph Conrad; William Faulkner; intertextuality; denegation

**Grażyna M. T. Branny** is Associate Professor at the Jesuit University Ignatianum in Krakow, Poland. Her book publications include: *A Conflict of Values: Alienation and Commitment in the Novels of Joseph Conrad and William Faulkner* (1997); *Fictions and Metafictions of Evil* (co-ed., Peter Lang 2013); *Conrad Without Borders: Transcultural and Transtextual Perspectives* (co-ed., Bloomsbury 2023), and *Intertextualizing Collective American Memory: Southern, African American and Native American* (forthcoming). She is a reviewer on the *US Journal of Literature and Art Studies* and the *Slovak Journal of Interdisciplinary Philology* as well as member of the Editorial Board of the *Yearbook of Conrad Studies (Poland)*.

*James Dale (Kazimierz Pulaski University of Technology and Humanities in Radom)*

## **The Rise of Contemporary Autofiction: Literature Embracing the Crisis of Human Subjectivity in the 21st Century**

The recent appearance of Metamodernism is characterized by its intent to challenge views of human subjectivity and culture imposed by Postmodernism within the previous century. The 21st century requires, in the opinions of researchers Robin van der Akker, Alison Gibbons and Timothy Vermeulen, outlined in *Metamodernism: Historicity, Affect, and Depth After Postmodernism* (2017), a new perspective with which to account for human subjectivity and to conceptualise the new artistic and cultural landscape. It is their belief that writers of contemporary autobiographical fiction, or “autofiction,” are best able to express our experience of the contemporary world in an age of crisis, dominated by the influence of globalization and mass-media. Fiction is not conceived by these authors as a postmodernist falsehood or “make-believe.” Rather, it is defined by a narrative that wavers between fact and fiction and is the basis for questioning and positively constructing a way to live and create in today’s world. In this paper, I wish to show how human subjectivity is seen to interrogate, evaluate and navigate its existence within our modern reality by looking at the “autofiction” present within two contemporary writers from America and the United Kingdom, Dave Eggers, and Will Self.

**Keywords:** metamodernism; human subjectivity; culture; autobiography; fiction

Dr **James Dale** is a British national based in Radom, currently lecturing at Kazimierz Pulaski University of Technology and Humanities. He teaches in both Practical English Studies and in English Literature where he specializes in modernism, post-modernism as well as their descendants, post-postmodernism and metamodernism. For his doctoral research, James investigated the concept of disguise in Shakespeare’s plays, focusing on the implications of disguise for the understanding of the psychological, political, and social dimension of the plays. He presented at last year’s online Asian Shakespeare Conference, organised in the Philippines, and has presented a series of papers at PASE conferences in Poland.

*Kinga Jęczmińska (Jagiellonian University)*

## **The Humanist Perspective on Transgressing Interspecies Boundaries: Thomas Nagel’s Knowledge Argument and J. M. Coetzee’s *The Lives of Animals***

The aim of the paper is to compare two stances towards the problem of understanding other creatures, especially other species. The philosophical stance is represented by Thomas Nagel whereas the literary one by J.M. Coetzee’s fiction. Nagel’s seminal article “What Is It Like to Be a Bat?” presents his “knowledge argument” in which he argues that we can never know what it is like to be a member of another species since we can only imagine what it is like to be a different animal rather than to know its feelings and conscious experience. Nagel’s argument was meant to undermine the philosophical theory of reductionism but it is analysed in J. M. Coetzee’s *The Lives of Animals* from a broader humanist point of view. In the stories, Elizabeth Costello argues that humans can understand other living creatures because we are capable of “sympathetic imagination” that arises due to our common nature of “being alive.” Although Costello’s counterargument misses important assumptions in Nagel’s reasoning, it demonstrates human eagerness to cross the interspecies boundaries. Her argument may be supported by other examples taken from J. M. Coetzee’s fiction, especially *Disgrace* and *Diary of a Bad Year*. The literary tradition may be understood as crossing the limits of the rational mind by the faculty of imagination.

**Key words:** J.M. Coetzee; Thomas Nagel; animal studies; philosophy of mind; contemporary English fiction

**Kinga Jęczmińska** received a PhD in Philosophy from the University of Warsaw and a PhD in Medicine from the Jagiellonian University Medical College in Krakow. She is pursuing a PhD in English Literature at the Jagiellonian University, focusing on the presentation of the mind-body relation in fiction by Samuel Beckett, J. M. Coetzee and Ian McEwan. She is interested in the 19th–21st century English novel, history of medicine, philosophy of mind, cognitive science and psychiatry.

*Monika Mazurek (Pedagogical University of Krakow)*

### **Charlotte Mary Yonge: Fighting the Civil War in the 19th Century**

Victorian Britain in the 1840s witnessed an emergence of a Conservative backlash, both in politics (the Young England group centred around Disraeli) and religion (the Oxford Movement). Part of this ideological project was the reappraisal of the Civil War, which countered the Whig history with its own Tory history, strongly sympathetic to the Royalist side. Charlotte Mary Yonge, probably the most popular Tractarian novelist, used the English Civil War twice as the central theme of her two historical novels for children *Pigeon Pie* (1860) and *Under the Storm* (1887). These texts are worth examining since both were written with the pro-Stuart bias but had to adapt it for their intended readers, who were largely children from Sunday schools. This readership presents Yonge with the challenge of selling a particular vision of history produced by Conservative elites to the readers from underprivileged backgrounds, thus setting her at odds with the most popular children's book on the Civil War in Victorian literature, Frederick Marryat's *Children of the New Forest* (1847). The paper will examine Yonge's Conservative/Royalist agenda and the ways she used her novels and her books of popular history to promulgate it.

**Keywords:** Charlotte Mary Yonge; Victorian literature; English Civil War; children's literature; historical novel

**Monika Mazurek** is a Professor of English literature at the Pedagogical University in Krakow, Poland. She has published on a variety of topics connected with religion in Victorian novel, including the authors such as Charlotte Brontë, George Borrow, Benjamin Disraeli, and others. In 2017 she published a book *The Unknown Relatives: The Catholic as the Other in the Victorian Protestant Novel* (Routledge), which is a psychoanalytic reading of Victorian anti-Catholicism through the theory of abjection. Her current research interests include the representations of the Civil War in the Victorian novel and the Stuart nostalgia in the writings of Victorian conservative writers.

*Marek Pawlicki (University of Silesia)*

### **Ambiguous Landscapes: Reading for Contradictory Meanings in Damon Galgut's *The Beautiful Screaming of Pigs* and *The Impostor***

In her study *The Frightened Land: Land, Landscape and Politics in South Africa in the Twentieth Century* Jennifer Beningfield argues that "landscape in South Africa has always been inseparable from uncertainty and contradictory meanings—comfort and unease, renewal and destruction." The contradictory meanings that Beningfield discusses in her book are reflected in the novels of Damon Galgut. The attitude of Galgut's protagonists to the natural environment can be described in terms of an intense preoccupation, at times bordering on obsession—an emotionally-charged state of mind which constitutes a projection of their inner conflicts, stemming from the pervasive influence of ideological and political forces. Among the novels whose protagonists display this intense and often contradictory attitude to South African landscape, two stand out: *The Beautiful Screaming of Pigs*

(1991) and *The Impostor* (2008). The juxtaposition of these novels will reveal how Galgut's political stance evolved from the times of the late interregnum to the post-transition period. The aim of this paper is to trace contradictory meanings in the mentioned novels and, by doing so, to discover new openings in Galgut's representation of South African landscape—in other words, to look for possibilities of new insights that emerge in the act of close reading.

**Keywords:** Damon Galgut; South African literature; landscape in South African literature

**Marek Pawlicki** is an Assistant Professor at the Institute of Literary Studies at the University of Silesia in Katowice. He is the author of the book *Between Illusionism and Anti-Illusionism: Self-Reflexivity in the Chosen Novels of J. M. Coetzee* and of articles on the works of J. M. Coetzee, Nadine Gordimer, Iris Murdoch, William Golding, John Banville, Anne Enright, and Colm Tóibín. His critical interests include South African literature, postcolonial studies, memory studies, and ecocriticism. His book *Enactments of Life: The Short Stories of Nadine Gordimer* will be published by the University of Silesia Press in 2023.

*Katarzyna Machała (Jagiellonian University)*

### **Margaret Atwood's Take on the Uncanny Valley and the Question of Freedom in *The Heart Goes Last***

The dramatic events of recent years—the economic crisis, the pandemic, wars and social unrest in many parts of the world—result in a general sense of insecurity, leading to a renewed interest in dystopian stories. Margaret Atwood is a master of such stories, using speculative fiction to show a “what if” scenario. With the release of *The Handmaid's Tale* serial, her popularity skyrocketed, and the audiences started looking for new novels of that kind.

*The Heart Goes Last* is set in the world of mayhem caused by a financial crash in the USA, where people struggle to survive without a home or a job. The only escape is granted by the Positron Project—the perfect community that operates in a bimonthly cycle: people have an ideal life for a month and spend the next one in prison. What seems to be an optimal solution, though, turns out to be a trap for the volunteers.

This paper aims to analyze the novel as a horror story modelled on a slasher movie. It is argued that using a format familiar for modern audiences allows Atwood to ask fundamental questions about the value of freedom and the power of the media in trapping the most vulnerable groups. Juxtaposing the novel with Atwood's article “We Are Double-Plus Unfree” anchors the story in the contemporary sociopolitical context even stronger.

**Keywords:** horror story; gore; the uncanny valley; freedom; unfree

**Katarzyna Machała**, MA, works at the Jagiellonian University in Krakow, where she teaches English as a foreign language mainly in Film and New Media Studies and Culture Studies. Her main areas of interest are connected with interdisciplinary research encompassing literature and new media, with a special focus on adaptation and transmedia studies. She has written her doctoral dissertation on the dynamics of a transmedia storyworld on the example of *The Handmaid's Tale* vast narrative, and she has published two articles on Margaret Atwood in *Brno Studies in English* (2021, 2022).

Henry Mead (Tallinn University)

## **“The Disintegration of the Intellect”: Crisis and Renewal in European Modernism**

This paper considers versions of “decadence” in a tradition of “cultural criticism,” taking in Schiller, Herder, Carlyle, Arnold, and Eliot, among others, that tended to periodize “culture” into phases of unity, fragmentation, and imagined reunion. In this view, modernity, identified with capitalism, industry, urbanisation, temporal acceleration, produces mass culture, a sterility of the elite, a loss of solidarity that must be remedied by efforts at reintegration. More widely, visions of lost and recoverable spiritual integrity informed expansionist nationalisms, but how did this rhetoric continue despite, and in dialogue with, fin-de-siècle crises of epistemology? How did a philosophic mood of relativism undercut faith in higher entities, sometimes generating a new acceptance of the plural, sometimes licensing a conceptual “survival of the fittest”? Lastly, the paper looks at how the “organic” idea persisted in works of post-war reconstruction, becoming an object of study for critics hitherto prone to its attractions, but increasingly discerning in its promise of totality multiple unfolding local power relations. The paper ends by noting resonances with forms of “agonistic pluralism”, and with relational and transnational turns in sociology, cultural and global modernist studies.

**Henry Mead**’s research interests lie in modernist ideology, its roots in theological and political debate, and its legacy in current political thought. He has published book chapters and articles on forms of “political religion” on the left and right, and analogous features of fin-de-siècle literature and art. His first monograph, *T. E. Hulme and the Ideological Politics of Early Modernism* (Bloomsbury Academic 2015, pbk 2017) looks at anti-liberal currents in the Edwardian political and cultural avant-garde, tracing strands of libertarian and guild socialism, conservatism, and emergent fascism. He co-edited the 2014 collection *Broadcasting in the Modernist Era* (Bloomsbury Academic 2014), has recently published on the radical politics of Dora Marsden, Edward Carpenter, and the Cantos of Ezra Pound and is working on a new book dealing the motif of Original Sin in modernist writing. Henry Mead completed his DPhil at Worcester College, Oxford, in 2013.

Agnieszka Setecka (Adam Mickiewicz University)

## **Harriet Martineau’s *Homes Abroad* and the Economy of Emigration**

While colonisation of Australia was first discussed mostly in the context of English penal system and transportation of convicts, in the 1830s it became an important part of the debate on the Poor Laws, overpopulation, and poverty. Harriet Martineau’s novella *Homes Abroad* is an important contribution to this debate and a successful attempt to present the complexity of the social, moral, and economic dimensions of free emigration to Australia. A staunch supporter of emigration schemes, Martineau nevertheless corrects the impression that Australia is simply a land of promise offering a fresh start for the poor emigrants. Neither is it a perfect environment, unspoiled by any former errors and misconceptions, to fully implement the rules of political economy and built a better world founded on these rules. The presence of convicts suggests that the new society had already been corrupted, and the conflict between the settlers and the aboriginal people indicates that Australia is not simply an empty space where the laws of political economy could be freely implemented. Therefore, for all the advantages of emigration, Martineau’s novella seems to suggest, it is not an escape from the problems at home.

**Keywords:** Harriet Martineau; political economy; emigration; Australia

**Agnieszka Setecka** is associate professor at Adam Mickiewicz University, Poznań, Poland. She is a Victorian scholar and has published articles on Charlotte Brontë, Elizabeth Gaskell, and Margaret Oliphant. Her book *Vanishing Realities: Social Significance of Material Culture in Victorian Novelistic Discourse* (2013) is concerned with the relations between fiction and material culture in Victorian England. Her scholarly interests, reflected in her articles on Anthony Trollope's fictions, include also Victorian imperialism and the representation of Australia in 19th-century literature.

*Lisa Vargo (University of Saskatchewan)*

### **Anna Barbauld, National Animals, and Relationship**

In addressing the aim of the conference to re-examine “our links with human and other-than-human others ever more closely,” my paper will consider Anna Barbauld’s 1793 twelve-line poem for children, “Animals, and their Countries.” Through descriptions of animals associated with particular nations that are intended to teach geography, Barbauld also conveys some complex ideas about the natural world. In a time when a measure of Britain’s imperial power is the importation of plants and animals from other nations, Barbauld’s focus on animals’ place in the wild offer a critique of human domination over nature and the destruction that such views bring. Barbauld’s vision of an ethical life, which balances individual agency with relationship and interdependence, includes an extension of rights to the natural world and suggests that its lessons extend far beyond those intended for children. In fact, they reference contemporary works on natural history and discussion of the role of poetry and natural history within and without the Barbauld-Aikin circle which place an emphasis on living with nature. Within this short paper I will read Barbauld’s poem via two impulses—one of “re-wilding,” which in this instance means recognizing the place of animals associated with Britain in their native countries, and one of relationship and interdependence.

**Keywords:** Barbauld; national animals; natural history

**Lisa Vargo** is Distinguished Emerita Professor of English at the University of Saskatchewan. Her research interests include Romantic women writers and textual editing. She is the editor of *Lodore, Nightmare Abbey* (both Broadview Press) and Mary Shelley’s *Spanish and Portuguese Lives* for *Mary Shelley’s Literary Lives and Other Writings*, general editor Nora Crook. Volume 2 of the *Collected Works of Anna Letitia Barbauld* co-edited with Paula Feldman is forthcoming from Oxford University Press.



## **Panel 16**

# **Poetic Languages, Visual Languages**

*Kacper Bartczak (University of Lodz)*

## **From Figurativeness to Politics and Biology: An Introduction to Rae Armantrout's Poetics**

This presentation is intended as an introduction to Rae Armantrout's poetics. I am first going to discuss Armantrout's technique—her variety of the late modernist or post-modernist “montage,” and the efficacy of the figurativeness that results from it. Next, by discussing a few selected poems, I will illustrate how this technique allows the poet to confront themes in philosophy, politics, and biology—themes connected with the concepts of unity (oneness), power, and life. I propose to view the Armantrout montage poem as a figurative field that revises the traditional (conceptual) model of metaphor into an ironic anti-metaphor model which uses the figurative power in order to revise the clusters that often inform public understanding of various concepts. It is with this poem-as-figurative field, its paradoxical post-metaphorical force, that Armantrout's poetics stages disquieting revisions of our received modes of understanding in political and biological spheres of life.

**Kacper Bartczak** is Associate Professor of American Literature at the University of Lodz, Poland. He is the author of *In Search of Communication and Community: the Poetry of John Ashbery* (2006) and *Świat nie scalony* (2009) for which he received the prize of *Literatura na Świecie*. His latest book discussing pragmatist poetics is entitled *Materia i autokreacja: dociekania w poetyce wielościowe* (2019). He is the coeditor, with Jakub Mácha, of *Wallace Stevens: Poetry, Philosophy, and Figurative Language* (2018) and the editor of a collection of essays on New York poets entitled *Poeci Szkoły Nowojorskiej*. He is also a poet in the Polish language; his volume *Wiersze organiczne* was nominated to two major Polish literary awards, Silesius and Gdynia. He has translated and published volumes of selected poems by Rae Armantrout, Charles Bernstein, and Peter Gizzi.

*Agata Hołobut (Jagiellonian University)*

## **Feeling in the Gaps: Audio Descriptions of Abstract Expressionist Paintings**

American Abstract Expressionist school of painting, represented, amongst others, by Jackson Pollock, Mark Rothko, Willem de Kooning, or Philip Guston, has gained wide critical acclaim since its inception in the late 1940s and inspired numerous creative inter-art reworkings into poetry and music. Powerful in its emphasis on the gestural experience, emotional intensity and non-figurativeness, it presents a challenge to museum audio describers preparing verbal descriptions for the vision-impaired viewers, as the boundaries of the genre set out by professional guidelines (advocating clarity and impartiality of expression) preclude the use of verbal techniques that might help re-create the immersive experience offered by the New York artists.

In my paper, based on a collaborative research project *Sounding Abstraction*, I wish to present an overview of the verbal descriptions for the blind prepared by American, British, and Australian museums, offering a cognitive poetic analysis of the ways in which they construe the gestural, non-figurative, and emotional aspects of the Abstract Expressionist works. I will consider the extent to which the describers manage to “translate” rather than “recount” the Abstract Expressionist experience and draw parallels with musical and poetic transpositions of the same artworks, unbound by professional constraints (amongst others by Morton Feldman, John Taggart, Moyra Donaldson, Han Kang, Irene Latham).

**Keywords:** Abstract Expressionism; audio description; intersemiotic translation; ekphrastic poetry

**Agata Hołobut** is an Assistant Professor at the Institute of English Studies, Jagiellonian University in Krakow. She holds a PhD in linguistics. She wrote her doctoral dissertation, *Product Design and Its Verbal Image: A Cognitive Analysis*, in collaboration with the Academy of Fine Arts in Krakow. Her main areas of interest include literary and audiovisual translation, visual arts and cognitive semiotics. She has published several articles on literary, audiovisual, and intersemiotic translation, as well as literary/visual nonsense and co-authored, together with Monika Woźniak, a monograph *Historia na ekranie: Gatunek filmowy a przekład* ('History on Screen: Film Genre in Translation,' WUJ 2017).

*Józefina Piątkowska-Brzezińska (University of Warsaw)*

## **Rhetorical Relations Put into Action: A Linguistic Pragmatics Approach to Elizabeth Bishop**

Elizabeth Bishop is a poet of meticulous precision in the way she uses language. Vast scholarly attention has been paid to her choice and arrangement of words and images. However, not much scholarship has focused on the poet's grammar. Of importance to my presentation is Bishop's implicative and multimodal exploitation of rhetorical relations in her poetry.

The term rhetorical relations (RRs) refers primarily to interclausal relations, constituting the main vehicle of achieving coherence within the text. As Jaskinskaja and Karagjosova (2020: 3) put it, "a rhetorical relation is a pragmatic function that one utterance [...] fulfils with respect to another." It is the presence of RRs that enables us to distinguish a text from a set of random sentences.

In lyric poetry, RRs are of the same kind as in other texts. Nevertheless, when we read poems we are motivated to find some additional semantic effects and even "[t]he ordering of grammatical categories creates the presumption of their meaningfulness" (Lotman 1977: 161). For this reason, my analysis of Bishop's poems takes a linguistic pragmatics approach; I aim to examine specific, non-prototypical functions that RRs might play in poetry.

**Keywords:** Elizabeth Bishop; rhetorical relations; poetry; pragmatics

**Józefina Piątkowska-Brzezińska** is an Assistant Professor at the Institute of Applied Linguistics at the University of Warsaw, where she is also the Coordinator of the Russian Studies Section. She holds a PhD in Linguistics, an MA in Translation, and an MA in Political Sciences. Her current interests are translation studies, poetics, discourse analysis, and pragmatics of grammar. She is a poetry translator and a writing contributor for *Czas Literatury*, *Presto*, and *Gazeta Wyborcza*.

*Mark Tardi (University of Lodz)*

## **Tongue Unobtained from the Viscera: On Robert Rybicki's Peripatetic Imperative**

In his influential essay "The Translator as the Creator of the Canon," renowned Polish poet, critic, and translator Jerzy Jarniewicz outlines "two of the most interesting species of translator," which he terms *ambassadors* and *legislators*. This presentation aims to expand upon Jarniewicz's conceptual framework of the legislator-translator by drawing from my own experiences translating self-proclaimed *happener*, Polish poet Robert Rybicki's *Dar Meneli* (*The Squatters' Gift*) into (primarily) English. Rybicki's award-winning volume is a poetic travelogue through numerous languages and locales, both real and imaginary and his peripatetic poems pass through—and sometimes squat in—numerous, often industrial cities, including Gliwice, Wrocław, Poznań, Prague, Vienna, Bratislava, Rybnik, Kraków, Warsaw, Toruń, Gdańsk, Świnoujście, and Lublin. *Dar Meneli* excavates syllable and song, mind and muck, to invent a transnational poetry as a socio-political critique and rebuke of

incuriousness in myriad forms, where Greek mythology intersects with 1980s Polish punk music, poetic string theory, time travel, and psychedelic dumpster diving. Working at the border between performance and disruption, Rybicki's poetry presents an array of translational challenges: linguistic, cultural, syntactical, socio-economic. The aim is to explore how Jarniewicz's legislator model elucidates the restlessly migratory dynamics at play both in Rybicki's poetry and, to borrow from Joan Retallack, the *poethics* of translation inherent in bringing such poetry to English-language readers.

**Keywords:** Polish poetry; translation studies; travelogue; contemporary poetry; avant-garde

**Mark Tardi** is a recipient of a 2022 NEA Fellowship in Literary Translation, a 2023 PEN/Heim Translation Grant, and the author of three books, most recently, *The Circus of Trust*). Recent work and translations can be found in *The Experiment Will Not Be Bound*, *Full Stop*, *LIT*, *Interim*, *Denver Quarterly*, *The Millions*, *Circumference*, and elsewhere. His translations of *The Squatters' Gift* by Robert Rybicki and *Faith in Strangers* by Katarzyna Szaulińska were published in 2021 and *Dogs of Smaller Breeds* by Olga Hund is forthcoming from Astra House in 2023. He is on faculty at the University of Lodz.

**Panel 17**

**English Language**

**Teacher Competences**

*Anna Bąk-Średnicka (Jan Kochanowski University)*

## **Productive Silence in Post-Observation Feedback Sessions in English Teacher Education**

This paper explores university supervisors' moments of silence in the context of post-observation feedback sessions with EFL supervisees. Silence is a semantic act within illocutionary and perlocutionary acts of speech (Korwin-Piotrowska 2015). There are different dimensions of silence; it can "shield and protect, open up and give occasion to rest, it can also serve to hide and cover over" (Fjeld 2022: 48). Likewise, silence is used in supervision for various purposes (e.g. Wajnryb 1994; Phillips 1994, 1999). The rationale behind undertaking the study on silence in the context of university supervisors' discourse used at post-observation conferences is to show silence in communication as a powerful means to bridge and stimulate rather than repress. In this regard, in the analytical part of the paper there is examined a corpus of five post-observation conferences, with two supervisors and seven supervisees, conducted in 2021 and 2022 at a university in Poland. The aim of the analyses is to uncover the patterns silence is managed in supervisors' discourse. This paper contributes to raising critical awareness of the discourse teacher educators use in the practicum.

**Keywords:** ELT practicum; post-observation feedback; silence

Dr **Anna Bąk-Średnicka** works at Jan Kochanowski University in Kielce, Poland. She is interested in ELT teacher education, especially the practicum and its role in developing critical reflectivity, empathy, and tenderness in future EFL teachers.

*Máté Huber (University of Szeged)*

## **Teachers' and Learners' Beliefs about Pluricentricity in Foreign Language Teaching: The Case of English and German in the Hungarian Education System**

The present study investigates the beliefs of Hungarian teachers and learners about the pluricentricity of English and German as foreign languages in the Hungarian education system. The findings are based on the analysis of semi-structured interviews with 21 teachers and 16 learners of English and German in Hungary, encompassing all school types and levels, as well as various regions of the country. The interviews have been qualitatively analyzed with MAXQDA, utilizing a coding frame with 12 codes and 21 subcodes, containing 1167 coded segments in total, with the most important codes ranging from the roles of the teacher and the learner in pluricentricity-oriented language education, the importance (or unimportance) of pluricentricity as perceived by the participants, its drawbacks and difficulties, the extent to which the age and proficiency of the students influences how feasible it is to include pluricentricity in language education in the first place, and so on. The initial hypothesis was that teachers generally devote little attention to pluricentricity, while learners are more open towards the multiplicity of linguistic standards. Yet, the findings suggest that even though learners do indeed seem to be more open to pluricentricity, many teachers are also intuitively sensitive to the topic, which partly refutes the hypothesis. Further important observations include the general mindset that a pluricentricity-oriented language education is seen as more realistic in the case of English than in the case of German, as well as the fact that pluricentricity is often perceived as an integral part of a general communicative approach to language teaching.

**Keywords:** teaching English as a foreign language; pluricentricity; teachers' and learners' beliefs; interviews; qualitative content analysis

**Máté Huber** is a PhD student and an assistant professor at the Department of English Language Teacher Education and Applied Linguistics of the University of Szeged. His primary research interest lies in sociolinguistics, more specifically linguistic pluricentricity. As he is a practising language teacher himself in the Hungarian public education system, he is particularly interested in the role of dominant and non-dominant linguistic standards in teaching English and German as foreign languages. This is also the topic of his dissertation, which he is currently working on. In this field, he is an active member of the steering committee of the international Working Group on Non-Dominant Varieties of Pluricentric Languages, organizing conferences and publishing thematic volumes on the topic on a biannual basis since 2014. Apart from linguistic pluricentricity, he also does research and teaches classes on World Englishes, the sociolinguistics of globalization, TEFL Methodology, linguistic discrimination, and the sociolinguistics of the Hungarian language outside of Hungary.

*Ivan Lacko (Comenius University)*

### **From Discomfort to Effective Learning: Telling Stories as an Instrument of Reflection on English Language Teacher Education**

The contribution endeavours to make use of stories told by student participants in the Teachers of English for Future Europe project (TEFE) with the aim to better understand their perception of the teacher training programmes in different European countries. As part of the TEFE project, stories told by students were shared and collected to foster a critical reflection on the form and content of English language teacher education. This critical approach allows educators and institutions to contextualize and improve teacher training. Applying McDrury and Alterio's (2003) model of storytelling reflection, the collected stories will be assessed following a reflection process which starts with inner discomfort, continues with performing a critical analysis, and concludes with an evaluation of outcomes (including making decisions to follow up and/or do things differently). The stories shared by students at TEFE intensive study programmes and at the TEFE website forum are valuable resources that can be used for evaluating study programmes particularly in terms of how they address such issues as employability, internationalisation, and intercultural competence.

**Ivan Lacko** is an assistant professor at the Department of British and American Studies, Faculty of Arts, Comenius University in Bratislava, Slovakia. He teaches courses in American literature, theatre, performance, and popular culture, as well as courses in creative writing and dramatic/performative creation. He has published a number of articles on political aspects of contemporary theatre, the use of theatre in pedagogy, the role of the arts in higher education, and on classical American literature.

*Yauheniya Nazarava (Wroclaw School of Banking)*

### **Practical Implementation of Coaching Approaches in the Foreign Language Teaching Classroom**

This presentation focuses on integrating coaching techniques within the foreign language teaching framework: "[...] where the teacher will weave threads of coaching techniques, questions and tools into the fabric of the [foreign language] teaching practices" (Kovacs 2022). As noted in *Global Skills Position Papers: Creating Empowered 21<sup>st</sup>-Century Learners* (Oxford University Press 2021), the demand for language educators to prepare learners for success and well-being in professional settings is skyrocketing. Traditional foreign language teaching has focused on helping students acquire the skills to speak a language. In today's world, language educators need to assist students to acquire language



and personal leadership skills. Integrating coaching skills into language teaching is an effective method for achieving this outcome.

My presentation will introduce participants to the theoretical foundation of the language coaching approach (Kovacs 2022; Barber 2014), the theory of coaching (McDaniel 2017), and effective coaching tools and techniques which can be implemented in the language classroom without stripping the content coverage off the precious time. These tools and techniques not only foster students' agency and "ownership" of the learning process but also, they help organize the classroom engagement, even in large groups.

**Keywords:** Language coaching approach; coaching tools in a language classroom engagement; teacher competencies

**Yauheniya Nazarava** is currently finishing her MA in English Philology and is serving as an instructor at Wrocław School of Banking for English Philology Department. Her linguistic aspirations include pursuing a PhD degree in Applied Linguistics. Throughout the last two years of her MA studies and teaching, she has devoted her research and conference participation to the holistic approach to ELT as well as to the study of how females are represented in dystopian literature. Her experience includes teaching and interpreting (English, Italian) languages and learning Sanskrit and German.

# ACCOMPANYING EVENT

## Film Screening

### **Left Bank: The Visionary Women Behind James Joyce's *Ulysses***

a preview version of a hybrid documentary

written and directed by **Lisa Reznik**,

production team: **Azedeh Nikzadeh** (producer), **Terence Taylor** (editor and motion graphics), **Eva Zelig** (consulting producer)

Although *Ulysses* was written by a single individual, it took massive collaborative efforts for James Joyce to complete and, eventually, publish the ground-breaking novel. Left Bank traces the Irish author's path from struggling, uncompromising literary avant-gardist to artist of international acclaim by introducing viewers to the six insightful women who overcame multiple obstacles to make the novel a reality.

# humanities

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