ESSE Doctoral Symposium 2017

Abstracts of the presentations

CULTURAL AND AREA STUDIES

Michaela Castellanos (Mid Sweden University, Sweden)
Representations of Cetaceans in Contemporary American Popular Culture

In this study, I analyze a corpus of American film texts featuring cetaceans (whales, dolphins, and porpoises). Until very recently, the whaling industry turned cetacean bodies into consumer products on a massive scale. With an increasing awareness of global environmental risk, the image of these marine mammals changed drastically. As more scientific knowledge of ocean ecology affected a change in cultural attitudes towards wild animals and nature more generally, cetaceans came to metonymically stand in for nature under human threat. I am interested in how representations of cetaceans help negotiate concepts of the human, the animal, and the environment.

The study's text corpus is limited to materials published since the 1960s, as this decade marks the beginning of an American environmentalist movement. I focus on American texts because I aim to show that animal imaginaries are historically and culturally specific. The analyses of individual film texts focus on the gaze constellations in them, because focalization and perspective play a crucial role in representing cetaceans as shared ecological commons, consumer commodities, or beings in their own right. To contextualize and historicize ways of looking at the cetacean body, I incorporate history of science, the history of zoos and aquaria, and research in ethnography of consumer culture (particularly in regards to ocean theme parks) into my study.

Thus far, I have established a preliminary taxonomy of cetacean texts, which serves as a heuristic device to distinguish between *environmentalist texts*, in which representations of cetaceans foreground ecological value; *commodity texts,* in which representations of cetaceans are employed as metaphors for 'human' concerns; and *animal texts,* in which representations of cetaceans help negotiate questions of animal ethics.

Maria Chatzidimou (University of Hamburg, Germany)
Parody, History and Memory in Cinematic Representations of the Holocaust

My research sets the definition of parody as a starting point to examine when and how the Holocaust is parodied in cinematic representations and what the parodied object in each case is. I detect two levels of parody: the first level focuses on the parodied "historically accurate" filmography and the second one, on the concept of history. Taking the contemporary debates over postmodernism and history as an important setting, I explore the possibilities of providing an alternative to victimhood narratives of the past for Holocaust victims, using the cinematic screen as a canvas and parody as a tool. My research deals with the discourse of historical

accuracy and authenticity, which limits many depictions of Jewish characters to that of victimhood. I argue that parody has evolved to be seen both as a challenging response to denial narratives, functioning as an empowering representation and as a negotiation of the inability of a direct depiction of the Holocaust, or even a direct response to it. The study focuses on the way a transformation took place within the genre of parodic holocaust representations from the 1940s to the 2000s. I see this transformation in the gradual shift in the representation of traumatic or quasi "historically accurate" narratives of escape to heroic alternative narratives. The setting point of the dissertation is the analysis of Alan Johnson's 1982 remake of Ernst Lubitsch's *To Be or Not to Be* (1942), Radu Mihaileanu's *Train de Vie* (1998) and, finally, Quentin Tarantino's *Inglourious Basterds* (2009). The study reviews and combines the various approaches to the definition of parody in order to set a clear space of analysis of the different roles and uses of parody. From Mikhail Bakhtin's theory of parody to Linda Hutcheon's "historiographic metafiction", I examine the repercussions of parody as political tool, in order not only to deal with the notions of history, cultural identity and the past but, at the same time, to underline the necessity of alternative cinematic narratives as the only locus for a critique of the past, safer from a commodification of trauma.

Antonios Karampourniotis (Aristotle University of Thessaloniki, Greece)
Fear and Social Subject in Cinema

The main topic of my thesis investigates the sense of fear a man feels as member of society in his try to discover his personal identity, through specific movie scenes and movie characters. We are working under the hypothesis that cinema indeed helps one person to discover his personal status, exhorting him resist against the multiple fears, whether they are real or not, emerged by contemporary social construction.

We are considering this potentiality of cinema as much important in the man's personal – and social – development, which set up upon his ability to deal with multiple social fears. In our case we study movie scenes and characters that show under which circumstances a man manages to overcome or not a social fear and which are the conditions under each result. We use the important encounters derived by the Philosophical & Cinematographic work by Gilles Deleuze and try to connect it with contemporary Philosophical thought about social fears, while we are reviewing plenty of cinema analyses to do so.

The main base where the conversation starts are Deleuze's *Cinema 1: The Movement-Image* (1986) and *Cinema 2: The Time Image* (1989), *Philosophy and Fear* (2008) by Lars Svendsen, *The Major Film Theories: An Introduction* (1976) by Andrew Dudley and the *Signs and Meanings in the Cinema* (1969) by Peter Wollen.

The results so far show the 1960 movie *The Trial* by Orson Welles, based on the novel by Franz Kafka, as the role model film our research is dealing with. The encounters focus on the last scene of the movie, which follows the final steps of Mr. K to his death penalty.

Dimitra Nikolaidou (Aristotle University of Thessaloniki, Greece)
The Influence of Tabletop Role-Playing Games on the Culture of the Fantastic

The proposed thesis examines the interplay between speculative literature and tabletop role-playing games. Since 1975, role-playing games have allowed consumers of speculative fiction to produce ephemeral narratives, which in turn impact both genre fiction as well as its associated culture in multiple ways. If such narratives are a product of direct self-expression, as the game text suggests, they become a means by which the perspectives of traditionally underrepresented groups can be introduced into speculative fiction. However, if these narratives turn to be heavily influenced or even dictated by the narratives inherent in the genre as well as in Western culture in general, the games function as further agents of cultural hegemony. The thesis aims to decide whether the narratives emerging within tabletop role-playing games reflect the players' personal experience or replicate the established hegemonical norms.

The question is examined through the lens of narrative theory and cultural studies theory. The analysis focuses on the game texts, the emergent narratives and the degree of cultural impact, as well as the established narratives inherent in speculative fiction. For this purpose, the corpus includes both works focused on tabletop role-playing games as well as works on narrative theory, cultural studies, intersectionality and speculative fiction theory.

So far, the findings gave suggested that players are influenced directly by hegemonical narratives and pre-existing ideological constructs within both speculative fiction and Western culture in general. However, they do not passively replicate these narratives but negotiate with them to produce an amalgam of their own, often marginalized, experience and of those narratives inherent in speculative fiction. These findings are consistent with theory suggested by Abbott, Appadurai, Storey etc. Additionally, the findings suggest that new technologies and cultural shifts further influence the interplay between games, speculative literature and culture in major ways. It becomes clear that the content and design of role-playing games proves more culturally influential than previously suspected, and should thus be examined in more depth.

Vasilios Ilias Papaioannou (University of Angers, France)
The Reproduction of Old Stereotypes on Greeks and Greece by the English and French Press during the Greek Economic Crisis

The main topic of my PhD concerns the reproduction of old stereotypes on Greeks and Greece by the English and French Press during the Greek economic crisis, particularly the years from 2010-2012. My thesis is that during this period, which includes the start of the crisis and the signing of the first two Memorandums of Understanding between the Greek government and the European Union, the European Central Bank and the IMF (the so-called troika), there was a spike in the use of stereotypes on Greeks and Greece. My hypothesis is that this spike in reproduction of stereotypes was necessary in order to build a narrative that justifies the imposition of harsh measures by the troika and the Greek government.

The aim of the study is to identify the stereotypes in the English and French printed and electronic media, examine the way and timing of their reproduction and finally the potential purpose they serve.

One of the methods I am planning to use is media content analysis, which is a sub-set of content analysis. Yet, given the fact that content analysis focuses mainly on quantitative research and that media texts are open to varied interpretations, it would be wiser to combine media content analysis along with a qualitative method such as discourse analysis, in order to decipher the deeper meaning of texts and their possible interpretation by the public.

The corpus under consideration consists of English and French daily national newspapers from both sides of the political spectrum (right and left) as well as economical newspapers and tabloids which tend to have larger audiences than high quality newspapers. More specifically, the corpus will consist of articles containing stereotypes and were published on *The Daily Telegraph, The Guardian, The Financial Times* and *The Sun* (regarding English newspapers) and *Le Monde, Le Figaro, Les Echos* and *Le Parisien-Aujourd'hui en France* (regarding French newspapers).

My research is ongoing and I don't have any results so far, yet I hypothesize that I will find differences in the covering of the Greek crisis in the aforementioned media depending not only on the political spectrum of the newspapers involved but also on the countries they come from.

Teresa Pereira (Universidade Nova de Lisboa, Portugal)
Magnificent Pasts: (Re)Inventing the Victorian Era on Literature and Video Games

Provided that neo-Victorianism comprises a whole panoply of texts – such as textual fiction, short and feature-length films, fan art, comics, board games and computer games – that are largely influenced by nineteenth century traumas, this work in progress argues that there is a Neo-Victorian Transmedial World and analyses it. By employing the methodological approach outlined in "Transmedial Worlds – Rethinking Cyberworld Design" (Lisbeth Klastrup and Susana Tosca, 2004), this thesis takes the form of a case study of the neo-Victorian literary and digital texts set in the Anglo-Zulu War (1879) and in the subsequent Anglo-Boer War (1899-1902), namely *The Kraals of Ulundi: a Novel of the Zulu War* (David Ebsworth, 2014), *Apocalypse Now Now* (Charlie Human, 2013), *Zulu Response* (Web Interactive Solutions, 2016) and *Victoria II* (Paradox Interactive, 2010). While it is beyond the scope of this study to examine the entire array of neo-Victorian texts set in colonial South Africa during the wars previously mentioned, this investigation makes a major contribution to the neo-Victorian project not only by exploring neo-Victorian texts set in South Africa (to which far too little attention has been paid) but also by doing so through the lens of transmedial worlds (a methodological approach that has been neglected, despite its usefulness to examine neo-Victorianism's transmedial nature). Given the interdisciplinary character of this thesis, the presentation of this work belongs in the Cultural and Area Studies strand (despite also dealing with literatures in English).

In an attempt to address the results so far obtained, the main issues that will be presented are related to the existence of the Neo-Victorian Transmedial World

and not to its analysis. Therefore, the presentation will attempt to explain why the Neo-Victorian Transmedial World exists.

Andrea Stojilkov (University of Belgrade, Serbia)
Conveying Historically Marked Socio-Cultural Elements in English Translations of Post-Yugoslav Literary Authors

Dissertation Topic: The qualitative analysis of the treatment of elements of Yugoslav culture in post-Yugoslav prose translated into English, and suggestions for future translation practice. More specifically, the identification and evaluation of general translation approaches and particular translation strategies applied so far when transferring material embedded in the social, historical, geographical, and cultural context of everyday life in socialist Yugoslavia (1945-1991).

Main Hypothesis: Post-Yugoslav writing abounds in references to popular Yugoslav culture and is thus more challenging for the English translator due to the temporal and cultural distance between the source and target cultures. Reflecting on their experience of the former homeland, authors from Serbia, Croatia, and Bosnia and Herzegovina make extensive use of elements of material culture (food, popular brands and products, celebrities, music), sociolinguistic markers (dialect, sociolect, expletives, phraseology) and beliefs and values (religion, ideology, stereotypes) in order to depict the social setting as vividly as possible. Hence, post-Yugoslav writing asks for translators who are skilful cultural mediators, which has not always been the case.

Envisaged Results: The identification of the best contemporary translation approaches for a successful transfer of implicit source cultural information. Rather than neutralisation and domestication of foreign cultural material, the application of explicative strategies (pragmatic explicitation, interpolations, forewords) would result in quality English translations of post-Yugoslav prose, which would be more accessible to the target audience, more representative, and competitive on the foreign literary market.

Corpus: A selection of both older Yugoslav works and post-Yugoslav novels and memoirs devoted to life in Yugoslavia and written in BCS after 1991, and their respective English translations.

Research Methodology: Discourse analysis of the source texts, contrastive analysis of the source and target texts, comparison of the translation strategies applied by different translators at different times (Yugoslav vs. post-Yugoslav writing, BCS-native vs. English native translators).

Main Theoretical Framework: Contemporary theories of culture (Bunkowske, Schwartz) and cultural and literary translation (Bassnett and Lefevere, Baker, Venuti, Cronin, Kuhiwczak and Littaum, ...).

Konstantina Tortomani (Democritus University of Thrace, Greece)
Orientalism and the Balkan Gothic: Literary British Narratives and the 'Near East'

The aim of my research proposal is to examine British gothic novels, whose plots are based in the area of the Balkans, written throughout the 19th and in the beginning of the 20th centuries.

Thus, my research objective is, first of all, to analyze how the historical background of the end of the 19th – early 20th centuries can significantly alter our understanding of Gothic literature in general, and the Empire Gothic in particular.

Moreover, since the vampire narratives I will be dealing with have their plot taking place strictly in the Balkans instead of a colony in India or Africa (as was the usual in the initial phase of the "Empire" Gothic), I could not help but wonder about the origins that inspired this connection as well as the historical and cultural background that supported it.

What is more, special focus will be distributed, on one hand, in the cases of Greece and Romania, in their national, Balkan and European context. More specifically, Greece will be examined though Polidori's 'Vampyre' (1819) and Romania through Bram Stoker's 'Dracula' (1897). In the first case, the main theme of research will be the relation between gothic literature, philhellenism and the portrayal of Greek society by a Westerner, who was largely influenced by the infamous Lord Byron. Regarding the case of Romania, I will be focusing on Orientalism and the depiction of the Balkans as the 'Other' of Western Europe in general and Great Britain in particular. Additionally, another issue at question will be the underlying slavophobia, as it emerges throughout the novel. On the other hand, by studying Bram Stoker's 'The Lady of the Shroud' (1909) I will be laying the issue of Western European involvement within the Balkan States from the beginning of the 20th century until the First World War. Finally, I will be examining through Le Fanu's 'Carmilla' (1871) the instability caused in the Austro-Hungarian Empire due to the dangers affiliated with the Dual Nation.

Finally, regarding methodology, it is within my intentions to examine the above mentioned novels using an interdisciplinary approach. As a result anthropological theories, such as Orientalism, Imperialism, crypto-Colonialism, and the concepts of liminality and ambivalence will be used to thoroughly analyze the phenomenon. Moreover, the material will be analyzed through discourse analysis and theory of reception. Additionally, as far as the literary works are concerned, they will be analyzed with a historical approach.

Maria (Mariza) Tzouni (Aristotle University of Thessaloniki, Greece)
Inter/ Nationalizing the Spectacle: The Politics of Spectatorship in Neo-Burlesque Performance

The scope of this research is to explore the reasons why burlesque reintroduces as neo-burlesque in the American reality and how it influences both the national and the international stage and popular culture. My intention is to prove if neo-burlesque is a popular culture spectacle with political overtones and overtures, to

explore the reasons why it still attracts spectators and what kind of audiences are drawn to it.

In the past, burlesque was synonymous with the attendance of male working-class audiences while neo-burlesque welcomes audiences of all sexes and sexualities. My objective is to illuminate how both the performers and the audience view neo-burlesque as a popular culture spectacle; that is, as an individualized expression of the self and the body, a counter-hegemonic tool against socio-political and financial worries of the twenty-first century, as a retro mythology or even a sexually commercialized spectacle. Neo-burlesque performers, such as Roxie D'Lite, Coco Framboise, Michelle L'amour, Legs Malone, Lola the Vamp and La Dandizette will contribute to the aforementioned goal. These female neo-burlesque performers have become influential examples of female artistry both in the U.S. and internationally. In this light, my objective is to ascertain whether neo-burlesque is a socio-political spectacle when both staged nationally and crosses the borders.

The methodology followed in this research is a deconstructive analysis of the performances (coupled with theories of gender and sexuality); a historical account of the genre of burlesque; a qualitative discussion with the neo-burlesque performers via interviews; physical attendance of live shows, festivals and workshops; and a critical analysis of each case study through the social media. So far, I have managed to set the historical background, come in contact with most of the aforementioned performers and presented parts of my research in inter/national conferences.

Sarah Viel (Université Paris Sorbonne, France)
"Broken Britain": Social realism in Black British Cinema from 2004 to 2016

The recent increase in the interest around black-themed films[1] in Britain has inspired us to question the representation of the suburban youth in these films and look for the reasons behind the prevalent stereotypical portrayal of the black[2] population in British cinema. In this study, we aim to bring out the specificity of the black cinema in Britain (Blaxploitation, Third Cinema, Cinema of Duty, mainstream or documentary) and examine how these films represent various issues like racial discrimination, drug abuse, physical abuse, bullying, peer-pressure faced by the youth from the ethnic minority groups.

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[1] *Bullet Boy* (2004), *Kidulthood* (2006), *Life and Lyrics* (2006), *Adulthood* (2008), *The Story of Lover's Rock* (2011), *Belle, Gone Too far!, The Stuart Hall Project* (2013), *Second Coming* (2014), *Looking for Love* (2015), *Brotherhood* (2016)

[2] As compared to the US where the black population is mainly of African origin, black population in Britain primarily used to be composed of Caribbean immigrants. Though, this has changed in recent years, there are more black people of African origin in Britain now and the Caribbean population is steadily decreasing, due to inter-racial marriages etc. ("Mixed-race relationships are now so common that some ethnic groups - starting with African-Caribbean - will virtually disappear, the research states...." Source: Accessed on: 22/02/2017 http://www.theguardian.com/uk/2009/jan/18/race-identity-britain-study. For the purpose of this study, we will assume that black cinema in Britain means the Caribbean cinema, unless otherwise stated.

With a brief introduction to the beginning of black cinema[3] in Britain, we will focus our attention on certain films bearing particularly on social evils existing in the suburbs by critically looking at "*Broken Britain*"[4] and its multi-ethnic capital. We shall examine some recent black films, by concentrating on the fact that various forms of violence: racial, sexual, physical and verbal seem to be omnipresent in the suburbs according to the majority of these films.

We will look at the funding and reception of these films with statistics from various institutions like the BFI, UKFC, BAFTA, British Film Commission and a field study involving the youth in the London suburbs. It will be interesting to question the representation of the black population in these films through a "reductive ethnic lens".[5] This will help verify the level of social realism being depicted in these films and the future of black cinema in a multicultural, post-colonial, post-racial context.

ENGLISH LANGUAGE AND LINGUISTICS

Vassiliki Gkeka (University of Athens, Greece)
Investigating Orality in Monologic Texts

I am currently at the beginning of the third year of research. The main aim of the work is to investigate elements of orality and dialogism in typically monologic texts. To this end, and following recent work in the field (Fried and Östman 2005, Östman 2005, Linell 2009, Fischer 2010, Nikiforidou et al, 2014, Nikiforidou 2016, etc.), the present study employs a corpus-driven methodological approach[6] and a Construction Grammar framework. More specifically, the study examines the conventionality (and by extension grammaticalization) of constructions such as 'believe me', 'think again', 'mind you' etc., forwarding the hypothesis that these, and similar discourse patterns, function as markers of dialogicity by imposing certain regularities on the surrounding context and alternating 'voices' in the text. By systematically tagging elements of context, this PhD thesis explores how the constructions at hand enable a dialogic construal in monologic text types of

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[3] "9.4% of the cinema goers (aged 13+) were from black and minority ethnic groups (Asian, Chinese, mixed and other)." Source: BFI Statistical Yearbook 2014, p. 167, http://www.bfi.org.uk/sites/bfi.org.uk/files/downloads/bfi-statistical-yearbook-2014.pdf.

[4] As described by Tony Blair in 1995 "the wreckage of our broken society." Source : http://www.parliament.uk/business/publications/research/key-issues-for-the-new-parliament/social-reform/broken-britain/ Accessed on: 22/02/2017.

[5] "... how can we do integration research without using a reductive ethnic lens? Anthropologists have been accused of methodological ethnicism: the assumption that migrants from a particular nation state or region constitute an ethnic group ('the Bangladeshis in London', 'the Turks in Germany', and so on) before their identity, actions, social relations and beliefs are studied." Gidley, Ben, Rescaling and Re-placing, (2014), *Migration: A COMPAS Anthology*, B. Anderson and M. Keith (eds.), COMPAS: Oxford. Internet link: http://compasanthology.co.uk/explore/rescaling-and-replacing/, Accessed on: 22/02/2017.

[6] The corpora used are the following: a) The BNC Sketch Engine Corpus Query System and b) COCA (Corpus of Contemporary American English).

expository discourse (e.g. articles, brochures, narrative parts of novels), perspectivising thus preceding or following utterances (Traugott 2008).

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Anastasia Kokla (Aristotle University of Thessaloniki, Greece)
Chunk Acquisition by Pre-school EFL Learners

The focus of this Ph.D. research is the awarded British animated programme *Peppa Pig* which is addressed to pre-schoolers. Its purpose is to thoroughly research the show and the rich, authentic, contextualized English language that it contains. The aims of the research are to: (a) to examine the frequency of the vocabulary included in *Peppa Pig* and the amount of formulaic language contained in it, (b) to determine if pre-schoolers can acquire formulaic language simply by watching the show or if the combination of show viewing and teaching instruction can lead to better chunk acquisition, (c) to conclude whether repeated viewings of episodes influence formulaic language acquisition and finally (d) to investigate the cultural elements and moral values contained in the show.

After compiling a corpus of the show's total vocabulary, the BNC wordlist and the wordlist for the Starters level of CYLET (Cambridge Young Learners English Tests, 2015) were juxtaposed against *Peppa's* corpus. Results showed that one fourth of the English vocabulary contained in the show is frequent. What is interesting is that although the show includes a large amount of CYLET's list, it comprises only a small percentage of the show's total vocabulary.

Furthermore, fifty-eight toddlers (3-year-olds, 4-year-olds and 5-year-olds) attending a nursery school in Athens were tested on formulaic language acquisition last year and thirty-nine 5-year-olds from the same school are tested this year. The participants are divided in control (simply watching the show) and experimental groups (show viewing accompanied with instruction). Results so far have showed that a large number of lexical chunks are acquired receptively simply by watching the show, and that show viewing accompanied with instruction leads to better chunk acquisition. Last but not least, an in-depth analysis of the show's episodes shows a variety of cultural elements and moral values, which are promoted through it.

Liis Kollamagi (University of Calabria, Italy)
The Use of Nonstandard Creole Varieties in Contemporary British Fiction: Orthography and Spelling Choices for Oral Languages

Research topic: The practice of writing of oral Anglophone Caribbean Creoles and their written representation in British literary texts. Orthography and spelling of nonstandard English varieties; the case of Jamaican Creole and its British variety in Debbie Tucker Green's *Random*, Andrea Levy's *Small Island* and Zadie Smith *White Teeth*.

Central research issues and questions:
1. The writing of Creoles raises language-ideological issues concerning standardization and language hierarchy.
2. Does the representation of Creole in literature follow real life language attitudes and reflect existing language ideologies?
3. Use of language has been associated to identity construction and how social identities are signalled through language (Le Page & Tabouret-Keller 1985, Hall 2000, Sebba & Tate 2002, Patrick 2003, Lippi-Green 2012). How Creole spelling relates to character's identity creation and what is (if there is) the relationship between fictional identity representation and identity performance in real life?

Methodology: Firstly, I created a small corpus containing the Creole parts of all three texts, and secondly, I carried out a quantitative analysis of the respellings using a software package (AntConc). This helped to categorise Creole respellings into those reflecting phonological features simplifying the Creole form and into respellings that express genuine Creole elements. In the following qualitative analysis, I investigate the representation of Creole in fiction bringing together the study of literary dialects and nonstandard varieties (Page, 1988; Adamson, 1998; Hodson, 2014) and (critical) discourse analysis (Birch, 1989; Van Dijk 2001; Blommaert, 2005). The aim is to adopt a new perspective on local languages and their written representation within the model of World Englishes (Pennycook 2007; Canagarajah 2005) tackling issues such as language ideologies and social identities.

Preliminary results:
1.   Creole speech is mainly expressed through nonstandard syntax and morphology. Creole respellings are quite rare, 838 tokens in *White Teeth* and 230 in *Small Island*.
2.   Authors identify some salient phonological features common to Jamaican Creole and its British variant, but are not consistent in applying them in the respellings.
3.   Most of the respellings are simplifications of the standard English spelling common to many nonstandard varieties of English or to informal colloquial speech (TH-stopping, loss of final consonant in clusters and in word final position).
4.   Both novels employ Creole specific respellings (insertion of semivowels or glides *bwoy*, double velars in middle position *likkle*, vowel quality *marnin*), eye-dialect and Creole vocabulary that all convey Creole singularity.

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Katerina Kourkouli (University of Athens)
Investigating Greek EFL Teachers' Participation in Online Communities of Practice as a Means of Professional Development

This talk focuses on doctoral research investigating Greek EFL Teachers' participation in Online Communities of Practice as a means of Professional Development, using an online platform named 2gather which was developed within the context of an in-service training programme, known with the Greek acronym PEAP. Founded on the theory of situated learning, CoPs have been defined as "groups of people who share a concern, a set of problems, or a passion about a topic, and who deepen their knowledge and expertise in this area by interacting on an ongoing basis" (Wenger et al., 2002, p.4). The doctoral project has actually involved the introduction, marketing and setting up of numerous online Communities of Practice all over Greece, as well as the training of teacher trainers for this innovative teacher education tool and the production of educational material for the teacher trainers and trainees. The research has extended over a period of eighteen months, was conducted within the paradigm of qualitative analysis as collective case studies (Dornyei, 2007) of different groups of teachers (both urban and periphery ones) corroborated and cross-tabulated through quantitative research. The instruments used, (transcripts of their interactions through discussion forums, semi-structured interviews with teachers and their school advisors and questionnaires administered to both parties "before" and "after" their participation in the CoPs), provide us with a clearer picture of their involvement in this innovative teacher education paradigm.

Drawing on available data and the notion of "meaningful professional development" (Franke et al., 2001), links have been established firstly between the teachers' participation and perceived benefit and change of beliefs and /or practices, secondly between the diverse conditions that support active involvement, reflection and possibly a reconstruction of beliefs and practices and thirdly between the Advisors' attitude towards CoPs and the feasibility and viability of this teacher training "form".

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Kristina Krislova (University of Plovdiv, Bulgaria)
Modality and Legal Usage of Modal Verbs shall *and* may *and Their Bulgarian Counterparts in the Legislation of the European Union*

The aim of this study is to examine and analyse the English modal verbs *shall* and *may*, their meanings, usage and frequency not only in the general English but more specifically in the legal English in comparison with the Bulgarian translation counterparts. The study focuses on the need of correct interpretation and translation of the EU legislative texts which can be possible only if the drafter and the translator know the specific characteristics of the legal texts and especially the various meaning of the modal verbs. The study is based on a great deal of empirical material, analysing the characteristics of legal language, comparison between English legal language and Bulgarian. The study is made in the context of the culture-specific differences in legal reasoning, structure, lexis across the two diverse legal systems – those of Continental and Common law.

The study has these tasks to fulfil:

- Comparison of modal verbs and their Bulgarian equivalents in the study corpus;
- Comparative functional-semantic analysis of the context in which the modal verbs are used;
- Teaching and methods of teaching of legal modality to students of law.

The method employed in the current work is comparative study of the legal texts in the two languages English and Bulgarian and the lexical devices which they employ to express different modal meanings. This comparative analysis is based on a corpus of EU legislative texts. The aim of the corpus-based analysis is not only to describe the modal verbs in the legal texts, but also to explain why some modal verbs are more frequently used than others, why there are preferences of certain modal verbs in the different legal texts as well as their communicative potential. The study employs a more complex method which besides analysing lexical-grammatical structures of the legal texts it will also encompass and the discourse analysis of these texts. The discourse analysis will help the text to be examined in close connection with its context and with the extralinguistic situation which presupposes it.

Macarena Palma Gutiérrez (University of Córdoba, Spain)
Discourse-pragmatic and lexico-semantic aspects of English middle constructions. A functional-cognitive approach

This project starts from the hypothesis that exclusively lexicist approaches (Levin 1993) are insufficient to give account of the process of lexico-constructional interaction in the middle construction in an entirely satisfactory way, so they need to be complemented with the postulates of models with a constructional-based approach (see Goldberg 2006).

The aim of this project is to explore the distribution of verbs and/or verb classes traditionally thought as not compatible with the middle formation process (Fagan 1992, Levin 1993), by studying the cases of non-prototypical middles generally ignored in the literature (see Heyvaert 2003). Basing our research on a corpus-based study of contextualized examples, mainly retrieved from the *Corpus of Contemporary American English* and some online resources like the Linguee Online Dictionary and the Webcorp, we will deal with the internal and external constraints

allowing the adscription of a predicate and its argument to the middle formation process (see Yoshimura and Taylor 2004 and Pustejovsky 1991).

As the results obtained so far can show, appropriate contextualization enables and legitimizes the adscription of both the predicate and its argument to the middle structure.

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Theodora Panagiotidou (Aristotle University of Thessaloniki)
Argument Structures in Diachrony: Contact Effects of Translation

The aim of the dissertation is to follow the diachronic path of lexicogrammatical features in specialized discourse in a corpus of native English texts, translated Greek texts and non-translated Greek texts in order to assess the role of translation as a means for potential language change. Borrowing from a recent linguistic tradition, our study draws on the interplay between translation and diachrony (Gianollo 2014) as well as on historical approaches to scientific discourse (Gotti 1996, 2003, Atkinson 1999 & Taavitsainen 2001, 2002).

For the purposes of this dissertation, I intend to collect synchronic and diachronic texts of medical content while allowing a half-a-century in-between time span in order for diachronic comparisons to be drawn. The data will be collected by searching for full texts in online versions of journals or medical search engines such as PubMed. In the absence of the former, data will be retrieved by pinpointing hard copies that will need to be scanned through Optical Recognition Character scanners and converted into a machine-readable form.

Once the candidate terms are identified, we will attempt to provide collocational and colligational descriptions of these by means of clusters of properties and associated values. The combinatorial potential of candidate terms will be examined diachronically in order to trace potential shifts as for example, changes in the argument combinations of certain predicates (verbs+ noun types as in *trigger receptors*) and then cross-linguistically in order to determine whether translation can initiate language change.

The data in the dissertation will hopefully shed some light into the ways in which diachronic syntax, translation, and specialized discourse can interact to widen

the scope of language change studies. In addition, they will attempt to exemplify how we can approach such interdisciplinary tasks and the challenges that we need to address in undertaking them.

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Sirkku Ruokkeinen (University of Turku, Finland)
Evaluation of the book in sixteenth-century England

In my PhD dissertation, I study the linguistics of evaluation in sixteenth century English. I apply Appraisal Framework (Martin and White 2005) to investigate how translators adopt stances towards books and literature, their work, works of others, and their readers. I investigate how sixteenth-century translators used evaluative language to construct value communities in order to counteract criticism and promote their work.

My research material consists of a corpus of 85 000 words of translators' prologues and dedications. The paratexts have been collected from EEBO and EEBO TCP. 'Tokens', or units of evaluation, have been marked using XML. While the mark-up would allow easy quantitative analysis of the material, my focus is mainly qualitative. The mark-up is used to achieve ease of access to the material, and to tokens by type.

Appraisal theory was specifically developed for the analysis of evaluative language. Thompson and Hunston (2000, 5) famously define evaluation as "expression of the speaker's or writer's attitude or stance towards, viewpoint on, or feelings about the entities or propositions that he or she is talking about". Appraisal framework approaches evaluation more broadly, as an interpersonal resource:

evaluation not only gives information of a person's views or position, but also constructs in-group identity.

My dissertation work is ongoing; preliminary results indicate that the sixteenth-century English translator used evaluation as a promotional tool to align himself with potential patrons and audiences and disalign themselves from critics. The alignment is manifest, for example, in the levels of complexity of the evaluative expression, although always depending on the exact target of evaluation. For example, the structures evaluating the translated work positively are often more complex and contain more irrealis resources and negative *polarity* (see Halliday and Matthiessen 2014, 22) than those evaluating the work pre-translation.

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Maria Xargia (Aristotle University of Thessaloniki, Greece)
A corpus-based analysis of Greek adolescent students' writing in English and Greek:A look into discourse and rhetorical features of writing from a new contrastive rhetoric point of view.

This study, informed by prior research on first and second language writing, contrastive rhetoric, argument analysis, and genre theory and culture, focuses on adolescent foreign language writing, a severely underdeveloped area of research. It aims to investigate the argumentative writing of adolescent Greek students both in their second language, English, and in their first language, Greek.

More specifically, its aims are (a) to assess the quality of students' arguments in both languages, (b) examine various discourse and rhetorical features, including discourse organization and stance markers, (c) look into how certain variables, such as age, second language proficiency or the amount of previous instruction, affect the use of these features and the quality of arguments, and finally (d) contrastively examine the two languages in order to investigate the possibility of transfer of rhetorical features from one language to another.

For the purposes of the study, two corpora are being compiled. An English learner corpus of essays produced by more than 450 students aged 12-16 and a Greek native speaker corpus of essays written by the same students. The essays are produced as part of the students' regular schoolwork in handwritten form and are

transcribed as word documents. All students participating in the study complete a short questionnaire, that will enable us to sketch their profiles, and the Oxford Quick Placement Test (UCLES, 2001), that will provide us with their level of English language competence.

Data will be analyzed both qualitatively and quantitatively but as the corpus compilation is ongoing, qualitative analysis will not have been completed by the end of August. The presentation will include the results of quantitative analysis in relation to discourse organizational and stance markers and how their use is affected by the variables of age, second language proficiency, years of instruction in English and first language writing.

Syed Adnan Zafar (Marie Curie-Skłodowska University, Poland) WITHDRAWN
Improving the practical English writing skills of Polish adult learners by means of social networking sites

The key purpose of this research is to offer an insight into a varied range of elements pertaining to ESP, adult learners and mobile technologies within the context of language acquisition via SNSs. This research aims to examine and exhibit a study executed to explore whether Polish undergraduate ESP learners' writing competencies can be developed and or enhanced after the one academic year of instruction through the use of SNSs as tools for instruction. It is anticipated that the current study will clarify the different viewpoints pertaining to the possible impact of SNSs on ESP learners and the related benefits, issues, challenges and other important areas related to the language writing process. The thesis starts with the discussion of the evolution of ESP from language for Specific Purposes (LSP) followed by the outlines of its various classifications, developments and distinctions. Next, adult learning within the context of second language acquisition is discussed in detail. The subsequent chapter is centred on the use of mobile technologies in general and the use of SNSs for language learning purposes in particular. After, the most visible progression and key outcomes of the studies related to the use of SNSs for language learning purposes, specifically their role in the improvement of ESP writing competencies, are discussed. The last part of the thesis is related with the specific study executed for the purpose of this research. It offers a comprehensive explanation of the design of the research and elaborates the impact of the use SNSs on the ESP learners' writing competencies, gauged by a battery of tests, interviews, questionnaires, class observations and the examination of the writing performances of learners. In the end, the outcomes of the study and their related pedagogical influence on ESP writing are summarised and the proposals for additional research are discussed.

Aleksandra Zalewska (University of Warsaw, Poland)
How to Translate the Untranslatable: The Diversity of Legal and Political Systems in Media and Literary Translation

Although legal and political language is characterised by fixed terminology and a high level of formality, as far as the international arena is concerned a uniform

system occurs only occasionally, the vast majority of these specialised terms being closely related to national systems or local cultures. The aim of my dissertation is to demonstrate that this legal, political, and cultural diversity often causes misunderstandings when information on political and legal matters is transferred to a foreign country through the mass media and in literature. The problem lies in the often incorrect association of terms used during this process. The analysis will be based on material drawn from various Polish and English-language mass-media sources and three novels by Jeffrey Archer, who wrote the *Kane and Able* series: *Kane and Able* (1979), *Prodigal Daughter* (1982), and *Shall We Tell the President?* (1986), and their Polish translations.

The theoretical framework will be *Skopostheorie* as presented and developed by Hans Vermeer and Katharina Reiss. My aim is to prove that the application of this theory is the most relevant methodological concept with reference to the translation of legal and political texts. The analysis will lead us naturally to the problematic issue of equivalence, especially when both media and literary translators are in the position to translate specific legal or political notions. I will present different approaches to equivalence as perceived in both discussed types of translation.

Another aspect touched upon will be the difference in the profile of both media and literary translators, as very often their educational backgrounds differ. The latter is very often a university graduate who has specialised in foreign languages or even Translation Studies, whereas the former is usually a journalist (a correspondent in a foreign country), whose job involves not only journalism per se but also translation.

LITERATURES IN ENGLISH

Tuğçe Alkış (Atatürk University, Turkey)
Analysis of Alternative Worlds in Children's Literature: Philip Pullman's His Dark Materials

Children's literature covering a wide range of works especially for children has been shaped by social, cultural and historical changes throughout the centuries.
The second half of the nineteenth century in which Lewis Carroll's *Alice's Adventures in Wonderland* (1865) was published has been regarded as the golden age of children's literature. Carroll's novel which invites the children into the world of imagination and self-discovery with its fantastic places and characters displays that fantasy has a significant place in children's literature. Although fantasy literature and children's literature are generally considered as escapism, both of them actually deal with social problems and issues. Children's fiction goes beyond the restrictions and conventions, and portrays the real life events from a fresh perspective by using the theory of fantasy.
Philip Pullman's contemporary trilogy, *His Dark Materials* underlines significant issues and problems of our world through the eleven-year-old Lyra's quest for self-discovery in alternative worlds. Alternatives worlds in children's fiction are the imaginary and fantastic places which can be employed as alternative

stories to question and criticize the dictations and corruptions in real life. These fantastic worlds are actually not for escaping from reality but for making the invisible and neglected realities noticed. Pullman blurs the boundaries between real and unreal, and challenges the preordained reality by presenting different fantastic places. He depicts Lyra as a mouthpiece for expressing the consequences of the adult's selfish behaviors and as a hope for the recovery of our world.

This work aims to show the characteristics of contemporary children's literature and to explore the child protagonist's quest for self-discovery in the alternative worlds through *His Dark Materials*. The analysis has mainly been done with regard to the theory of fantasy discussed by such writers and critics as Rosemary Jackson, Eric Rabkin, Tolkien and Ursula K. Le Guin.

Ágnes Bató (University of Szeged, Hungary)
Metaphor in Milton

Main topic and issues, including the thesis proposed/hypothesis defended: Apart from being "authors to themselves", as Marshall Grossman argues, Adam and Eve in Milton's *Paradise Lost* (1667), are, together with the Son, Satan and Sin, are images. I claim that the image metaphor does not only highlight the hierarchical relationships between levels of creation, but also expresses a complex understanding of the concept image. Milton's images are, by no means, based on similitude, but they are agents of the subject as well as formulating it.

Methodology (theoretical tools and standpoints): I am exploring the way the epic employs the concept 'image' and its synonyms 'likeness', 'similitude' and 'resemblance', and how Hans Belting's tripartite concepts image, medium and body are expressed in the work. Since the epic is a product of a time when the image went through a considerable crisis, it is important to consider how Milton understood the notion.

The corpus under consideration: My research focuses primarily on *Paradise Lost* however I also take into consideration Milton's prose works, *De Doctrina Christiana* and *Tetrachordon* which also highlight the author's understanding of the problem in question. In comparison, I would like to rely on the works of a contemporary, George Hakewill (*The Vanitie of the Eye, An apologie…*), who clearly explains the crisis of sight understood in the seventeenth century.

Results obtained so far: So far I have dealt with the metaphor mirror, a dominant metaphor of the age according to Herbert Grabes (1985); however, Milton consciously avoids the use of mirror or looking glass, preferring the image, although they were often used interchangeably. Milton, thus, refuses the idea of worldly mutability and irrationality expressed by the mirror, nor he is an iconoclast, rather, he establishes a new definition of the image.

Margarida Cádima (Universidade Nova de Lisboa, Portugal)
Pastoral Cosmopolitanism in George Lamming's and V. S. Naipaul's Novels

My dissertation seeks to further research the concepts of the pastoral and cosmopolitanism, separately and together, in the works of Barbadian author George

Lamming and Trinidadian author V. S. Naipaul. The works studied will be George Lamming's novels: *In the Castle of My Skin* (1953), *The Emigrants* (1954) and *Of Age and Innocence* (1958). As well as three of Naipaul's novels: *The Mimic Men* (1967), *The Enigma of Arrival* (1987) and *Half a Life* (2002). There needs not necessarily be a city for cosmopolitanism to be present. This ideology can arise in different settings. The same is true for the pastoral, the setting of the pastoral mode does not necessarily need to be the countryside. From this research, not only a greater understanding of the six novels will be achieved, but a deeper understanding of the concepts being studied will arise.

The main methodologies are going to be the pastoral and cosmopolitanism, which when merged results in pastoral cosmopolitanism. Both the pastoral mode and the cosmopolitan ideology must be explained to develop and formulate the new theoretical framework that is pastoral cosmopolitanism. It is impossible to conduct this research without taking into consideration postcolonial theory, given that the six novels where written by two authors that come from former British colonies, and their novels examine the colonial relationship in various ways. Caribbean literary theory is also central to fully understand the texts and where these texts – and their authors – come from. These two authors have rarely been worked on together, and never on this specific subject matter; it will also be a question of reading on the authors and their works separately, gleaning the relevant parts, and weaving them together with the theory of pastoral cosmopolitanism.

Adam Clay (University of Edinburgh, Scotland, United Kingdom)
A way of being called poetry

My PhD in English Literature at the University of Edinburgh lies at the threshold of philosophy and literary theory. It consists in exploring the ways in which poetry both expresses and fosters a way of being characterised by care. In other words, my work looks at how poetry is linked to a way of relating to the world – be it to people, things or words – that is characterised by a heartfelt and respectful attentiveness. I am in my second year, and I have so far focussed on exploring the works of Martin Heidegger and Ralph Waldo Emerson whose writings overlap to a significant extent on the topic of poets and poetry. My work on Heidegger argues that the German philosopher's concept of care (put forward chiefly in his early work *Being and Time*) proves useful to understand his later writings, in particular how poetry can both provide phenomenological insights into our relationships to things, and enrich our ontologies – i.e. our understanding of what those things *are*. My work on Emerson contends that the American thinker's writings, traditionally considered more literary than philosophical, both in style and content, express very similar views (as Stanley Cavell puts it, "Emerson's thought is, on a certain way of turning it, a direct anticipation of Heidegger's"). Reading Emerson's works in light of Heidegger's has allowed me to point out the American writer's phenomenological and ontological claims and to further develop my arguments on how poetry and care are intertwined. I am currently situating this theory of 'poetry as a way of being characterised by care' in contemporary theory, drawing, on the one hand, on works

by scholars such as Stanley Cavell and Simon Critchley and, on the other hand, on works by contemporary care-ethicists such as Joan Tronto and Virginia Held.

Mónika Dénes (Eötvös Lörand University, Hungary)
Trauma and performativity in Toni Morrison's Home

I assume that trauma is a performative act by which the agent deprives the addressee of his/her subjectivity. Consequently, s/he becomes an object, the one whose role is to be acted upon. The addressee loses the position of the embodied subject and becomes an object alienated from his/her body. S/he is deprived of any intersubjective relation, and is unable to perform any valued identity role in society. Moreover, s/he loses his/her position of the speaking subject. The performative act of trauma is repetitive and circular: the traumatized person seeks to fill in the addressed position again and again in parallel with performing trauma by acting upon others. The positive gaze of the other offering him/her a subject position can lead to the escape from the circularity of trauma. The evolution of the subject is both an intersubjective/social and an individual process interacting each other.

As part of my presentation, I will briefly summarize the main theories concerning the formation of this subject. Some philosophers assert that the subject is language-based, textual: subjectivity is established exclusively through language, one can refer to oneself as different from others only by speaking and create a subject by uttering 'I'. Others emphasize the social embeddedness of the subject: the subject is always already constructed by rules formed by society. It is a continuous interplay of subject and cultural practice that brings to life new subjects and partially new models.

The last part of my presentation is examining how subjects are formed in one of Toni Morrison's novels. *Home* shows how two subjects (a female and a male) became objects as the result of traumatization and regained subject positions constructing their new selves.

Lilla Farmasi (University of Szeged, Hungary)
Storytelling and the Perceptions of the Embodied Mind: Space(s) and Movement(s) in Narratives

In my dissertation I focus on the ways human embodiment, text, and narratives influence each other, with special attention to the (representations of) perception and the experience of space and movement/motion in storyworlds. My research interests include, but are not limited to the theories of cognition, postclassical narratology, and poststructuralist and postsemiotic corporeal theories.

I believe in the field of cognitive poetics today there is less need for newer and newer revolutionary models than for a throughout overview of the development of the relevant narratological concepts, and the cultivation of genuine dialogue between literary theory, cognitive theory, and psychology. I believe it leads to more progress in this still emerging, heterogeneous field, therefore this is the theoretical approach I will follow in my dissertation. The methodology is to be explicated

through the analysis of 20th century and contemporary American prose such as the works of Don DeLillo, Vladimir Nabokov, and Mark Z. Danielewski.

Examining stories involving representations of mental states of a heavily corporeal nature such as fear, anxiety, or different forms of insanity is essential in the research on the nexus of cognition and embodiment. I investigate deficits of narrative strategies and the roles of crucial narrative concepts such as space, motion, event, or focalization. Through examining the representations of abnormal space and the deautomatization of perceptions in these works, I plan to revise the concept(s) of corporeality in literary theory and to trace the ways human corporeality revises cognition and storytelling.

Carmen Fuentes Fuentes (University of Granada, Spain)
Community and Violence. The Reinvention of Masculinities in Chuck Palahniuk's Narrative

The main objective of this project is to analyze American author Chuck Palahniuk's narrative. The methodology used is based on the integration of two complex areas of knowledge which had not been used in such a systematic way until now: communitarian theories, postulated by acclaimed authors such as Maurice Blanchot or Jean-Luc Nancy; and Men's Studies, led by experts such as Raweyn Connell or Michael Kimmel.

Currently, Men's Studies attempt to analyze the types of different masculinities that exist and to confront the idea of hegemonic masculinity, and there have been many attempts to destroy, subvert and transform the traditional ideas attached to masculine (and feminine) identity in different paradigms, including literature.

As regards communitarian theories, experts question the concept of community and why it has failed. These writers declare that there are two types of communities: the organic community and the inorganic community. The first is considered to be obsolete, it is founded on religious symbolisms, and its members lose their subjectivity in favour of a communitarian identity. It also promotes very limited and restrictive gender roles. On the other hand, the inorganic community is considered to be a better alternative. According to the experts, it allows meaningful communication among its members and it is devoid of those inflexible, saturated meanings that limited the subject's alterity. Gender identity is a much more flexible concept and lacks such sexual/gendered limitations. The concept of the *body* in community as outlined by Nancy in his work *Corpus* (2008) is also crucial for this project. The body is described as an open space which is *signified* and allows subjects to form part of the organic community; however, it is argued that it can be used as well as a catalyst for the filtration of those saturated symbols in order to enter inorganicism.

So far, the analysis carried out has shown that Chuck Palahniuk's novels, characterized by their crudeness, violent scenes and extremism, can be argued to have a transgressive and original analysis as regards masculine (and feminine) identities inside community. The composites that can be found (both organic and inorganic) seem to provide very interesting outcomes as regards gender/sexual

relationships in the American community, and it shows how traditional gender roles are examined and rejected to find other alternatives.

Ágnes Füzessy-Bonácz (Eötvös Lóránd University, Hungary)
The Vastness of Space in Early 17th-Century English Poetic Thought

Following the change in astronomical principles in the late 16th century, the prospect of an infinite universe drew considerably closer to man during the 17th century. These first responses to infinity can be traced in English poetical thought, thus, in my work, I intend to reassess and extend the canon of works Marjorie Hope Nicolson originally compiled in the 1960s in her book *The Breaking of the Circle: Studies in the Effect of the "New Science" upon Seventeenth Century Poetry*. Based on this extended collection of poems I will trace the constituents of the personae's responses to infinity, identifying two initial tendencies of modern thinking: (1) the concept of potent infinity and the endless possibilities of outer space (2) the fear of nihilism, absolute deconstruction and the malignant emptiness of space.

 The chapters of my thesis will thus be concerned with textual analysis based on the contrast and co-existence of these two notions, highlighting the revival of atomism and the notion of absolute reducibility. As a way of introduction, I outline the general theoretical framework of my dissertation using Shakespeare's *Macbeth* as a proto-example of the phenomenon. I intend all main chapters to feature contrastive analyses (based on texts written by Margaret Cavendish, John Donne, George Herbert, Henry More and Henry Vaughan), illustrating my theoretical framework and pointing towards a conclusion applicable to modern thought. In my final chapter, I would like to address how the notion of infinity contributed to the largely pessimistic outlook and sense of fluctuating identities which, arguably, characterise what we call the modern mindset; and how these early instances of the notion of vastness opened the human psyche to the possibility of the cosmic journey of man.

Özge Güvenç (Çankaya University, Turkey)
Gendered Spatial Patterns and the (Re-)Conceptualization of Alternative Third Spaces in Doris Lessing's Selected Short Stories

Studies in the novels of Doris Lessing appear to overshadow those on her short stories collected in five books, namely two collection of African stories, two on England and a collection of sketches titled *London Observed*. This study aims to bring insight into Lessing's stories with respect to the complicated relationship between space and gender. Hence, the primary objective of this dissertation is to explore to what extent genders are portrayed as experiencing and reconstituting the human-made and natural environment in stories set both in Africa and England. For this aim, in the first chapter of the dissertation I discuss Henri Lefebvre and Edward Soja's concept of alternative or third space, where perceived, conceived and lived space intersect one another. Their theories on space are then related to Judith Butler and Rosi Braidotti's theories on performativity in gender and nomadism, respectively.

 In the second chapter, I analyse Lessing's "The De Wets Come to Kloof Grange" from her first collection of *African Stories*, within the framework of the

above-mentioned theories and Homi Bhabha's concept of hybridization. There are two conclusions obtained from this: on the one hand, hybridization can only happen on the material level of space as seen in the colonizer's home furnished with African and British objects. On the other hand, the interdependent relationship between the two female characters and their surroundings sheds light on how third space is constructed within the realms of the real and the imagined, and how space can be reconstituted and transformed from restrictive conceptualization with boundaries to illusionary ones where they can escape to. As for the completion of this chapter, I am working on the analysis of "Getting off the Altitude" from Lessing's second volume of *African Stories* to show how perceptions of the material space is intertwined with dominant views and personal interpretations.

Ira Hansen (University of Turku, Finland)
The Other Me: Trauma as Subjectivity-Building in Paul Auster's Fiction

My PhD dissertation examines the construction of subjectivity in/through an experience of trauma in the contemporary American author Paul Auster's fiction. Auster is a psychologically orientated author, whose fiction drills deep into the subconscious workings of his often traumatized characters. These traumas alter the characters' subjectivities making them strangers to themselves. I call this process of self-alienation the *Otherness of the Self*, by which I mean the externalising of one's existence into an alternate reality and an alternate form of subjectivity: an Other within the Self.

I thus embark on a phenomenological quest for the ontology of the Other, viewing it as something constructed in relation to the Self rather than an external subject of power. In Auster's work, this Other emerges particularly in the characters' spatial interaction; their internal turmoil is reflected both in the depiction of external spaces as well as their embodied spatial experiences. My aim is to conceptualise this interaction and to discuss how it conditions and alters not only the characters' conscious perception but also the subconscious.

New York City features extensively in Auster's work, and for his characters, in the vein of de Certeau, the cityspace is simultaneously tangible, familiar and stable as well as abstract, unknown and fluid. The city is both a functional object of the characters' everyday lives and a labyrinth of mixed emotions, the confines of which recreate and restructure the processes of the subconscious. As the traumas of the main characters deepen, so changes the city from concrete into a subconscious-like, non-linguistic space. The physical and the mental intertwine as the characters escape deeper into the maze of the city and the recesses of their minds. In this process, the spatial experience and the relationship between the internal and the external are constantly renegotiated and reaffirmed.

Elisavet Ioannidou (Aristotle University of Thessaloniki)
Relocating the Victorians: Neo-Victorian Representations of Space, Gender, and Social Class

Centralizing the concept of place, as proposed by humanistic geography and criticized by feminist geographers, my thesis analyzes representations of space in

neo-Victorian fiction and film in order to examine how the genre revises Victorian spatial arrangements and their significance for class and gender norms. Focusing on marginal female characters, I argue that neo-Victorianism configures liminality as an empowering attribute that allows the individual to explore and contest socially acceptable positions. This argument reflects psychogeography's contention that the (urban) environment impacts emotionally on the individual, revealing place and identity as acquired through spatial (and social) traversals. Space and its perception are thus framed within the concept of the rhizome which accounts for mobility, and in turn illustrates an understanding of subjectivity along the lines of nomadic theory. Textual analysis suggests that neo-Victorian fiction allows its marginal characters to seek their integration within society, creating the presuppositions for a relocation that promises social upgrowth. This relocation situates the protagonists within the private sphere, but is soon exposed as a dislocation: it hinders the development of any sense of place or belonging, and thus problematizes the Victorian ideology of separate spheres. Consequently, the characters opt for a further relocation to fulfil their individual needs and accommodate their identity as it has been (trans)formed through their spatial exploration of Victorian society. By Victorian standards, the characters' final location once again marginalizes and alienates them from the status quo, yet the texts' ending can ultimately be read as empowering: it places female characters in individually chosen social and gender positions that deviate from those they originally occupied. In this way, neo-Victorian fiction and film expand the Victorian society to acknowledge more diverse positions, hinting both at the silenced polyphony of the nineteenth century, and at the need to acknowledge social heterogeneity in the present.

Hélène Joubert (University of Nantes, France)
The representation of bodily needs and functions in Victorian literature

My dissertation considers the way physiological needs and functions are represented in Victorian literature. My working hypothesis is that the explicit representation of some bodily functions, like eating, drinking or breathing, is acceptable, while that of others, like urinating, defecating or procreating, is banished, in the particular context of the Victorian literary "canon". Moreover, the physiological *functions* are more readily addressed than the bodily *needs*. The questions that I try to answer are thus: why are some functions tolerated when others are not? What are the acceptable ways of representing them? Are these representations faithful to reality? Why are needs less willingly represented? What implications do the representations of bodily needs and functions necessarily have?

Since physiological functions cover a wide range of activities and processes, the theoretical sources available are just as varied. My work draws from Bakhtin's explanations of the feast, the grotesque and the bodily lower stratum, from Foucault's *History of Sexuality*, from Darwin's *Descent of Man*, as well as from more contemporary sources. Recently, the body has been the focus of many critical works that provide thought-provoking perspectives. There are many works analysing individual bodily functions (the critical corpus on eating is thus both copious and compelling), but, to my knowledge, there is no critical work examining bodily

functions as a whole, from a cultural standpoint. Understanding their representations in Victorian literature also requires one to borrow from the different fields of physiology, sociology, and psychology.

The corpus I have chosen includes W. M. Thackeray's *Vanity Fair*, Charles Reade's *Foul Play*, and Thomas Hardy's *Tess of the d'Urbervilles*.

Some of the leads that I have followed so far are the reasons for the representation of eating, the circumlocutory ways in which procreation is addressed, the proper literary space for the mention of excretion, and the animal nature and mechanical structure of man both evidenced by physiological functions.

Tuğba Karabulut (Çankaya University and Yıldırım Beyazıt University, Turkey)
The problematics of gendered gazes and narrative voices in the visual and textual works of Mina Loy

The British avant-garde poet and artist Mina Loy (1882-1966) emerges as an extravagant and revolutionary figure illuminating the social and political concerns of the early modernist period. Her works address issues of gender, stereotypical images of women, the female body, and sexuality. She is associated with various artistic movements, such as Surrealism, Dada and particularly Futurism, the Italian movement launched with Filippo Tommaso Marinetti's "Futurist Manifesto" in 1909. The Futurists' declarations reject the past, its nostalgia and artistic and political traditions, and call for the destruction of institutions which preserve these traditions, such as libraries, museums and academies. Embracing ideas of dynamism, technology and war, the futurists generally fantasize a womanless world, and aggressively attack feminism and moralism.

This dissertation will explore how Mina Loy's poetic works deal with the concept of gender to problematize the ideas of Futurism, and examine the paradoxical relations between her works and the artistic movements of the early twentieth century, particularly Futurism and Surrealism. The study will focus on issues of authorship and the function of Loy's narrative voice (with reference to Barthes and Foucault), and also engage with various concepts of "feminine writing" through the theoretical work of such writers as Cixous, Irigaray, Kristeva, Ettinger and Pollock.

The first chapter, "Lions' Jaws," (1914) analysed Loy's experimental poem, in which the narrative voice refers to male Futurist manifestos and three Italian male futurists, in four thematic sections. This analysis reveals that the narrator situates herself between both male and female characterizations, and addresses the "ideal reader" by multiplying herself to problematize the stereotyping gaze of the male futurists. In the second chapter, (currently in progress), Loy's idiosyncratic prose-poem, "Feminist Manifesto," (1914) presumably written as a response to Marinetti's "Futurist Manifesto," is being examined to explore the shifting voice of the futurist-feminist persona as it replaces the "futurist" voice of the narrator with a "feminist" one. It appears that the manifesto addresses women to galvanize them against the subordinate position of women in society by declaring men and women as "not equal" but "enemies"; and it critiques this position as a complex product of both culturally embedded male misogyny and women's self-perceptions.

Maria Kotampitsi (Aristotle University of Thessaloniki, Greece)
The Representation of Pain in Selected Works of Samuel Beckett, Howard Barker and Sarah Kane

Although the experience of pain seems to have been a key concept in the works of Samuel Beckett, Howard Barker and Sarah Kane, the modes of its representation on stage differ. Beckett's dysfunctional bodies drag their being philosophizing about trivialities, trapped and betrayed by their painfully aging body. Kane's extreme and explicit physical pain exposes the excess of social evil and her characters are presented self-destructive and unable to control their body or mind. Contrary to Beckett and Kane, who tend to avoid suffering, Barker's bodies embrace pain as an embodied necessity and handle it as a tool of resistance against moral conventionality and as a means of connecting with the world. Pain, then, does not appear to function as an exclusively negative element of life but also as a constructive force which transforms the self to an empowered being with infinite creative possibilities in the world. The textual analysis is mostly based on the phenomenological concepts of Merleau-Ponty for whom the lived body is determined by and remakes the world because it is a physical body that acts and its perception of the things and of the world change according to its situation at the present moment. The choice to accept and use pain's ambiguous nature, like Barker does, breaks the boundaries between body and consciousness and converts the dysfunctional suffering body into a functional and creative one. Up to now, the research on the history and the philosophy of pain as well as the visual arts revealed that throughout the centuries pain was considered as negative based on Descarte's dualistic concept of pain until its refutation by the IASP which defined pain as a complex mechanism. The development of scientific and philosophical concepts proved pain's ambiguous nature and its potentially transformative power via drama.

Salma Layouni (Université du Maine, France)
The Haunted House Motif in Shirley Jackson's The Haunting of Hill House, *Richard Matheson's* Hell House *and Robert Marasco's* Burnt Offerings: *A Panoptic Microcosm of Twentieth-Century American Society*

The thesis topic presents a revision of the haunted houses that will bring the fore the results that the haunted house is a panoptic setting in which characters are trapped and observed constantly by the unseen force in an attempt to control them and destroy them mentally, psychologically and physically. The topic presents a literary and a historical study of haunted houses as it aims to analyze the panoptic dimensions of the setting in the three novels in relation to the historical, political and social contexts of the United States in the twentieth century. The metaphorically panoptic dimension of the haunted houses is further analyzed, relying on different theories. Gaston Bachelard's perception of home presents the starting point that shows that the panoptic dimension of the haunted houses transcends the architectural complexity to reach the emotional and psychological bond between the setting and characters. Concepts like *topoanalysis*, *verticality* and *felicitous home* are

used to highlight the contrasted image of the haunted houses in the three novels as they are presented as sources of danger, entrapment and suffering instead of being the embodiment of love and shelter. Besides, the Foucauldian theory of Panopticism is used as a platform to prove the operation of power and the unseen surveillance. This dimension is further examined, analyzing the power of gaze as a tool of surveillance and dominance. The concepts of lacanian gaze Maurice Merleau Ponty's inevitability of gaze are used to show the ubiquitousness of the look as a tool of constant supervision and unlimited power. The panoptic dimension of the haunted houses is also studied in relation to the US society as it aims to deconstruct the myth of the American democracy. The new historicist theory is used to show the parallelism between the haunted houses and the twentieth century American society, aiming to prove that the different settings used are in fact a microcosm of a panoptic society controlled by different powerful and invisible institutions.

Imola Nagy-Seres (University of Exeter, United Kingdom)
The Tremors of Sympathy: Affect Sharing in the Modern and Contemporary British Novel

Modernist fiction has often been considered hostile to feelings, partly as a reaction to earlier trends of Romantic and Victorian sentimentality. T. S. Eliot's notorious claim that poetry is 'an escape from emotion' seemed to be applicable to poets and prose writers alike. My thesis seeks to interrogate and complicate this idea by showing that the sharing of affects occupied a central place in modernism. My study, thus, can be positioned in the newly emerging field of modernist affects.

Through the close reading of D. H. Lawrence's, Virginia Woolf's and Elizabeth Bowen's selected novels, essays and personal writings in conjunction with late nineteenth- and early twentieth-century scientific, medical and occult literature on the physiology of emotion transference, I will argue that sympathy in the modernist novel takes the form of an unconscious attraction for the other, often tinged with a sense of pain, vulnerability and violence. By the term 'unconscious' I do not refer to the Freudian concept, but use it in the sense of a non-conscious existential state, which transcends the boundaries of rational thinking and articulated language. I argue that sympathy in modernist authors' works is based primarily on corporeal gestures, such as trembling, which brings into sharp focus the fragility of the human body.

While the major part of my thesis is concerned with modernist authors, in my last chapter I investigate the way in which contemporary novelist Ian McEwan has engaged with modernist ideas of fellow feeling in his later novels. I will suggest that McEwan has not simply dismissed earlier literary traditions but has consciously returned to modernist representations of sympathy as a complex form of affective and bodily communication, involving a great degree of fragility and pain, which are nevertheless counterbalanced by moments of sensuous delight and emotional fulfilment.

Rodrigo de Jesus Nunes Ramos (Universidade Nova de Lisboa, Portugal)
Experimentalism and Metabiographies: the Scope of History in the Fiction of Peter Ackroyd, David Lodge and Mário Claudio

For the past eighteen months, I've been studying a metabiographical exercise, in which Peter Ackroyd, David Lodge and Mário Cláudio raise the question of whether a depiction of a certain personality, within a fictional tessitura, though modelled as a biographical record, is less truthful than the accounts of a traditional biography, particularly considering that any individuality is more than a mere sum of facts. There's an entire intimate world, which can only be accessed through subjectivity and imagination.

In an attempt to dissolve the polarization between facts and fiction, the novelists initiate a game of light and shadows, in which they go lengths to mimic a real person's speech and demeanors, only to reject such intention and remind the reader that he is not truly reading a biography, but a fictional work.

Hence, the work I'd like to present at the Symposium deals with my reflections regarding the inclusion of fictional biographies in the postmodernist literary canon. At this stage of my research, the *corpus* under analysis has led me to question the epistemological groundings for the construction of the metabiographical novel. As I have perceived so far, metahistoriography and metabiography have played similar roles. Just like the first has questioned the traditional historiography, metabiography has generated instability in a field traditionally closed to fictional creations.

Therefore – and given that a literary analysis of the *corpus* under investigation, however lightly, is not conceivable in fifteen minutes – I intend to map the distinctive procedures of an exercise I chose to name Experimentalism and Metabiographies.

Ahlam Soltani (Université du Maine, France)
Postblack and/or Post-soul Aesthetics and the Rewriting of the African American Experience in Contemporary African American Fiction

Through close analysis of three novels by three contemporary African American writers: Colson Whitehead, Percival Everett and Paul Beatty, the present study discusses the use of the post-black, the New Black and/or the post-soul aesthetics in conceptualizing new understandings of blackness, race and African American writing in the twenty-first century. I intend to show the ways in which contemporary African American fiction (sometimes referred to as postblack fiction) challenges, in fact rejects, the old conventions about the issues of race and black identity and offers instead different, multiple and indeterminate understandings of those issues than its predecessors in the African American literary tradition. One argument is that the young generation of African American writers of fiction has altered the discourse of narratives by and about African Americans and tried to create their own definitions of blackness instead of being enclosed within the traditional mode of writing and the one vision of blackness. Their artistic attitude is reflected in the words of playwright Suzan Lori-Parks: "[T]here is no single, [fixed]

'Black Aesthetic' and there is no one way to write or think or feel or dream or interpret or be interpreted," she announces in her essay "Elements of Style." (1994 ,21). Another one is that post-black fiction attempts at destabilizing the assumption that texts by black artists should, first and foremost, contribute to a socio-political discussion of issues of race. However, this process of destabilizing fixed and essentialist conventions of blackness does not mean that race is no longer dealt with, yet it is no longer adequate, as a single category, in defining the multiple and complex nature of contemporary black American experience.

My dissertation develops from the assumption that in contemporary fiction written by the young generation of black Americans, those who were born and raised long after the civil right movement era, the traditional representations of black characters have been undermined and the old stereotypes about African Americans according to which a character had to be poor, ghettoized or a criminal have been questioned. This presumption is itself built on another one that within the current changes brought by the civil rights movement era into the lives of African Americans and with the changing nature of racism and the emergence of a new racial rhetoric – including colorblind, post-racial and multicultural ideologies – especially since the election of Barack Obama as the first black president in the U. S., the political and cultural boundaries that have long constituted the meaning of blackness are beginning to shift. In other words, aspects of black identity, as it has been understood in the past, are already being conjured away by the many changes that occurred in the lives of black Americans, being them social, political, cultural or economic. This means that contemporary African American experience is opened up to new and multiple ways of understanding. I am specifically interested in how these changes have also emerged within the discourse of African American literature since the latter directly pertains to the experiences and viewpoints of African Americans.

Some of the questions I wanted to grapple with in this work included what defines blackness in twenty-first century America? How was blackness politically and culturally constituted in the past three or four decades? Are the political and cultural boundaries that have long constituted the meaning of blackness still the same? How is black identity reconceptualized within contemporary theoretical discourses like "post-racialism," "multiculturalism" and "colorblindness"? Or, how do the changing conditions of the lives of African Americans in the post-civil rights movement era demand a change in our understandings of race, black identity and African American writing?

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