

(e)motion
Cultural Literacy in Europe: Second Biennial Conference
Warsaw 10-12 May 2017

BOOK OF ABSTRACTS
Paper Sessions

DAY 1, WEDNESDAY, 10 MAY 2017

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| 11:00 | PS1A | <u>Mediascape</u> | |
| | Marek Zaleski | Institute of Literary Research of the Polish Academy of Sciences | <i>Mediascape's Drifter</i> |
| | Grzegorz Zyzik | University of Opole | <i>Corona Australis and the Sisters. Poetry as the source of world-building in Tension</i> |
| | Jerzy Stachowicz | University of Warsaw | <i>Digitally assisted conversation - smartphones, Google and change of literacy practices</i> |
| | Tomasz Umerle | Institute of Literary Research of the Polish Academy of Sciences | <i>Fluid Borders of 'Literature': Literary Theory versus the Practice of Literary Documentation</i> |
| | Krzysztof Gajewski | Institute of Literary Research of the Polish Academy of Sciences | <i>Knowledge in Motion. Problems of Analysis of Quality and Authorship of Polish Wikipedia Articles on Literature and Literary Studies</i> |
| 11:00 | PS1B | <u>Translation</u> | |
| | Claire Clivaz | Swiss Institute of Bioinformatics, Lausanne | <i>Migrations and translations of the expression 'Digital Humanities'</i> |
| | Ricarda Vidal and Manuela Perteghella | King's College London / independent | <i>Translation as movement: migration and notions of 'home'</i> |
| | Heather Connelly | Birmingham City University | <i>Translation Zones: Linguistic Hospitality</i> |
| | Gabriel Borowski | Jagiellonian University, Kraków | <i>Self as translation: (e)motional identity strategies in contemporary Brazilian fiction</i> |
| 15:45 | PS2 | <u>Education</u> | |
| | Arlene Holmes-Henderson | University of Oxford | <i>Learning lessons from the past: cultivating cultural literacy through Classics</i> |
| | Katrina Roszynski | University of Stirling | <i>Ac{knowledge}ing difficulty: Bildung, raznorečie and learning journeys</i> |
| | Arkadiusz Półtorak | Jagiellonian University, Kraków | <i>Handbooks for City Dwellers. Addressing Migrant Subjectivities in Contemporary Art</i> |

DAY2, THURSDAY, 11 MAY

| | | | |
|--------------|-------------|--|--|
| 09:00 | PS3A | <u>Affect & Empathy</u> | |
| | | Robert Crawshaw | Lancaster University <i>Affect Theory and its discontents</i> |
| | | Agnieszka Dauksza | Jagiellonian University, Kraków <i>Affective diffusion between migrants and local communities. Case of Lampedusa Island</i> |
| | | Wojciech Małecki | University of Wrocław <i>Entangled Empathy, Animal Narratives, and Moral Mobility</i> |
| | | Naomi Segal | Birkbeck, University of London <i>Familial (e)motion: the drama of the replacement child</i> |
| 09:00 | PS3B | <u>Exile</u> | |
| | | Doris Mironescu | Alexandru Ioan Cuza University of Iași <i>Exile Writers and the Sense of Space: Norman Manea, Herta Müller and Andrei Codrescu</i> |
| | | Teodor Ajder | Editor contributor, "Mămăliga de Varșovia" <i>Authority and Emancipation Within Facebook Romanian Diasporic Groups</i> |
| | | Jolanta Budriūnienė | Lithuanian University of Educational Sciences, Vilnius <i>Lithuanian Diaspora Press in English - historical aspect</i> |
| | | Ewa Kołodziejczyk | Institute of Literary Research of the Polish Academy of Sciences <i>Czesław Miłosz's Migrant Perspective in "Native Realm"</i> |
| 13:45 | PS4 | <u>Readers</u> | |
| | | Anna Chesnokova, Sonia Zyngier, Vander Viana, Fernanda Ribeiro, Juliana Jandre and Anna Rumbesht | Borys Grinchenko Kyiv University / Federal University of Rio de Janeiro / University of Stirling / Catholic University of Rio de Janeiro <i>Emotion and cultural responses to a poem: Looking through translations in three different languages</i> |
| | | Jiří Trávníček | Institute of Czech Literature, Czech Academy of Sciences <i>Reading life-stories</i> |
| | | Simone Rebora | Georg-August-Universität Göttingen <i>Fantasy in Motion: from 'Secondary Worlds' to Reality</i> |
| | | Bogdan Balicki | University of Szczecin <i>Cognition of reader</i> |
| | | Maciej Maryl | Institute of Literary Research of the Polish Academy of Sciences <i>Cherchez Les Lecteurs! Towards an Integrated Model of Empirical Research into Cultural Literacy</i> |
| | | | |
| 16:30 | PS5 | <u>Representations of Memory</u> | |
| | | Mary Gallagher | University College Dublin <i>Re-reading 'Home': Two Haitian Narratives of Return</i> |
| | | Katarzyna Kwapisz Williams | Australian National University, Canberra <i>Europe from afar: migration, memory and the construction of a cosmopolitan self</i> |
| | | Iuliia Lashchuk | University of Warsaw <i>Migrated art and reconstruction of the memory. Ukrainian Artists form Crimea and Donbas</i> |
| | | Dorota Jarecka | Institute of Literary Research of the Polish Academy of Sciences <i>Is this a pilgrimage? New Peredvishniki, or artists on the move</i> |

DAY3, FRIDAY, 12 MAY

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|--------------|---------------------------------|--|--|
| 09:00 | PS6 | <u>Representations of Mobility</u> | |
| | Dana Badulescu | Alexandru Ioan Cuza University of Iași | <i>Ian McEwan's Parable of Reading in "Black Dogs"</i> |
| | Joanna Maj | University of Wrocław | <i>Polish and German Literary Tourist Guides as a Form of Literary History</i> |
| | Jean Owen | writer | <i>Immigration, Incest and Post-nationality in Krys Lee's "The Believer"</i> |
| | Nagihan Haliloğlu | Ibn Khaldun University, Istanbul | <i>Mobility and Nausea in Michel Houellebecq's "The Possibility of an Island"</i> |
| | Jurate Radaviciute | Vilnius University | <i>The violence underlying the process of movement in Salman Rushdie's novel "Shame"</i> |
| 13:45 | PS7A | <u>Representations of Migration</u> | |
| | Justyna Tabaszewska | Institute of Literary Research of the Polish Academy of Sciences | <i>Small-Scale Migration and Ordinary Affects. Polish Experience of Small-Scale Migrations and Their Literary Representation</i> |
| | Simon Lang | Karlsruhe Institute of Technology | <i>Italian work immigrants in German and Italian fiction film</i> |
| | Paweł Mościcki | Institute of Literary Research of the Polish Academy of Sciences | <i>Migrant Images. Refugees between Pathos and Montage</i> |
| | Katarzyna Kociołek | University of Warsaw | <i>Metaphors of Mobility in British Fashion</i> |
| | Laura González | Royal Conservatoire of Scotland | <i>Embodying hysteria as caring for the self</i> |
| 13:45 | PS7B | <u>Spaces</u> | |
| | Anna Barcz | Institute of Literary Research of the Polish Academy of Sciences | <i>Moving Rivers: Vulnerability and Resilience in Aquacritical Literature</i> |
| | Deniz Balık | Dokuz Eylul University, Izmir | <i>Memory of Things: A Hermeneutic Reading of Sampling in Architecture</i> |
| | Victor Chesnokov and Irina Kats | Borys Grinchenko Kyiv University / Manchester University | <i>Migration and cultural changes in the city: challenges of the 21 century</i> |
| | Claire Lozier | University of Leeds | <i>The politics of (e)motions: affect and movement in Michel Houellebecq</i> |
| | Oksana Golovashina | G.R. Derzhavin Tambov State University | <i>Homo traveling or identificational risks of consumption of the past</i> |

PS1A – Mediascape

Day 1, 11:00–13:15, room 144

Marek Zaleski

Institute of Literary Research of the Polish Academy of Sciences

Mediascape's Drifter

Abstract

In contemporary societies, mediascapes and their infrastructures of all kinds, play a predominant role in the construction of modes of human existence. How do global technologies determine our agency? How do mediascapes form the screens for our emotions, how do they built non-indifferent spaces in which our dramas play out? Do they support us, or on the contrary, do they limit us? And most specifically: how do they determine the situation of the artist and his work? According to the tradition, the „hero is the action” as R.W. Emerson said. Is the „hero” still the „action” in the world of mediascapes? Mediascapes not only create mediatized (i.e. artificial) contemporaneity. They also offer an easy access to the virtual past. They change reality into archives, the eternal and endless present. My thesis is that the mediascapes strenghten up our agency only seemengly. They offer us a plural existence, but in fact they transform us into „desiring machines”, they make our identities and our bodies into a sort of spectacle directed by external instances, and – what is most important – they doom us to live in a circle of repetitions.

I want to prove this thesis taking into consideration „Holy Motors”(2012), a film by the French director, Leos Carax. His film presents man’s postmodern condition as well as the state of art nowadays. „Moteur!”, as Catrix explained in one of his press conferences, means „Action!” in the language of French filmmakers. But Monsieur Oscar, the hero of „Holy Motors” is the absolute actor , a man of paradoxes man, the postmodern Proteus doomed to live and to experience „all the same” anew.

Bio

Marek Zaleski - professor, head of The Literature and Culture of Late Modernity Research Group at the Institute of Literary Research, Polish Academy of Sciences. His research interests lie in postmodern literature, affects and memory. His most recent publication is a collection of essays, *Ciała zdruzgotane, ciała oporne. Afektywne lektury XX wieku* [Bodies Shattered, Bodies Resistant. Affective Readings of the 20th Century], edited by Adam Lipszyc and Marek Zaleski, Warsaw, IBL PAN Publishing House, 2015.

Grzegorz Zyzik

University of Opole

Corona Australis and the Sisters. Poetry as the source of world-building in Tension

Abstract

My speech will focus on the relationship between poems of Maximilian Voloshin and computer game Tension. It is my belief that Voloshin’s Corona Australis cycle represents the earliest germination of the ideas that would eventually become Tension. I think that a critical analysis of the poem will reveal that developers from Ice-Pick Lodge almost certainly were inspired to create the game based on the contents of the poem, and returned to text many times for guidance during the creation of the game. The plot, the characters, the tone, even the mechanics of the game can be found in a foetal state in Voloshin’s

poem. It's my belief that the poem is best interpreted as a whole, and as reflective of the beginning of the game- not the start of the narrative, but the very inception of Tension. To that end my speech, I will be taking the poem's utilized verses and be attempting to suss out how they manifest themselves in the finished version of the story and game. My central thesis is that Tension reflects the identity of the player. Each player's actions are related to how the game text is read. In the conclusion of my speech I am going to outline the possibilities of using Computer games in discovering identity.

Bio

Grzegorz Zyzik is a PhD student at Opole University in Department of Film, Theatre and New Media. His research interests include interdisciplinary relationships between media, and the issues of identity in bioart players and the wider culture of computer games. He is currently working on the issue of biohacking and the use of software by social movements.

Jerzy Stachowicz

University of Warsaw

Digitally assisted conversation - smartphones, Google and change of literacy practices

Abstract

Communication practices, including literacy practices, have undeniably transformed since the digital devices became popular. Writing and reading on the display of digital device connected to the global network has become for many people the basic activity to which they use literacy skills gained in school.

Using search engines is a form of activity that specifically brings out this transformation of communication practices relating to the use of digital devices. Moreover, in my opinion, using search engines has become one of the primary ways to use the Internet and at the same time has influenced the spheres of life beyond simple work with the computer and communication mediated by the screen.

Although web searching can be considered as one of the activities recently neglected by investigators of literacy practices (much more interested in all kinds of hypertextuality, narrativity and transmedia storytelling), there is no doubt searching the Net has a significant impact on linguistic practices of internet users. One of these practices is... conversation. Not online chat, but "ordinary" face-to-face dialog. I noticed that people often search the network during the conversation. This practice transforms a simple conversation into a digitally assisted. Searching during the conversation, although sometimes irritating, has become a normal situation for many.

I'm going to present how searching during conversations "forces" interlocutors to take a different look at their statements, and, also, why reaching for the smartphone, using a search engine, can be received, regardless of what the results will be displayed on the screen, as a significant rhetorical gesture.

Digitally assisted conversation is a dynamic combination of speaking, typing and reading on the screen. Using Jack Goody's term, this type of conversation can be defined as lectooral practice. Like formerly erudition and literacy, today proficiency in searching and having smartphone with high speed internet are socially attractive. There is extensification of erudition nowadays. It can be considered that formerly, to gain position in the social group and be well-read, - aside from keeping conventions - man or woman had to acquire knowledge in written form and printed and recognize numerous connections between works and authors.

Bio

Ph.D., academic lecturer at Institute of Polish Culture, University of Warsaw. His academic interests focus around issues of new media, linguistic practices and the role of media of language in reshaping other media and cultural practices. Other areas of academic interests: history of popular culture, polish SF literature of interwar period. He is also a member of the Polish science fiction fandom and columnist of fantasy and SF magazine *Nowa Fantastyka*.

Tomasz Umerle

Institute of Literary Research of the Polish Academy of Sciences

Fluid Borders of 'Literature': Literary Theory versus the Practice of Literary Documentation

Abstract

Literary documentation is a practice that involves e.g. analyzing various sources (journals, books, documents of social life etc.) in search of data concerning literature. This data may be in turn organized in different ways into databases, dictionaries, bibliographies, etc. This paper is based on history and practice of documenting Polish literary life in Polish Literary Bibliography (PBL), which consists of app. 2.5 million records that map Polish literary life from 1944 to 2002. I aim at discussing the way the contemporary fluidity of literary and cultural life affects documentation practices. In other words, I am focusing on challenges the cultural approaches to literary practices pose to people of my profession, who cannot refrain from defining literature. Literary documentation in PBL is a specific practice of reading culture with the intent to map literary life in its entirety (from artistic expressions, through academic works, to meetings with authors). PBL staff analyzes thousands of sources – from a short note in a popular newspaper to academic works.

Practices of reading culture by documentalists have their effects – they are reconstructing what Elizabeth Long (2003) calls 'social infrastructure' of literature. Yet, the notion of literature has become more ambiguous over the years (for instance, PBL now registers poems by elementary school students or famous writers' views on parenting). Social infrastructure of literature consists of texts, authors and practices that are not situated solely in this field, that might be 'here' just for a brief moment, their goals may not be strictly literary as well (they may not seek recognition in this social field, as Bourdieu would put it).

At the end of the day it is the role of documentalists to define what literature really is. Our job is not to pose questions about what literature really is, but to answer them in one way or another. For instance, between 1944 and 1988 many episodic authors were not registered in printed volumes – 50,000 texts were not officially registered due to their dubious literary value. Nowadays, thanks to the electronic media, PBL's definition of the writer is broader and all literary texts are registered.

In my presentation I will discuss how we may incorporate new or 'borderline' literary phenomena (websites, computer games, social media posts, bookclub meetings, creative writing workshops, etc.) into our bibliography, so we could both preserve the literary character of our database and account for the transformations of literary life.

Bio

I have a PhD in literary studies from Adam Mickiewicz University in Poznan. Since 2015 I have worked at The Institute of Literary Research of the Polish Academy of Sciences as a documentalist, mostly engaged in a grant dedicated to the development of Polish Literary Bibliography. In 2015 I published a book on

Richard Rorty's views on literature, and in 2017 I am hoping to publish my doctorate about the connections between literary creation and everyday life.

Krzysztof Gajewski

Institute of Literary Research of the Polish Academy of Sciences

Knowledge in Motion. Problems of Analysis of Quality and Authorship of Polish Wikipedia Articles on Literature and Literary Studies

Abstract

In recent years Wikipedia became widely used as a source of information for journalists, university students, politicians, researchers, and representatives of almost every profession related to information processing. Popularity of Wikipedia, however, is not accompanied by awareness of the way it has been/is being created and the quality and the kind of content it provides. Even though this site exists already for more than 15 years, the studies on it, especially on Polish ground and concerning Polish Wikipedia, are still very limited. This paper aims at partial filling this gap as far as literary studies and literature in the context of Wikipedia are concerned. One of the fundamental features distinguishing Wikipedia from traditional, printed encyclopedias is lack of a final, definite form of its content. Entries of Wikipedia are, at least potentially, always in motion. They can be edited and overwritten by any person, with no logging in required. A Wikipedia entry is a palimpsest, which records and allows to bring back any text ever written in it. Paradoxically as it may seem Wikipedia serves, however, fairly well, as a source of factual and academical knowledge. Born according to principles of the theory of chaos is not that chaotic in its internal logic at it may appear at first sight. It needs, at the same time, additional empirical research to determine its factual value. Some research of this kind has been done already. Investigations on accuracy and completeness of coverage on such topics as political science, psychology, and medicine was conducted, mostly on the samples of articles originating from English Wikipedia. However, subjects such as literary studies are so far terra incognita., having not been reviewed by professionals in a systematic way.

Other big question of Wikipedia studies, apart from the problem of quality of its content, is its authorship. Several theories have been expounded, nevertheless, there is lack of a final solution,. This point involves not only theoretical analysis, but also emotional discussions, such as debate between Jimmy Wales and Aaron Swartz. According to research already conducted, the general problem of Wikipedia entry authorship seems to be too broad to solve. Therefore this paper is undertaking a narrower approach, limiting its research scope to Polish Wikipedia entries related to literary studies and literature.

A category „Teoria literatury” contains 4 subcategories and 233 (as for March, 2017) entries. A category „Literaturoznawstwo” — 5 subcategories and 40 entries. A category „Literatura” — 15 subcategories and 2 sites, but there is a separated „Portal:Literatura” aggregating hundreds of entries into a logical tree structure. The quality of content of particular entries will be determined simultaneously with an analysis of an authorship profile of the entry, what allows for describing a process of Wikipedia entry creation and evolution.

Bio

Employee of Institute of Literary Research of the Polish Academy of Science since 2003. MA Polish Philology, PhD Philosophy at Warsaw University. Published a book on John Searle's philosophy of mind

(2016). Several publications in periodicals and books, mainly on anthropology of media, cultural studies on communism, participatory culture, and archetypal criticism. Website: www.krzysztof-gajewski.info

PS1B – Translation

Day 1, 11:00-13:15, room 268

Claire Clivaz

Swiss Institute of Bioinformatics, Lausanne

Migrations and translations of the expression ‘Digital Humanities’

Abstract

An abundant secondary literature has been written about the content and definition of the so-called “Digital Humanities” (see recently Gold–Klein, *Debates in DH*, 2016), an expression born at the early beginning of the 21st century. But a few attention has been devoted to the translations of this expression and its migrations in other cultures, a part from the French-speaking culture. Indeed, the French-speaking appropriation of “Digital Humanities” has provoked discussions between two possible translations : “humanités numériques” or “humanités digitales” (see recently Cormerais - Gilbert, *Etudes Digitales* n°1, 2016). This paper will argue that this discussion is not a “French coquetry”, but the signal of deep transcultural challenges, as the observation of the migrations of this name in other languages confirms it. One speaks in Hebrew about “digital spirit” (rouach digitalit), an expression also circulating in German under the form of “digitaler Geist”, the digital spirit. Linguistic examples of this migration should be systematically collected and studied. It sounds particularly important to take time to consider the cultural migrations of the name “Digital Humanities”, based on the Derridean necessary attention to the name and its symbolic impact (Derrida, *On the Name*, 1995), for at least three reasons. First, it allows to better evaluate the gap already present in English between the two expressions “Humanities and Computing” and “Digital Humanities” : a requalification of the Humanities is potentially at stake in this linguistic evolution. Second, these migrations and translations show that multiculturalism has the potential to create something beyond an English standardization of the concepts. Languages are here resisting to uniformity and allows to grasp the complexity of reality, as the Foucauldian analysis had taught to us (Foucault, *The Order of the things*, 1966). Third, this plurality indicates that the encounter between computing and Humanities has consequences in the language itself, and is like an earthquake whose consequences are not all still visible. The corollary study to this inquiry should be to look for the effect of the encoding activity to the different languages.

Bio

Claire Clivaz is Head of Digital Enhanced Learning at the SIB, Vital-IT. She leads interdisciplinary projects at the crossroad of the New Testament and the Digital Humanities (etalk.vital-it.ch), or a Swiss National Fund on a digital trilingual New Testament manuscript (<http://p3.snf.ch/project-169869>). She is member of a strategic partenariat Erasmus+ in DH with six other partner countries (dariah.eu/teach) and of a H2020 research infrastructure project DESIR, lead by the ERIC DARIAH. She is a member of several scientific committees and editorial boards.

Ricarda Vidal and Manuela Perteghella

King's College London / independent

Translation as movement: migration and notions of 'home'

Abstract

Notions of 'home' in Europe are becoming more fluid, being challenged and reshaped by unprecedented migration. Britain's vote in favour of leaving the European Union was intricately connected to a fear of migration. We will present a collaborative research project which employs a combination of public workshops in Britain and Poland and interlinguistic and intersemiotic translation to examine notions of 'home' in relation to migration. How do British and Polish people conceive of 'home', how would they define it, what is most important to them and what do they feel is most under threat by an influx of people from outside? Further, our project looks at what happens to this definition of home, when people emigrate. What do they take with them and what impact does migration have on their conception of 'home' (the old home they've left behind and the new one they have chosen for themselves)?

The use of 'translation' as the underpinning framework for our project stems from its critical relevance to 'motion': as practice translation signifies the process whereby texts move freely between cultural and geographical spaces. Recently, metaphors of translation as movement, 'border-crossing', have been employed in discussions that explore ideas of migration (for example Polezzi 2012). We will look at the impact of migration on the notion of home by commissioning and sending poetry about aspects of one's own 'home' into a linguistic and artistic 'migration', where poems will be translated into different languages and into film art. Translated poetry and artworks, will travel to and from the country's most important to EU migration into and from the UK: Romania and Poland, respectively France and Spain. The original poems will be commissioned on the basis of public workshops held with local communities in Britain and Poland. The resulting poetry and films will be exhibited physically and online.

We are employing both interlingual and intersemiotic translation as the interpolation, overlapping, cross-fertilisation of different modes, senses and signs making up 'meaning' allows us to investigate notions and perceptions of 'home' from different, yet complementing perspectives. Further, the intersemiotic translation part (the poem/notion of 'home' translated into artwork) reflects the visual turn of literary research (Kress 2003) and the increasingly multimodal culture which surrounds us. Finally, our research is located at the interstices between translation studies and cultural studies. The idea of movement therefore defines not only the 'migration' of translated texts and art between geographical and cultural borders/spaces, but also theoretical, critical migrations along disciplinary boundaries.

Bios

Ricarda Vidal teaches at King's College London & is the founder of Translation Games, a research project into intersemiotic & multilingual translation. Recent publications: *Death and Desire in Car Crash Culture* (2013), *The Power of Death* (2014), *Alternative Worlds* (2014). Manuela is a literary translation theorist, who pioneered the theory of translation as creative & critical practice (*Translation & Creativity*, 2006; *One Poem in Search of a Translator*, 2008; *Staging & Performing Translation*, 2011). She runs *The Creative Literary Studio*, a blog on experimental translation & the art of 'text-making'.

Dr Manuela Perteghella is a translation theorist and arts practitioner. She has published in the field of literary and theatre translation, promoting the theory of translation as a creative and critical practice (Translation and Creativity, Continuum 2006; One Poem in Search of a Translator, Peter Lang 2008; Staging and Performing Translation, Palgrave 2011). She has taught translation studies at university, and worked for theatre companies in a variety of settings. She is co-curator of TransARTation! Wandering Texts, Travelling Objects, a touring exhibition of inter-art translation (2017).

Heather Connelly

Birmingham City University

Translation Zones: Linguistic Hospitality

Abstract

This presentation will demonstrate how art practice can be used to encourage transcultural exchange and engage monolingual speakers in the complexity of translation. I will discuss how my research project, Translation Zones seeks to raise awareness of, immerse and engage audiences in discursive events that deal with cultural literacy, linguistic hospitality and the benefits second language learning and how art can be used to mobilise and address such pertinent issues in UK following the EU referendum results.

The paper will introduce Translation Zones, an ongoing series of events, projects, art works, texts and activities that brings monolingual and multilingual individuals (artists, researchers, translators, linguists, performers, participants and audiences) together to examine art-and-translation as a transdisciplinary practice. The works use text, sound and the voice to explore 'interlingual' translation, and draw upon linguistics, intercultural communication and second language acquisition. TZ aims to create conditions for encounters with translation, conceiving translation as an event where intercultural communication is explored in its multiplicity, and acts of translation as uncertain, fuzzy and provisional. The term 'zone' emphasises the movement inherent within the prefix trans in translation and points towards the precarious nature of translation, which is always in the process of becoming. TZ will be used to expand Paul Ricoeur's notion of Linguistic Hospitality by mobilising Derrida's deconstructivist reading of hospitality. Ricoeur describes linguistic hospitality positively, as 'where the pleasure of dwelling in the other's language is balanced by the pleasure of receiving the foreign word at home, in one's welcoming house' (2008:10), a positive statement, whereas Derrida's etymological analysis invites us to consider it from a more nuanced perspective. He complicates the phrase by highlighting the double meaning of the French term, *hôte* (hospitality), meaning guest and host simultaneously. Thus presenting hospitality as a particular practice and reconceptualising and transforming it into 'a performative contradiction' (2000:6). Thought of in this way, linguistic hospitality and consequently translation and other forms of cultural literacy can be seen as always involving the interplay between two apparently contradictory uses, cultures and interpretations. The translated text, words and transcultural concepts always bearing the trace and stain of the 'other(s)' language and culture bringing them in dialogue with each other. The presentation will conclude by considering the potential applications for working in a transdisciplinary team and what new knowledge could be gained from developing a more sustained programme of events.

Bio

Dr Heather Connelly is an artist/researcher and lecturer based in Nottingham. Since obtaining PhD from Loughborough University, which employed reflexive, participative and practical methodologies to reveal

the potential of a transdisciplinary dialogue between art and translation (and other disciplines), Heather has been working as a post doctoral researcher and fellow at Birmingham City University. She developed Translation Zones a series of events and art works that continue to examine art-and translation.

Gabriel Borowski

Jagiellonian University, Kraków

Self as translation: (e)motional identity strategies in contemporary Brazilian fiction

Abstract

Contemporary Brazilian authors seem to seek new ways of dealing with identity issues, present in their (post)colonial culture both as a task and a problem. Nowadays, the most prominent fictionists from Brazil tend to define their main characters not in terms of big ethnical groups (Indians, Africans, Europeans), but in a smaller, more genealogical perspective, by trying to blend questions of identity, memory, affect and motion. Their protagonists struggle to understand themselves and create their own narrative by facing their cultural background as a readable yet indecipherable cultural phenomenon. In this paper, I discuss three examples of contemporary Brazilian fiction. In selected novels by Chico Buarque (Budapest, 2003), Luiz Ruffato (Estive em Lisboa e lembrei de você, 2009) and Tatiana Salem Levy (The House in Smyrna, 2007), the protagonists travel to the Old World in order to create a new identity through different strategies that may be compared to translation, retranslation and back translation.

Bio

Assistant Professor of Lusophone Literatures and Translation Studies at the Institute of Romance Philology, Jagiellonian University. He also lectures at the Institute of Romance Languages and Translation Studies, University of Silesia. He is a board member of the Polish Society for Lusophone Studies and a member of the American Comparative Literature Association and the Centre for Lusophone and European Literatures and Cultures of the University of Lisbon. His main research interests include Brazilian studies, translation studies and memory studies.

PS2 – Education

Day 1, 15:45–17:00, room 144

Arlene Holmes-Henderson

University of Oxford

Learning lessons from the past: cultivating cultural literacy through Classics

Abstract

This paper will argue that there is much to be gained from revisiting ancient literary wisdom when teaching cultural literacy to school pupils today. Greek tragedies such as Medea and Antigone have relevant and valuable lessons to teach regarding citizenship, social exclusion, gender discrimination and the responsibilities of the individual. Together with Roman republican oratory, these texts can effectively unite young learners across Europe by providing shared stimulus material. Educators across Europe are currently being advised to ‘move with the times’. This paper concludes that they can do so successfully by learning, and sharing, lessons from the past.

Bio

Arlene is an international expert in Classics education. She currently leads the Classics in Communities project at Oxford, which seeks to widen access to the study of Latin and Greek in British primary schools. Arlene has held Visiting Professorships in the USA as a Fulbright Scholar, in Australia as a Churchill Fellow and in New Zealand as an Erskine Fellow. She has published extensively in the areas of language and literacy education, educational policy, citizenship and critical skills. Her latest project focuses on Classical rhetoric, democratic deliberation and oracy education.

Katrina Roszynski

University of Stirling

Ac{knowledge}ing difficulty: Bildung, raznorečie and learning journeys

Abstract

Increasingly, links between theory and practice are becoming formalised in policy. For researchers in Scotland, the Research Excellence Framework places emphasis on academic impact out with their institutions; evidence-based models, similarly, look to create links between practice and theory from within a practice context, especially for those working with looked after children. Much of the work discussing success or failure in impact/evidence-based practice tends towards quantitative language which reads as a proliferation of information devoted to the broad macro picture. The increased emphasis on ‘knowledge mobilisation’ links to a focus on the simplification of complexity through everyday language, which I argue has implications for how we relate to our world(s). Furthermore, current institutional practices have been critiqued as emphasising learning as a cognitive process rather than an embodied emotional journey; knowledge is framed as moving from ‘us’ the active researcher to ‘them’ the passive audience. The research has raised questions around the position of the university and the welfare state in society as, increasingly, they become susceptible to market principles. Can theoretical concepts help us occupy the space of impact and evidence-based policy and imbue it with more meaning?

This doctoral project aims to critically reflect on the assumptions surrounding key policies that draw

research and practice together in order to place in the centre of the discussion the lived experience of those involved. To do this, in depth, a case study method is employed; research done with looked after children is followed, allowing a better understanding of the collision between 'us' and 'them'. The analytical framework is guided by some of Bakhtin's concepts around relationships and language with additional influences from economics, social contract theory, cultural myths, environmental ethics and philosophies of the mind and science. Such a diverse literature base facilitates a heteroglossic 're-reading' of the policies in focus.

The paper presented to the CLE: 2017 will concentrate on issues arising from the conflict between learning as a cognitive transaction and learning as part of Bildung, an embodied journey. Drawing on authors who critique the impact of neo-liberal agendas in the workplace, place at the centre of their writing language and relationships, and contemplations on learning, the twenty minutes will be spent considering theory, peppered with an exploration of how these ideas might help a re-reading of policy.

Bio

My name is Katrina and I am a doctoral student at the University of Stirling. Throughout my studies I have been at Stirling, I took BAHons in Spanish and Philosophy and then a MSc in Applied Social Research. I am interested in the relationship between research and practice, especially in the context of looked after children. My undergraduate dissertation focussed on time spent in a children's residential home in Peru, since then the topic has stuck. My Masters research was developed around the interplay between personal experience and theoretical models of childhood, using visual methods.

Arkadiusz Półtorak

Jagiellonian University, Kraków

Handbooks for City Dwellers. Addressing Migrant Subjectivities in Contemporary Art

Abstract

Drawing upon his curatorial experience and research, the speaker will present a survey of socially engaged artistic practices that serve educational purposes and anticipate the emergence of transnational democratic communities in the face of recent mass migrations and crises of liberal democratic states. Working with refugees or participants of global activist movements, such artists and curators as Georgia Sagri, Jasmina Metwaly, Philip Rizk or Maria Hlavajova have come to address the urban environment as a scene of transitions and struggles for survival. In manners reminiscent of Bertolt Brecht or Walter Benjamin's proposals for rendering the histories of the oppressed sensible, they seek to use art as a vehicle of subaltern experience, endowing the latter with public visibility and including the migrants' perspectives in current debates on the future of Western democracies. What seems crucial, in multiple artistic and educational projects—for instance, these organized the We Are Here Cooperative—refugees are invited to share their own accounts of participation in a peculiar culture of dislocation: one whose infrastructure and forms of expression advance heedless of migrants' religious, ideological or intellectual upbringing. This culture remains grounded in practical knowledge (e.g. that of tactics of political resistance) and somatic, affectively charged experiences (e.g. that of transition as well as that of prolonged waiting). While attending to the common grounds of this [hopefully] makeshift formation, contemporary artists and curators urge their audiences to imagine what cultural literacy might mean beyond the frames of national states and their historical heritage. Giving voice to the migrants themselves, they let them speak in the Sartrean mode of 'the singular universal', emphasizing

the intersubjective quality of the struggles they have gone through and countering their repression among the privileged Europeans.

Bio

Arkadiusz Półtorak (b. 1992) – curator and writer based in Kraków; PhD candidate at the Faculty of Polish Studies at the Jagiellonian University. Recipient of an individual grant for arts and media theory research funded by the Ministry of Science and Higher Education in Poland (Diamantowy Grant, 2015-18). As a freelance curator he has collaborated with such artists as Jasmina Metwaly and Philip Rizk, Norman Leto or Mateusz Kula. Co-founder of the Kraków-based art space Elementarz dla Mieszkańców Miast and contributing editor at "Magazyn Szum".

PS3A – Affect & Empathy

Day 2, 9:00–10:45, room 144

Robert Crawshaw

Lancaster University

Affect Theory and its discontents

Abstract

This paper addresses the role played by the appeal to popular emotion in the representation of human suffering and political crisis. It questions the ethics of empathy as a communicative instrument and by extension the moral implications of identification with the victims of oppression as a function of modern culture. The main reference points of the argument are Susan Sontag's 2003 study of the visual representation of combat and death and the recent attack on the prevalence of 'empathy' as a communicative tool by the American social psychologist Paul Bloom (2016). The paper considers the relationship between emotion and cognition from the perspectives of neuroscience, political history and contemporary culture and deplores the manipulation of popular emotion as a phenomenon of postmodernity.

Bio

Robert Crawshaw is a Senior Lecturer in the Department of Languages and Cultures at Lancaster University and Research Consultant for The Missenden Centre, UK. A former academic policy advisor to the European Commission and Fellow of the Institute for Advanced Study at the University of Konstanz, he has directed large-scale projects on intercultural pragmatics and the impact of immigrant literature on metropolitan communities.

Agnieszka Dauksza

Jagiellonian University, Kraków

Affective diffusion between migrants and local communities. Case of Lampedusa Island

Abstract

„When we are thinking about comers who have a different colour of skin, a different religion and customs, who are mounting their problems to our own problems and they unhinging us, it is easy to think about them with hostility. But when you see a drowning mother with a child, there is no place for racism. You become them” (Mikołajewski 2015). This reflection of one of Lampedusa’s inhabitants is important to me to think about psycho-somatic relations between hosts who receive or reject comers and migrants/emigrants/immigrants who escape to be admitted. Difficulties with defining these figures – and also their roles – are symptomatic and depend not only on economic and political implications. What is also really important is affective economy. These tendencies were described by Jarosław Mikołajewski in his recent-written reportage ‘A Great Surge’ which shows the arcana of migration through Lampedusa. I attempt to present the case of Lampedusa because – as I believe – the situation of this Mediterranean island is universal and characteristic to present-day “migration crisis”.

Bio

Post-graduate student at the Institute of Literary Anthropology and Cultural Research of the Department of Polish Studies at the Jagiellonian University. Author of 'Women on the road. The experience of public space in fin-de-siècle literature' (Universitas, 2013) and 'Auschwitz Club and other clubs. Tattered stories of the survivors' (słowo/obraz terytoria, 2016). Co-author of films: 'Płaszów. Exposed' (Krakow 2013) and 'The Krakow Dreams of Amon Goeth' (ArtBoom Festival, together with Szymon Maliborski). Currently she is working on theories of affects and modernistic literature.

Wojciech Małecki

University of Wrocław

Entangled Empathy, Animal Narratives, and Moral Mobility

Abstract

In this paper, the term ‘moral mobility’ is understood, analogously to ‘social mobility’, as the capacity of agents to move between various moral categories, strata or statuses. In particular, I am interested in upward moral mobility; that is, the rise from the outgroup status (where outgroup members are considered worth relatively little moral concern or none at all) to the status of moral peers. While stimulating upward moral mobility has been historically the primary focus of many emancipatory projects, its mechanisms are still poorly understood, as are the tools typically used for that purpose. The instrument which this paper will focus on is narrative. Since narratives of various kinds have been widely claimed to increase the moral mobility of various human groups (including ethnic and racial minorities), there are growing hopes that they might likewise work in the case of non-human animals. This would be important in that if certain non-human species are often exploited and oppressed by humans with unqualified equanimity, it is precisely because of their status as a moral outgroup. However, while the above hopes have been expressed by both activists and scholars, they have thus far been based merely on theoretical speculation and anecdotal historical data. What is needed to fully substantiate them is experimental evidence, and the present paper fills precisely this lacuna. This paper presents experimental data gathered by an interdisciplinary team I direct (involving researchers from fields such as literary studies, social psychology, and biological anthropology) which shows how narrative representations of interspecies relations can be effective in changing moral

attitudes toward non-human animals. Having discussed several of the narratives used in our experiments (and written by a variety of authors, with Alice Walker among them), I am going to draw on social psychology and cultural history in order to identify which mechanisms possibly underlie the effect we observed. Finally, borrowing from Lori Gruen's conception of entangled empathy, I am going to argue that, whatever their shortcomings, animal narratives are not only an effective, but most likely a necessary instrument of addressing the oppression of non-human animals.

Bio

Wojciech Małecky is assistant professor of literary theory at the Institute of Polish Philology, University of Wrocław, Poland. His research interests include American pragmatism, animal studies, posthumanism, aesthetics, and the empirical study of literature. He is the author of *Embodying Pragmatism* (2010), and sits on the editorial boards of the journal *Pragmatism Today* and the *Eger Journal of English Studies*. Wojciech has published numerous book chapters and journal articles, including in such journals as *The Oxford Literary Review*, *Foucault Studies*, *Angelaki*, and *PLOS One*.

Naomi Segal

Birkbeck, University of London

Familial (e)motion: the drama of the replacement child

Abstract

Until recently it was a common thing for a baby born after another child had died to be given the name of the dead sibling. Arguably the second child was affected all its life by 'carrying' this invisible companion – Dalí's 'genius' brother, Rilke's doll-like sister, Barrie's brother who never grew up, Anzieu's 'living dead' mother – so that 'when I was born, I placed my feet in the steps of the adored dead one, whom they went on loving through me, perhaps even more than before' (Dalí 1973: 13). I shall give examples of the effect on the psychical body or skin of the surviving child of the burden of replacement, whether of a same-sex or different-sex child; and I shall extend the discussion into other, more recent versions of familial replacement. In the west, in the face of changing domestic relations and the rise of serial monogamy, we have moved rather suddenly to a new replacement series, which means that children or adults contend with others both absent and present, more often living than dead. In a recent film, *45 Years* (dir. Andrew Haigh, 2015), a couple about to celebrate forty-five years of marriage hear of the recovery of the body of the husband's erstwhile girlfriend – whose name resembles that of the wife – found perfectly preserved in Alpine ice. This discovery implicitly affects the two differently: it appears that the husband is shocked at reminders of lost youth, while the wife is affected by the vivid idea (supplemented by slides she views) of a rival who pre-existed her and thus has a permanent kind of precedence. The same effect is experienced by the unnamed narrator-protagonist of *Rebecca*, who enters a house and a marriage dominated by her predecessor and the violent enigma surrounding her. Yet at one point she writes: 'Perhaps I haunted her as she haunted me; [...] Jasper had been her dog, and he ran at my heels now. The roses were hers and I cut them. Did she resent me and fear me as I resented her?' (Du Maurier 2003 [1938]: 262). Replacement has effects both across and within generations and signifies both unruly passion and the attrition of passions lost, exchanged or conserved.

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- Du Maurier, Daphne, *Rebecca* (London: Virago, 2003 [1938])

Porot, Maurice, L'enfant de remplacement (Paris: Frison Roche, 1996)

Segal, Naomi, Consensuality : Didier Anzieu, gender and the sense of touch (Amsterdam & New York: Rodopi, 2009)

Bio

Naomi Segal researches in comparative literature, gender, psychoanalysis and the body. She is the author of 90 articles and 16 books. Her most recent monographs are Consensuality (2009), André Gide: Pederasty and Pedagogy (1998) and The Adulteress's Child (1992), and she recently translated Didier Anzieu's *Le Moi-peau* (1995) into English. Since 1999 she has served on or chaired numerous inter/national committees including within ESF, HERA and the AHRC. She has run the international initiative Cultural Literacy in Europe since its origin in 2007.

PS3B – Exile

Day 2, 9:00–10:45, room 268

Doris Mironescu

Alexandru Ioan Cuza University of Iași

Exile Writers and the Sense of Space: Norman Manea, Herta Müller and Andrei Codrescu

Abstract

My paper proposes a discussion of three Romanian exile writers in the light of the spatiality theory elaborated especially in the years 2000 by critics like Gayatri Chakravorty Spivak, Bertrand Westphal, Wai Chee Dimock, Christian Moraru. For obvious reasons, literature written by exiles and émigrés is a privileged field of investigation, given its connection to space as something forbidden, exclusionary, protective, or longed for. The situation of recent exile/émigré writers involves more complex forms of displacement, which shun previous spatial distinctions and categories, especially the classic divide between “inside” and “outside.” With literary means, spaces are constructed in their texts to appear strange, uncomfortable, improbable, evasive, open or shape-shifting. The spatial tropes that they employ function as codified interrogations of their particular situation, collecting and reworking their manifold identity on a personal, collective, regional, national, and supranational level and thus envisioning a multitude of worlds that intersect, collide, and concur. In my paper I will read works by three Romanian émigrés/exiles: German-Romanian Nobel Prize winner Herta Müller (currently residing in Germany), Jewish-Romanian Andrei Codrescu, who is an American writer too, and Norman Manea, also of Jewish-Romanian background and now living in the United States. All these writers, whose encounters with the totalitarian state determined them to leave their home, construct in their works a consistent critique of the discourses which naturalize political loyalties to territory. In order to do that, they invoke many other forms of belonging, local lore and minority history, literary tradition and personal experience, and they deconstruct the official geography of the state by mapping other

geographies: affective, sensorial, imaginary, lived geographies. I will discuss the allegorization of the exile/ émigré's relation to their culture, country and home, by reading several ingenious representations of spaces for inhabiting, haunting symbols of loss, or spectacular metaphors of identity.

Bio

Doris Mironescu is a lecturer at the Department of Romanian Studies in the „Alexandru Ioan Cuza” University of Iași, Romania. He has dedicated a book to the Jewish-Romanian writer Max Blecher called *Life of M. Blecher. Against Biography* (2011), and he edited a complete critical edition of Blecher's work (in print). His most recent book, *A Century of Memory. Literature and Community Conscience in the Romantic Age*, was published last year.

Teodor Ajder

Editor contributor, "Mămăliga de Varșovia"

Authority and Emancipation Within Facebook Romanian Diasporic Groups

Abstract

The paper is a review of an open-end survey addressed to the administrators of selected Romanian immigrant/ expat/ diasporic groups on facebook. It is an attempt to account for the power struggles, political literacy and decision making processes in these networks. By looking at the posts' history on the groups' news feeds, the groups' admins and moderators were asked to answer questions on the current organisational structure in their group, levels of participation and popular posts. The participants were also required to answer questions on how their online communities contribute to the emancipation of the immigrants, about the frequency of the news feeds with political content and what was their involvement with these. The participants were also asked to evaluate their interest levels in politics, economics, integration/ assimilation, as well as to assess, as much as possible, the political, economic, cultural profile of the group that they are administering. They were asked to disclose if their authority was ever questioned and, if so, in what contexts did this happen. The survey also contained questions about how socially or politically engaged the admins were outside the group and how often did the members of the group meet live. Finally, the survey asked if there are any personal gains in being an administrator or moderator of an diasporic group. The results seem to indicate that although facebook offers the possibility of libertarian groups and of an agora, the majority of the admins that took part in the study reported clear vertical, often rigid hierarchical structures and an apolitical profile of the group, although some of them reported that the critique of the homeland politicians and their practises constituted significant discussion threads in their groups. According to the participants, the main benefit that the members of the Romanian diasporic facebook groups gain from their memberships is a material one. They have access to job announcements and their know-hows get better. Some of the admins mentioned to a lesser degree cultural benefits as well (Brinkerhoff, 2009). Interestingly, a vast majority of the participants declared that they see no personal benefits in running their groups.

Bibliography:

Brinkerhoff, Jennifer M. *Digital Diasporas: Identity and Transnational Engagement*. Cambridge: Cambridge UP, 2009.

Bio

Teodor Ajder is a psychologist, special educator, writer, curator, immigrant. A graduate in Psychology from Babeş-Bolyai University, Romania, he obtained his Ph.D. in Media, Information and Environmental Sciences from Yokohama National University. Currently he is non-affiliated academically. He is the author of a number of books in which the topic of migration is prevalent - MO[PO]JARO (2010); The Mën Mask is For A Japanese Girl (2008); Vurda, The Heart's Replacement (2003). In 2014, he has co-founded a trilingual migrant magazine "Mămăliga de Varşovia" - Warsaw's Maize Porridge.

Jolanta Budriūnienė

Lithuanian University of Educational Sciences, Vilnius

Lithuanian Diaspora Press in English – historical aspect

Abstract

Looking at the Lithuanian diaspora efforts to introduce their own identity signs outside the community, it should be noted that the first attempts aims the nineteenth century and marks the Lithuanian efforts to inform the world about the situation in Lithuania of the Russian Empire. After the WW II the huge number of Lithuanians were forced to leave their homeland because of political circumstances and moved to the DP (Displaced Persons) camps in Germany and later to the United States or other foreign countries. Even under such conditions Lithuanians expanded publishing volumes as in Lithuanian, as well as in foreign languages. During the period from 1945 to 2000 more than 10 000 titles books and periodics in Lithuanian and 2000 titles of books and periodics in foreign languages have been published. While the printings in Lithuanian language almost exclusively were dedicated for the community members internal communication, the press in foreign languages (mostly in English) reflected to:

- internal communication community members (those who did not know Lithuanian);
- community achievements in professional activities (multidisciplinary researchers, developers);
- to represent the aspirations of their own people, the country, its culture in the reside country.

This report will be dedicated to present the research on these the main aspects :

- who, under any circumstances, any external conditions, exposed to any internal provisions created press texts,
 - what was the content of these texts; how it has changed during the period of the II half of XX century;
 - do these texts had influence to the public to whom they were addressed;
 - how these texts reflected to the needs of the for this kind of information;
 - What was the impact of the information provided by the addressee and the environment.
- It's assumed that this report will create the preconditions for the comprehensive investigations on the Baltic and other East European diasporas press on the foreign languages to study impact the representation on these countries national identities.

Bio

2016- now Lithuanian National Library, Director of the Documentary Heritage Research Department
2016...PhD student of Lithuanian Philology at Lithuanian Educational University
1995-1996 Lithuanian Educational University, Faculty of Lituistics, Master degree in Humanitarian science (linguistics)

Ewa Kołodziejczyk

Institute of Literary Research of the Polish Academy of Sciences

Czesław Miłosz's Migrant Perspective in "Native Realm"

Abstract

In 1940s, Miłosz, a post-war immigrant from Vilnius, learned how to perceive, understand and evaluate American culture. Analogically, he learned how Poland and Polish immigrants were perceived in the United States. This experience enabled him to use Western historical and sociological glossary to describe the substantial processes that formed his part of the world. On the other hand, a poet formed in pre-war Vilnius reflects on American multi-ethnicity from his Central European perspective. In "Native Realm", Miłosz takes a position of a mediator/ translator between Eastern and Western cultural realms. The paper aims to present the ways he narrates about his cultural heritage seeking Western literary audience.

Bio

Ewa Kołodziejczyk - graduated from the Polish Studies Department at the Jagiellonian University in Krakow as well as the Institute of Applied Linguistics at the University of Warsaw. She received her Ph. D. in 2005, and earned her habilitation in 2016. Her doctoral dissertation was published as "Czechowicz – Beauty, at Most. His Poetical Outlook Against the Background of Literary Modernism" (2006). Her recent book "The American Years of Czesław Miłosz" (2015) was awarded The Professor Tadeusz Kotarbiński Prize. Her research on the 20th century Polish literature focuses on migrant experience.

PS4 – Readers

Day 2, 13:45–16:00, room 144

Anna Chesnokova, Sonia Zyngier, Vander Viana, Fernanda Ribeiro, Juliana Jandre and Anna Rumbesht
Borys Grinchenko Kyiv University / Federal University of Rio de Janeiro / University of Stirling / Catholic University of Rio de Janeiro

Emotion and cultural responses to a poem: Looking through translations in three different languages

Abstract

Literature is one of the most suitable means for verbalizing affectivity. According to Widdowson (1998), it expresses the inexpressible and, we add, the most basic human emotions, such as fear, anger, or love. As language is deeply embedded in culture, we question how far different linguistic renderings of the same poem of a canonical author may move readers in two different cultural settings: Brazilian and Ukrainian. To this purpose, we compare three translations of Poe's "The Lake" into Portuguese, Russian and Ukrainian and check whether the reactions previously obtained from the respondents in these two national settings (see Chesnokova et al. 2016) can be linked to what each translator decided to foreground in the translated version.

As indicated by Chesnokova et al. (2016), the reactions of Brazilian and Ukrainian readers to the original English version differed: the former group perceived it under a more negative light than the latter. For instance, Brazilians believed the poem to be darker, lonelier, more mysterious and more solitary than Ukrainians.

The responses to the translated versions of the poem in the respondents' first language also proved to be culture-specific. Brazilian readers reacted to the translation into Portuguese rather negatively when compared with readers of Ukrainian and Russian versions. They found the text darker, more nostalgic and less exciting. The most positive response was elicited by Ukrainian participants who have Russian as their first language: they saw the Russian version as less sad and less melancholic. In contrast, the Ukrainian version read by participants who have this language as their L1 aroused rather negative feelings. These respondents found the translation darker, more mystical and less dreamy when compared to the other versions.

The affective differences in reactions were then matched against the translators' stylistic choices, and we believe that these differences could be attributed to the way language has been used. For example, the Russian version is the only one out of four in which exclamatory sentences have been used three times, thus making the text sound more emotional and positive. On the metaphoric level, in this version, the translator creates the image of night as a queen of dreams that enhances the positive romantic flavour. Unlike the other two translations, the Ukrainian version stands out as having a more negative tone: the original subject (the narrator) is replaced by the word "terror"; the wind mentioned in the original version becomes abrupt and ominous in the translation, and death is personified and literally 'waits' for the narrator. These and other stylistic differences will be detailed, supporting the argument that there seems to be a link between the respondents' reactions and the language in which they read the poem.

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36th PALA Conference "In/Authentic Styles: Language, Discourse and Contexts", pp. 50–51.
Widdowson, P. (1998). Literature. London: Routledge.

Bio

Anna Chesnokova is Professor of English Philology at Borys Grinchenko Kyiv University, Ukraine. She has published on Stylistics and Empirical Studies of Literature. She has co-edited *Acting & Connecting. Cultural Approaches to Language and Literature* (LIT Verlag, 2007) and *Directions in Empirical Literary Studies* (John Benjamins, 2008) as well as contributed chapters to *The International Reception of Emily Dickinson* (Continuum Press, 2009), *Teaching Stylistics* (Palgrave Macmillan, 2011) and *Scientific Approaches to Literature in Learning Environments* (John Benjamins, 2016).

Jiří Trávníček

Institute of Czech Literature, Czech Academy of Sciences

Reading life-stories

Abstract

The topic addresses our oral-history based research, carried out between 2009 and 2015 among the whole Czech population (ordinary people). However, its aim is not to present what we got in terms of concrete findings but rather what our research showed in terms of its method (ups and downs, pros and cons) and what this method has enabled us to find out about our society – not only as far as reading is concerned. Going from the basic characteristics of our research, the author wants to show the main advantages of this oral-history based biographical research, especially that this method is able to transmit much more than the thematical or focus interview, particularly thanks to its great hermeneutical potential (key words: flexibility, openness and connectedness).

Bio

Education: 1979-84 - Brno (Masaryk University), 1991-92 London (University of London), now: Institute of Czech Literature - Czech Academy of Sciences as a deputy director (full-time job), also Masaryk University (part-time job), research area: the modern Czech and Central European literatures, hermeneutics, reading surveys (both quantitative and qualitative), book market, literary culture; several books on this subjects, for example *Reading Bohemia. Readers and Reading in the Czech Republic at the Beginning of the 21st Century* (2015)

Simone Rebora

Georg-August-Universität Göttingen

Fantasy in Motion: from 'Secondary Worlds' to Reality

Abstract

Fantasy literature is in itself strongly related to the concept of motion. Starting from seminal texts like *The Lord of the Rings* (1954-55) and *The Chronicles of Narnia* (1950-56), fantasy narratives generally fall into the 'portal-quest' typology (F. Mendlesohn), where the protagonists leave an apparently safe and isolated environment to begin an adventurous journey through an unknown and fantastic world. And the fact that these 'secondary worlds' (J.R.R. Tolkien) have nothing to do with reality, seems to be

gradually overcome by fantasy narratives of the 21st century. From the magicians of Harry Potter (1997-2007), who live their lives in parallel with the unconscious ‘muggles’ (while the Ministry of Magic is in direct contact with Downing Street), the characteristic devices of the so-called ‘wainscot fantasy’ (J. Clute and J. Grant) are duplicated and expanded in the most recent narrative cycles: like the ‘mist’ which hides the true nature of the demi-gods in Percy Jackson and the Olympians (2005-2009), or the ‘glamour’ that disguises the fabulous mansions (placed in the very center of New York City) of The Mortal Instruments (2007-2014).

With the most recent media developments, then, this movement seems to become twofold: as fantasy gradually invades the real world, also reality and new technologies tend to superimpose their logics to those of the fantasy worlds. This is the case of A Song of Ice and Fire (1996-ongoing) and its television adaptation Game of Thrones (2011-ongoing): the fictional world of Westeros, in fact, has been already rendered explorable through technologies like Google Earth, while the social networks are offering one of the most responsive platforms for its transmedial expansion, providing a paradigmatic exemplification of the dynamics of the “convergence culture” (H. Jenkins).

My contribution will focus on the possible positive outcomes of this phenomenon, stressing out in particular how it could generate new affective responses towards the physical world. In the hyper-connectedness of the present time, where the sense of wonder is gradually supplanted by an informational saturation, fantasy literature can stimulate a different approach to reality, inciting more creative interpretations and more active explorations. At the same time, also the parallel shortfalls will be highlighted: because fantasy’s mobility can be equally reduced to a ‘mobile’ experience, by simply replicating a communication design which excludes actual movement, through the fine-grained definition of an alternative and virtual reality. The discussion will be supported not only by narratological analyses of some of the most recent and popular narrative cycles, but also by a survey of readers’ responses on web communities such as Goodreads and aNobii, thus showing how the fantasy phenomenon proves to be an effective medium for reading through some of the most recent evolutions of global culture.

Bio

Simone Rebora (Italy, 1981) graduated in Electronic Engineering (Polytechnic University of Torino) and Modern Philology (University of Firenze), and completed a PhD in Foreign Literatures and Literature Studies (University of Verona) in June 2016, with a thesis on Italian literary historiography in foreign countries. Currently, he is a DAAD research fellow at the Göttingen Centre for Digital Humanities (University of Göttingen).

Bogdan Balicki

University of Szczecin

Cognition of reader

Abstract

In the old fashioned humanities literature is two things: a mysterious pact between author and reader and/or a special condition of texts. In the Empirical Theory of Literature (S. J. Schmidt et al.), one of the most advanced modern model of literary communication, literature is a system divided in four roles, structured by interaction between them and closed by use of certain conventions. In my presentation I will try to show that when we talk for example about reading we don’t need at all to talk about

literature and that we even shouldn't talk about literature when we want to build the cultural literacy in process of education.

What we need to talk about is cognition of reader – the most unknown and at the same time most important part of every communication based on text. We need to create a dynamic (changing in time) model of conditions that have to be fulfilled to create a personal set of motivations to reading (and writing) a text. According to my own empirical and theoretical investigation I will try to show that it's possible only by creation a multidimensional model which involves biological, emotional, social and economic factors

Bio

I work at University of Szczecin in the Institute of Media and Communication. With the help of systemic theory and methods of social sciences I'm trying to create an universal model of media communication.

Maciej Maryl

Institute of Literary Research of the Polish Academy of Sciences

Cherchez Les Lecteurs! Towards an Integrated Model of Empirical Research into Cultural Literacy

Abstract

This is a methodological paper aiming at paving the way for the novel, integrated approach towards the research into cultural literacy. It stems from the assumption that instead of surveying vast populations, in which readers constitute a tiny minority, we should shift our attention towards researching the actual readers, the Reading Class (Griswold, McDonnell, Wright 2008), who appear to be both 'bookworms' and avid users of new communication technologies. Hence, the title of this paper, which suggests both focus and research on real readers. The methodological aim of this paper is to integrate diverse empirical approaches into a one research design, taking into consideration sociological and biographical context of reading as well as cognitive and affective processes of reading. Both qualitative (interpretation, observation) and quantitative (experiment, statistical analysis) will be applied. This approach will take the advantage of new types of materials available in a digital form. It concerns both digitized data on historical reception, as well as contemporary sources of knowledge on readers, such as online reviews, reading groups, discussions, etc. Quantitative data of cultural literacy (e.g. statistics of book loans or purchases, number of downloads or screening of particular content)

By applying the concept of "Cultural Literacy" (cf. Segal and Koleva, eds. 2014) I aim to broaden the scope of what we consider "reading", by including various cultural and literary practices of everyday life. Proposed research areas (to be discussed in more detail during the presentation) are:

- a) Reading online and offline – what we read and why? Which media are considered literary and which are not (and why)? What are the functions and motivations of those activities? What people do with texts, how they value them, when they share them... etc.
- b) Forms and functions of literary practices – what roles play the old and new forms of literary practices (e.g. traditional genres, blogs, fan fiction, online and offline correspondence). What are the authors' motivations and strategies? How the interaction with readers is structured? etc.
- c) Infrastructure of literacy. Which objects and tools are used nowadays for reading? How software and hardware influence the processes of understanding the text? How mobility, synchronization, digital traces and algorithms that compute them, influence our choices of reading matter? Who offers the texts nowadays and on what price.

d) Networks of relations. How the relationships between the partners of communication evolved? To what extent is literacy used as a pretext for building relationships? How networks influence our readings and opinions.

e) Economy of literacy. How the contemporary market of literacy evolves. Who is the modern professional writer? How economy influences the reading matter.

Bio

Maciej Maryl, Ph.D., assistant professor and Deputy Director of the Institute of Literary Research of the Polish Academy of Sciences; founding head of the Digital Humanities Centre at the Institute. In 2013 he defended the Ph.D. thesis dedicated to the literary life online. His research interests cover literary communication, multimedia writing, digital editorship, digital humanities and relationships between technology and culture. He is a member of CLE Core Group. More info: <http://maryl.org/en/>

PS5 – Representations of Memory

Day 2, 16:30–18:45, room 154

Mary Gallagher

University College Dublin

Re-reading 'Home': Two Haitian Narratives of Return

Abstract

The tropes of exile and displacement are predictably predominant in Caribbean writing. In several key works, however, they are linked to the trope of return (eg. Césaire's epic poem, *Cahier d'un retour au pays natal*, or Roumain's novel, *Gouverneurs de la rosée*). The acclaimed Haitian writer, Dany Laferrière, elected in 2014 to the French Academy, makes much of the fact that his entire life as a writer has been spent in cultural but not entirely linguistic exile from Haiti, principally in the French-speaking province of Quebec. Many of the numerous works that he loosely groups together under the general title *An American Autobiography* focus on the distinctive cultural context of the narrator's Haitian childhood and coming of age. However, two works in particular are distinguished by the intensity with which they highlight the complex processes of cultural translation involved in the narrated/narrative return to the 'home country'. The first of these works, published in 1997, is entitled *Pays sans chapeau* and the narrative mode could best be described as reverse ethnography. The second narrative of return, entitled *L'Énigme du retour* (2009), is presented as taking place upon the death (also in North American exile) of the narrator's father and namesake. The 2009 work eschews ethnographic reading/writing for poetic recovery or literary continuity. Both autofictions are presented as novels; both show the narrator as a – provisionally returned – exile, encountering the cultural signs, signals, symbols, idiom and discourse of the place that he still calls 'home'. In neither work is this encounter represented as a smooth slipping back into a familiar cultural idiom. Instead, and especially in the 1997 narrative, it is thematised as an often halting, often estranged reading, or re-reading, of home. The codes and meanings of what was once clear and familiar appear to require revision or to prompt a new or different interpretation in the

light of the experiences and perspective of exile. As the titular term 'enigma' suggests, the writing of return, as a 'reading', 're-reading' or translation of the codes of 'home', is sometimes laborious and is often challenged, criticised or even invalidated (by others – especially 'remainers', by divergent readings, etc.). In addition, the returnee's reading is frequently unsettled – by an internalised, relativising distance, by misremembering, by regret or nostalgia, or by other (re)cognitive disturbances. Most strikingly of all, it is always highly emotive for it calls into question not just a sense of cultural competence and literacy, but also a sense of cultural identity or affiliation and, ultimately, a sense of family and filiation, of community and continuity, discontinuity and autonomy.

Bio

Professor of French and Francophone Studies at University College Dublin and member of Core Group of CLE. After writing a doctorate on the Guadeloupean-born poet, Saint-John Perse, published extensively on Caribbean Writing in French and more widely on the ethics and poetics of globalization (especially that associated with post-colonial migration). Currently working on a book about Lafcadio Hearn's Creole gravitations and on a translation (into English) of Paul Morand's travel diary *Hiver caraïbe*.

Katarzyna Kwapisz Williams

Australian National University, Canberra

Europe from afar: migration, memory and the construction of a cosmopolitan self

Abstract

The driving question behind this paper concerns the value of literature beyond traditional literary studies' interests, particularly when the literature is produced as a response to the experience of migration and displacement. I assume that cultural texts produced both by migrants and their descendants facilitate a nuanced consideration of the ambiguities of displacement, of movement that shapes memory, of belonging as a relationship between multiple allegiances in time and place. Yet, while migrants' writing has much to contribute to knowledge of how individuals deal with dislocation, adapt and (re)establish ties with host and home countries, the narratives of their descendants often encourage broader identity-related questions, evoke migrancy as an inherent condition of their subjectivity, detach memory from place, and decode the past through "an imaginative investment" (Hirsch). Moving in a way backwards, setting on a journey "home" literally or/and figuratively as displaced subjects, they not only reinvestigate the collective past, activate intergenerational dialogue, but also disclose omissions and silences that emerge on the borderlines of different cultural worlds, memory communities and generations. This situation, which I call prosthetic migrancy alluding to the concept put forth by Alison Landsberg, shifts the framework of memory beyond the confines of a particular ethnic group, fixity of place, here there or us them dichotomies, and ties cultural memory with motion.

Drawing on the assumption that the distance between Europe and Australia can tyrannize (Blainey, 1967) as well as liberate, allowing for more eclectic perspectives and "a shared understanding of suffering" (Kennedy & Radstone, 2013), this paper examines the relationship between migrancy, memory and the construction of a cosmopolitan self on the example of several narratives authored by second-generation migrants from post-war Europe in Australia. The work of Arnold Zable (e.g. *Jewels and Ashes*, 1991; *The Fig Tree*, 2002) is of particular interest and will be discussed in the context of recent narratives of displacement by Sophia Turkiewicz (*Once My Mother*, 2013), Magda Szubanski (*Reckoning*, 2015), Romana Koval (*Bloodhound*, 2015). These are personal narratives that, in various

ways, talk back to Europe from a transnational discursive space. Inciting alternative readings of identity formation, with mobility and remembering as its foundational factors, these works contribute to discussion on the role of diaspora for (transnational) memory making and post-national identification, on the possibilities of reshaping both cultural identity and memory as inclusive of otherness.

Bio

Dr Katarzyna Kwapisz Williams is Research Fellow at the Centre for European Studies, the Australian National University, in literature and cultural studies. Her research focuses on global literatures in English, life narratives, the issues of migration, memory and displacement. She is the author of articles and book chapters on transcultural and migration experience, and a book on changes in literary production and reception (*Deforming Shakespeare: Investigations in Textuality and Digital Media*, 2009). Recently, she has worked on a series of publications on European memories in Australia.

Iuliia Lashchuk

University of Warsaw

Migrated art and reconstruction of the memory. Ukrainian Artists from Crimea and Donbas

Abstract

After the occupation of Crimea and the conflict in Western Ukraine many people were forced to leave their houses and look for a new place to live. The cultural context, memories, narratives, hardly built identity of the artificially made sites (Donbas) or multicultural identity of Crimea were destroyed and left behind. Among these people who left their roots and moved were many artists, who naturally were divided into two groups – the ones who want to remember and the ones who wants to forget.

The aim of this paper is to analyze the ways in which local memory of the lost places is represented in works of Ukrainian artists from the conflict territories who were forced to change their place of living.

The analysis is based on the project "Reconstruction of the Memory" runned by Andrii and Lia Doslievy, artists and curators from Donietsk, who currently live in Poland. Focusing specifically on the experience of artists involved in the project, this paper analyzes the meaning of the personal experience of artists in the process of creation. The main phenomenons which are investigated from the perspective of the personal experience of artist are the following: other, foreign, migration, memory, identity. The main idea is to show how losing the memory (represented by places, objects, sounds etc.) affects the continuity of the personal history.

This work combines philosophical discussions about the memory and experience itself with concrete cases represented in the art project Reconstruction of the Memory. Among others, it is analyzed the process of recreation of the lost memory of the artist (work "Occupation" by Andrii Dostliev) as an occupation of the lost memories of others. Another important topic is the phenomenon of the ideal home as described on the work of Ermine Ziyatdinova "Home".

The discussion is focused on how losing the place because of political reasons and the experience of forced migration can be a reason for the objectivisation of the remembrance.

Bio

Iuliia Lashchuk is an Ukrainian researcher, cultural activist and curator of the Gallery of Ukrainian House in Warsaw, PhD candidate in Philosophy (University of Warsaw). Has MA in Cultural Studies. Involved in the research project "Cartography of foreignness, otherness and ex(in)clusion. Perspective of philosophy

and contemporary art” carried by the Departament of Philosophy (University of Warsaw). In her work she links theory and practice. She is actively involved in the work of cultural institutions and artistic grassroots initiatives.

Dorota Jarecka

Institute of Literary Research of the Polish Academy of Sciences

Is this a pilgrimage? New Peredvishniki, or artists on the move

Abstract

In 2013 Honorata Martin, artist born in Gdańsk, hit the road and made around 500 kilometers (300 Miles) on foot. She had no plan nor money, and she relied on accidentally met people and their hospitality. No other work than this journey was created, the process was identical with the result. The artist putting herself in the precarious position of a nomad/migrant achieved multiple goals. One of them was to put an end to alienation of work. The result is a work of art that is deprived of a „labour force” and as such it cannot be exploited. The other important aspect of this journey is institutional critique. The project is referring to the Avant-garde idea of an artist as a nomad but also to the idea of positivist origin, of bringing art to masses represented by Russian painters who organized travelling exhibitions (Peredvishniki). The project "W Polskę" (Setting forth into Poland) contributes to more a decades long discussions (Institutional Critique and New Institutionalism) about the role and function of art institution in distributing contemporary ideas.

In my paper I will bring together artistic positions that account for today’s mobility and motion and yet present critical take on the issue. I will propose a critical reading of the idea of motion and mobility. Movement could be understood as motion of air or as a transoceanic voyage and has been a source of inspiration for artists for decades. Yet, major artists migrations in 20th century were a result of purges, persecutions and wars. Today’s migrations have a similar dimension to them. Thus in my talk I will reflect on current tendency to fetishize „motion” and to transform it – counter to its very idea– into commodity. In my paper I will take advantage of post- and neomarxian approach, with the Maurizio Lazzarato reflections on immaterial labor. I will consider substantial body of critical work that is defined as New Institutionalism that encompass studies on the relations of art and institutions inspired mainly by Relational Aesthetics by Nicolas Bourriaud. My major point of reference is a „spatial turn” or „geographical turn” in cultural studies, as proposed by James Clifford, Edward Soja or Irit Rogoff, where space and its discontents are crucial topic and the „disappearance of space” is paired with the overturn of the colonial subject.

Bio

Art historian and art critic based in Warsaw. She teaches at the Academy of Fine Arts in Warsaw. She is currently working on her doctoral thesis on the art of post-war Poland in the context of surrealism.

PS6 – Representations of Mobility

Day 3, 9:00–11:15, room 144

Dana Badulescu

Alexandru Ioan Cuza University of Iași

Ian McEwan's Parable of Reading in "Black Dogs"

Abstract

This paper aims to explore Ian McEwan's vision of Europe in his 1992 novel "Black Dogs". Published some three years after the fall of the Berlin Wall, Black Dogs plunges its readers into a fictional experience that enhances their sense of an irrational fear and their apprehensions of evil forces haunting Europe's past and present and bursting in the shape of a pair of inimical creatures in London, France, Poland and Germany. Taking the readers back and forth in time and space in a narrative of mobility, McEwan projects a complex vision of Europe, where memory plays tricks and sheds light upon an essential truth at the same time. Feeling that he belongs nowhere in particular, Jeremy, the protagonist probes into the past to find the key to the present, which overarches the future of the continent. In order to do so, his mind sweeps over moments and places, projecting pieces of a jigsaw puzzle which only the reading process can fit together. Looking into McEwan's memory-oriented narrative strategies, the paper will focus on the emblematic role of the reader in a novel which is a parable of cultural, epistemological and literary reading.

Bio

Dana Badulescu holds a PhD in Philology following the defense of the thesis "Impressionistic Modes and Metaphoric Structures in E. M. Forster's Fiction and Criticism". Between October 2010 and March 2013 she was the receiver of a POSDRU postdoctoral grant for a project on Salman Rushdie and democracy. In December 2014, she formed a national research network which joined ISCH COST Action IS 1404 "Evolution of reading in the age of digitisation (E-READ)." Her most recent book "Rushdie's Cross-pollinations" was published at Junimea Press, 2013, ISBN 978-973-37-1704-1.

Joanna Maj

University of Wrocław

Polish and German Literary Tourist Guides as a Form of Literary History

Abstract

Literary historiography is not indifferent to key phenomena in contemporary culture and literary studies. One of that important issues is tourism and travel writing/ travel studies. Literary history tries to plug into its frames ways of experience the world by contemporary human and reaches out for narration's strategies characteristic of current travel discourse – in case of my paper: of a tourist guide.

Tourist guide is a cultural representation of the literary past of a city or chosen region. The central category for literary tourist guide is space and mobility (instead of timeline and other figures important for a great history). Space functions here as the subject of narration and the basic principle which orders presented material. In that context classic form of tourist guide is the way of presenting the literary past, remembering the history of city and literary works, life of writers, etc. – in that context it is a genre of literary history. The adaptation of the genre (tourist guide) just not consists in the appropriated

modeling of the text. The genological features are integrated to assumptions of the poetic of space and mobility.

In my paper I would like to consider a literary tourist guide as the results of influence of a practice of everyday life – mobility – to professional forms of knowledge (literary history). As the examples I will analyse Polish and German literary tourist guides: Peter Oliver Loew, Danzig. Literarischer Reiseführer. Acht Spaziergänge, Roswitha Schieb, Literarischer Reiseführer Breslau. Sieben Stadtpaziergänge, Ewa Zamorska-Przyłuska, Przewodnik literacki po Krakowie i okolicach, Warszawski Przewodnik Literacki (pod red. Pawła Cieliczki).

Bio

PhD candidate at the University of Wrocław. She graduated from the Department of Polish Studies and Institute of Philosophy. She prepares her doctoral thesis, which deals with the New Genre Perspective of Polish Literary History. Currently she is doing an internship at the University of Münster (within the Etiuda 4, doctoral scholarship from National Science Center).

Jean Owen

writer

Immigration, Incest and Post-nationality in Krys Lee's "The Believer"

Abstract

The idea of a drifting house, a house with no fixed coordinates, is central to an understanding of immigration. It can also describe what Anaïs Nin referred to back in 1936 as a house of incest, by which is meant that under such a roof, all traditional familial boundaries are mobilised, either being crossed or absent to begin within. This is the situation for Jenny and her father in Krys Lee's short story, 'The Believer', from her debut book *Drifting House* (2012). After her mother murders a delivery boy and is incarcerated in a high security psychiatric facility, Jenny and her father become distracted and dislocated from their life as immigrants to the United States. Jenny understands her situation thus: 'Immigrant. Indeterminate. Silenced.' Eventually, father and daughter take a road trip to visit Jenny's mother and then drive on to Las Vegas, where their life as immigrants began and where they will now cross the ultimate boundary. Very few women writers have addressed the emotive theme of incest from the position of a daughter's willingness to participate or even initiate the sexual encounter. Krys Lee twins immigration with incest to draw significant parallels between the two situations. It has been suggested that Lee has 'propelled Korean literature further into a modern era of post-national themes'; on the other hand, Lee herself has stated that there is still a place for the term 'ethnic literature'. It is through such story as 'The Believer' that such a claim holds water. Drawing on my recent interview with Krys Lee, and with particular reference to 'The Believer', this paper will demonstrate how this vital writer brings the European and Korean past to bear on the present and future of post-national literature.

Bio

Dr Jean Owen obtained her PhD in 2013. She is now a researcher and writer based in London. Jean's interest lie in feminist theory, incest studies, psychoanalysis, anthropology, narrative traditions, and first-person writing. She has published articles on Anais Nin and Kathryn Harrison, and is currently writing a book on daughter-led incest narratives. She is also working on a novel.

Nagihan Haliloğlu

Ibn Khaldun University, Istanbul

Mobility and Nausea in Michel Houellebecq's "The Possibility of an Island"

Abstract

This paper considers the relationship between nausea and movement in Michel Houellebecq's novel "The Possibility of an Island". The narrator François, I argue, is constantly 'at sea' and/or 'marooned' in the Mediterranean littoral. He expresses nausea concerning the state of France and the Occident in general with examples of dissipation in social and cultural more. Houellebecq takes the idea of naus-*ea*, ship sickness, to another level by making François's ailing body into a vessel that carries him to the future through cloning. Thus, the white male body travels in time, and it is up to the reader to decide how much of the '(hu)man' travels with it. The novel imagines a not too distant future in which there are two kinds of people: neohumans: the clones of a certain elite group, and barbaric, old versions of humans; who are kept behind walls and barbed wire and to whom sometimes the neohumans who take pity on them throw food at. The world has become a Roman arena in which the wildlings, so to speak, fight for food and where the neohumans watch them battling it out in the pit: and one of these pits is Mediterranean itself. This is a sad allegory to the way the Mediterranean functions today, as a pit rather than a waterway, and the way certain types of humans go to die or are kept waiting under dire circumstances. In the future, the Mediterranean, as a word, is still used, but it is only a ghost of itself, a spectre. It is through the recorded memories of first Daniel that the future bodies know of the Mediterranean as it once was: a place where western Europeans seek solace in the promise of young bodies littering beaches. As such, the Mediterranean is represented as a panacea for the physical and emotional ills of the middle aged of the global north.

Bio

Nagihan Haliloğlu is an assistant professor in the department of civilization studies at Ibn Khaldun University. She holds a MSt in Oriental Studies from the University of Oxford and a PhD in English from the University of Heidelberg. Her book on Jean Rhys, *Narrating from the Margins* came out from Rodopi in 2011. She has published articles on multiculturalism, modernism, travel writing and contemporary Turkish literature. She is currently working on a project on narratives of melancholy. She writes regularly for the Turkish monthly *Lacivert*.

Jurate Radaviciute

Vilnius University

The violence underlying the process of movement in Salman Rushdie's novel "Shame"

Abstract

In the novel "Shame" Salman Rushdie's characters are constantly in transition: Bilquis escapes the horrors of her father's death fleeing to the Red Fortress and losing everything except for her dupatta of honour on her way; Omar Khayyam leaves his mothers' house and his fatherless childhood just to come

back years later to witness the death of his newly adopted father; his wife and the embodiment of shame, Sufiya Zinobia releases her inner force and escapes the stifling reality of her parents' house to pursue the happiness of destruction in the wilderness of the modern city. What are the origins of the violence hidden behind the process of movement? Jacques Derrida talks about an infinite chain of supplements replacing the absence of a fixed centre which is inadequate to serve as a substitute for the loss of a fixed centre or a fixed meaning. This research explores how a constant motion of supplements causes violence and how their devastating movement is reflected in Salman Rushdie's novel *Shame*.

Bio

Dr. Jurate Radaviciute is working as a lecturer at Vilnius University, Lithuania. In 2011, Dr. Radaviciute successfully defended her doctoral dissertation "Postmodernism in Salman Rushdie's Novels *Midnight's Children* and *Shame*" in the field of Humanities, Philology at Vilnius University. Since the defense of the dissertation, the researcher has published a series of articles on Salman Rushdie's novels, the most distinguished being a contribution to *Critical Insights Midnight's Children* ed. Prof. Joel Kuortti, Grey House Publishing, 2014.

PS7A – Representations of Migration

Day 3, 13:45–16:00, room 144

Justyna Tabaszewska

Institute of Literary Research of the Polish Academy of Sciences

Small-Scale Migration and Ordinary Affects. Polish Experience of Small-Scale Migrations and Their Literary Representation

Abstract

The migration crisis of the last several years, which was spawned by the growing humanitarian crisis that spread through the Arab World, had such vast impact that when we talk about the problems and outcomes associated with migration we inadvertently think about the 'great migrations' that entail at least the change of the migrant's country of residence and often of the whole cultural environment. At the same time interest in migratory phenomena that occur on a smaller scale faded noticeably, even though such micro-migrations constitute an experience that is surprisingly universal and widespread within contemporary societies.

My presentation will center on the phenomena of small and medium scale migrations that take place within the borders of a single country or within the sphere of a single culture. I will pay special attention to the change in the perception of the national, social and personal identity and the reconfiguration of the social and familial bonds that are a result of migration. My source material will consist of both fictional and factual accounts that attempt to describe and deal with the Polish migratory experience; that were published in the last decade. I will focus on migration to major cities and large urban areas, as it is represented in the so-called 'jar literature' ('jar' is considered a derogatory term that has lately seen widespread adoption, and that is used – often combatively in the press – to describe a person that has relocated to one of the big cities without severing the ties with their hometown, the tell-tale signs of what are the jars filled with food that regularly arrive from the family home; hence the name). The migrations beyond the Polish borders will be the second point of my focus. In this case I will analyze those texts, which while describing the migratory experience of Poles are at the same time an attempt to understand or elucidate the anxieties that fuel the Polish migrants' preconceptions about their inadequacy, fears of not being understood and of the unavoidable cultural clash they face. An interesting example of this phenomenon is found in the literary reportage of Maciej Czarnecki *Dzieci Norwegii. O państwie (nad)opiekuńczym* [Children of Norway. On the (Over-) Caring State], that addresses one of the fiercest debates ongoing in the Polish society, in light of migratory experience, about the proper relations between the state and the family.

I consider the textual descriptions of these experiences a kind of an affective response to the change of the previous way of life. By analyzing such responses I hope to show that migration is always a highly affective occurrence, the scale of which – I refer to the theory of Lauren Berlant – destines it to be one of the principal Events of modernity. At the same time it is an experience that is shared – to a higher or lesser extent – by a large part of society, which causes migration to become an 'ordinary affect' (Kathleen Stewart).

Bio

Justyna Tabaszewska is an assistant professor at The Institute of Literary Research of the Polish Academy of Sciences, working in the Culture and Literature of Late Modernity Research Group. She

specializes in literary studies, focusing on contemporary Polish literature and culture, collective memory and post-dependence studies. She is the author of books on contemporary poetry, such as *Poetics of Memory. Tradition and Memory in Contemporary Poetry*. She currently leads a project: *Affective Poetics of Memory. Polish Literature and Culture in Light of the 1989 Breakthrough*.

Simon Lang

Karlsruhe Institute of Technology

Italian work immigrants in German and Italian fiction film

Abstract

The paper provides a historico-cultural perspective on migration in Europe, focussing on the issue of Italian-German relationships in terms of work immigrants and their depiction in contemporary fiction film. It discusses images of cultural encounter by examining examples from both countries.

Nowadays considered as important destinations for refugees in wake of war and repression, in the earlier post-war era both Italy and Germany were marked and tied together by economic migration. Apart from the inner movement from the rural South to industrial Northern Italy, until the mid 70s around 7 million people left Italy to work and live abroad. On the other hand in the years of the so called 'economic miracle' in the 50s and the following decade Western Germany provided employment and concluded recruitment agreements with South Eastern countries, beginning with Italy in 1955. Initially regarded as guest workers, a lot of these Italian, Greek, Yugoslavian and Turkish etc. stayed and their children grandchildren shape the cultural and social image of modern multicultural Germany. In the 50s and 60s the German image of Italians was formed by upcoming tourism and especially by films showing Germans travelling South for enjoying the dolce vita in Mediterranean landscapes, employing stereotypes of Italians as amoral, seductive Latin lovers and shady swindlers. Upholding a cautious attitude towards not only Italian but in general Southern European people, their status as workers and questions of social and cultural encounter were to be ignored in German film until the 1970s. This may indicate that the negotiation of themes like integration and identity was considered unnecessary for Germans, regarding the foreign workers as 'guests'. When Fassbinder showed the hostility towards a Greek guest worker in *Katzelmacher* (1969), he paved the way for other critical films like the episode *Wohnheim Westendstraße* (1976) from the TV series *Tatort* or Werner Schroeter's *Palermo oder Wolfsburg* (1980). Contrary to this, in Italian culture and in particular cinema migration is a central theme since the 50s, discussed by famous engaged filmmakers but also in genre films like comedies. Although the main aspect is the internal migration (like Visconti's *Rocco and His Brothers*, 1960), the films showing emigrants often focus German-speaking countries, i.e. Francesco Rosi's *I magliari* (1959) or Franco Brusati's *Pane e cioccolata* (1973) They depict Italian men in need for money but mentally 'in-between': strange to the culture of their temporary German residence as well as alienated of their Italian origins. Nowadays the historical discussion of economic migration and its consequences finds expression in mixed-cultural films; although there is a strong Turkish-German current, Italians as the first immigrants in Germany after WWII and their descendants remain present in German and Italian films like *Maria, ihm schmeckt's nicht* (Neele Vollmar, 2011) or *Itaker* (Toni Trupia, 2012).

Bio

From 2008 to 2015 media, communication and literature studies at University of Passau and Karlsruhe Institute of Technology (KIT), while having work placements in journalistic media. Since 2015 research assistant at Institute for German Studies and lecturer for scientific writing at KIT. In the same year started working on my dissertation thesis on the Italian filmmaker Elio Petri. Research interests are European film (esp. German and Italian cinema and television from the 50s to 70s), contemporary German literature, media and film theory, didactics of scientific writing.

Paweł Mościcki

Institute of Literary Research of the Polish Academy of Sciences

Migrant Images. Refugees between Pathos and Montage

Abstract

It is Aby Warburg that formulated the famous proposition according to which the life of images consists of their constant migrations (Wanderungen). They are entities in constant movement between different spaces and different times which challenge every established borders between epochs, styles, approaches and political agendas. It is also why they can serve as a tool for anthropological analysis, in which visual material opens a possibility to question and redefine cultural identities and scientific stereotypes. If, according to Gilles Deleuze we are not living in the societies of images but in the societies of clichés, the role of the former could be to bring the culture back to its state of tumultuous questioning and chaotic encounters.

In today's media landscape such a chaotic circulation could be liberating but also severely limiting, if not dangerous. Nowhere else is that more clear than in the case of the representation of the refugee almost without exception composed with superstitions and commonplaces. This is why in my paper I shall present another dimension of the problem drawing attention to the affective dimension of the images of migrants and their deep rootedness in the long durée of European culture. It is in the image of the refugee that our culture could perhaps rediscover something from its vital and archaic sources and project it back to the future.

In the presentation I shall rely on the research that I carried in the frame of the project to construct a visual atlas of refugees heavily dependent on the premises of Aby Warburg's "nameless science", which use to proceed through the analysis of pathos formulae and the method of dynamic montage.

Bio

Paweł Mościcki – philosopher, essayist, translator; works at the Institute of Literary Research in Warsaw (Polish Academy of Science). His main interests are: contemporary philosophy, theater, visual arts, literature and critical political thought. He is the author of: *Politics of Theater. Essays on Engaging Art* (2008), *Godard. Arcades Project* (2010), *The Idea of Potentiality. The Possibility of Philosophy According to Giorgio Agamben* (2013), *We Also Have Our Past. Guy Debord and History as a Battlefield* (2015), *Photo-existences* (2016), *Chaplin. Prevision of the Present* (2017, in print).

Abstract

The paper traces the presence of mobility metaphors in sartorial practices of 20th and 21st century Britain. While fashion is frequently lauded as ephemeral and fickle, unpredictable and changing, it is also often theorised with reference to the concept of mobility, either physical or metaphorical. In fact, it seems that it is in the realm of fashion that the notions of motion, mobility, change and transition become all linked and visually represented. Based on the Cognitive Metaphor Theory (George Lakoff and Mark Johnson) as well as insightful research on visual metaphors by Charles Forceville, one may argue that the concept of mobility is mapped onto garments and attires resulting in change of fashions, as it was the case with the 20th century development of women's tennis wear. At the same time oppositional styles adopted by a subculture such as Mods are frequently theorised as metaphorically communicating class mobility and hence viewed as expressing a protest against British class structure. A more recent example of a close relationship between mobility, migration and fashion can be found in the British debate over the Muslim veil, in which not wearing a veil by Muslim women becomes a metaphor of their cultural mobility and readiness to embrace the British way of life.

Bio

Katarzyna Kociołek is an assistant professor at the Department of Cultural Studies at the Institute of English Studies, University of Warsaw. Her doctoral dissertation (2009) examined representation of ethnic identities in the British visual arts discourse of the 1980s and 1990s. Her current research interests include representation of identities and the visual culture: fashion, film and the visual arts. She teaches academic courses on British culture in the 20th century.

Laura González

Royal Conservatoire of Scotland

Embodying hysteria as caring for the self

Abstract

'Don't say anything' (2015) and 'Ida' (2016) are one-to-one durational performances in which something, perhaps the ghost, of Sigmund Freud's hysteric patients inhabits my body. In creating the works, I have developed a method inspired by the works of Ricarda Vidal, Sarah Sparkes and Sharon Kivland. When in 'Ida', I severed eye contact with my audience member by laying down on the couch, the action brought about a real symptom, one that required me to put a plan for caring for myself as a solo performer, a company of one. In this illustrated paper, I will explain the method of translating Freud's original text into performance and performing the pieces to one audience member at a time. I will also recount and explore the experience of breaking down when something unexpected happened and of the need to reconstruct myself through self-care. What all of these stages of the work have in common is the act of reading, whether Freud's texts, the drawings and photographs produced at the Salpêtrière in the nineteenth century, contemporary works of art on hysteria such as Sam Taylor Wood's 1999 film, bodies, voices or symptoms of performers or audience members. I will specifically explore the format of the case

history—returning to Emmy von N. the first text written by Freud I encountered—and the case presentation, as shown in André Brouillet’s painting ‘Une Leçon Clinique à la Salpêtrière’. Yet, as I did with ‘Don’t say anything’ and ‘Ida’, I attempt to erase the doctor’s voice and present my symptom as knowledge.

Bio

Laura González is an artist, writer and Athenaeum Research Fellow at the Royal Conservatoire of Scotland. She has written on the seductiveness of Philippe Stack’s Juicy Salif. She co-edited a collection of essays titled ‘Madness, Women and the Power of Art’ to which she contributed a work, written with Eleanor Bowen. She has performed with various dance companies, including Michael Clark and is the co-director of @TheGlasgowJam. Her current work explores knowledge and the body of the hysteric. She has recently published a monograph entitled ‘Make Me Yours: How Art Seduces’.

PS7B – Spaces

Day 3, 13:45–16:00, room 268

Anna Barcz

Institute of Literary Research of the Polish Academy of Sciences

Moving Rivers: Vulnerability and Resilience in Aquacritical Literature

Abstract

The author aims at presenting literary examples connected with Odra river regions in the perspective of aquacriticism. The idea is to show human actors in different, even contrastive, relations with the river stretching from “living with water” to “war on flood”. These relations can be researched in literature through vulnerability and resilience concepts used to describe how people adapt to changing environments or have problems with adjusting to them.

Odra in particular represents what has been initially called as “moving rivers”: “moving” in the literary narration from the river that has to be controlled to the aquatic phenomenon expressed by the flood. Since flood belongs to the catastrophe discourse, it blurs anthropocentric knowledge on rivers and indicates aquacentric modes of recognition. Besides featuring aquacentric tendencies in exploring Odra’s flooding, the author refers to Odra moving regions: “moving” in the sense of changing political borders, mainly between Polish and German countries before and after the 2WW. Thus the exemplifying texts belong to regions of German and Polish language, mainly the Upper and Lower Silesia. The question is what are the differences and similarities between Polish and German culture in adapting to such hazardous aquatic phenomena as Odra floods.

Bio

Dr. Anna Barcz is the Faculty of English Philology Assistant Professor at the University of Bielsko-Biala, and a cooperating researcher in the Institute of Literary Research of the Polish Academy of Sciences. She is the author of "Ecological Realism: From Ecocriticism to Zoocriticism" (Katowice: WNS, 2016) in Polish and "Animal Narratives and Culture: Vulnerable Realism" (Newcastle Upon Tyne: CSP, 2017). She has recently co-authored and co-edited a book titled "Animals and Their People. Connecting East and West in Cultural Animal Studies" (Brill, forthcoming). She lives in Warsaw.

Deniz Balık

Dokuz Eylul University, Izmir

Memory of Things: A Hermeneutic Reading of Sampling in Architecture

Abstract

Given that in music, a sample is considered as a fragment of a sound reused in a different audio piece, sampling in architecture, as handled in this paper, is the act of taking a conceptual detail or a specific feature of an original work to create a new object. With a focus on specific pavilions and installations constructed and later dismantled in Europe, this paper makes a hermeneutic reading of design objects sampled from these long-gone constructions. Commercial market has long exploited the dissemination of fragments of destroyed architectures as souvenirs, such as granite pieces of the old London Bridge or colourful concrete pieces of the Berlin Wall. Being commodified material records of historical existences of the architectural constructions, these physical objects are perceived in-between reality and

imagination. Regardless of the need to prove their authenticity, tourists or collectors purchase them as reminders of these relics.

With a dynamic approach to the issues of memory and remembrance, this paper explores the aesthetics of limited edition, as well as the concepts of displacement and recontextualisation through Paul Ricoeur, the twentieth-century French philosopher. Ricoeur dwells on hermeneutic phenomenology, a discipline of European origin, as he argues that hermeneutic enquiry continuously creates meaning in the context of history and memory. Memory of things does not emerge as an exact copy of the past, but as a representation of it, since, for Ricoeur, the thing remembered and its memory differ from each other. In this sense, history becomes a new construct, rather than a fixed reconstruction of the past. A hermeneutic reading reveals that fragments or samples of architecture become traces and recordings of the past, just like monuments and spaces of collective memory. Blurring the borders of architectural model, functional construction, and art object, this paper demonstrates that a plan or a structural detail can easily be sampled, having no function other than triggering cultural memory. When people buy these limited edition objects, the dismantled pavilions are recontextualised on tables and shelves as objects of curious gaze, rather than buildings of necessary use. In the case studies under scrutiny, visitors who take these design objects contribute to the dissemination and reproduction of the authentic. Samples of architecture persist their existences as souvenirs in different parts of the world, turning memory into a creative performance and an architectural challenge.

Bio

She has been a Research Assistant of Architecture in Dokuz Eylul University since 2007. She holds a Ph.D. in Architectural Design (2014). She is widely published, including Architectural Research Quarterly, METU Journal of the Faculty of Architecture, The Journal of Architecture and The Journal of Modern Craft. In 2015, she published her first book, *Deciphering Ornament: Discourses and Thresholds in Architectural History* (Vienna: Phoibos Verlag). Her research focuses on the criticism and theory of contemporary architecture, and cross-disciplinary studies of culture, society, media, and art.

Victor Chesnokov and Irina Kats

Borys Grinchenko Kyiv University / Manchester University

Migration and cultural changes in the city: challenges of the 21 century

Abstract

Migration has always been a force that drives cities to grow and causes changes in cities. These changes have different origins and different consequences, but they also make both state and people, who experience the effects of migration, to think how should they deal with them. In this research we are taking a careful look on the problem and trying to find out, how strong is the influence of migration on the life of the city. It has always been distinct that migration influences cities and their inhabitants. However, latest experience shows that migration probably has more negative effects than people thought it had decades ago. Migration influences various aspects of people's lives, such as housing development, employment opportunities, environmental issues, etc. These problems are growing and becoming a massive obstacle in achieving stability and sustainability which is significant in the developed countries. Moreover, governments usually do not know how to restrict the flow of migrants, how to deal with the problems migration causes and how to continue building successful cities. Migration has also a number of strong advantages in sociological and philosophical aspect. Cultural groups and their characteristics are changing and developing because of the new social members, so

called "newcomers". This people are changing mental constructions of sociological and philosophical basis of the groups by bringing fresh ideas and waves to them. New cultural blocks and districts are growing here and there. In our attempt to find some answers to the questions, we are going to use following methods:

- Look at influences of migration on the case studies of two cities – Kiev, Ukraine and Manchester, England – using both primary and secondary data;
- Critically evaluate case studies in order to come up with conclusions. These two cities have been chosen for several reasons. Manchester is a great example of a city that had endured migration process and its influences during the Victorian Era. The city was a centre of industrial revolution and therefore of labour migration. Manchester grew phenomenally during the revolution and it had brought changes into the city's shapes and into the way people lived. Manchester is still growing, attracting people to study and work there, thus is under constant pressure for development.

Kiev is a well-known multicultural city since the very beginning of its history. Nowadays successful citizens of Kiev are representatives from all over the world. All of them are living peacefully under one "roof". That's why Kiev is a very good example of numerous cultural differences that are harmonized in every part of city life.

Today researchers and scientists are trying to figure out, if it is possible to find the "healthy balance" between disadvantages of nowadays migrations and cultural development of the city. We need to understand how open we are to the fast changes that are happening in our cities because of the "newcomers".

Bios

Victor Chesnokov is a Ph. D. student in the Philosophy Department at Borys Grinchenko Kyiv University. His research interests are connected with city and urban philosophy. Victor received his BA and MA in Kyiv National Taras Shevchenko University. Mr. Chesnokov participates in a number of urban initiatives, connected with the cultural and social development of Kiev.

Irina Kats was born and brought up in Russia, Perm. She attended two schools during the basic education and spent last two years of high school studying both International Baccalaureate Diploma Program (IB DP) and basic Russian education at the same time. Since then, she is studying in the UK. Currently Irina is at the final year of BA Urban and Regional Planning in the University of Manchester.

Claire Lozier

University of Leeds

The politics of (e)motions: affect and movement in Michel Houellebecq

Abstract

This paper examines the politics of emotions displayed in Michel Houellebecq's travel narratives: Lanzarote (2000) and Platform (2001). In these texts, Houellebecq renew the genre of travel writing by focusing on sex tourism. His characters are always in motion, both shifting places and sexual partners. While this pivotal connection between bodies and movement has been analysed in terms of travel writing (Granger Remy; Delorme; Verpoort, 2007), politics of enjoyment (Matthews, 2012), or international sexual economy (Morrey, 2004), the part emotions plays in it has so far been overlooked. I would like to show that far from being unrelated, motions and emotions are deeply connected in these two texts to the point of being a motor for the characters' personal journeys, but even more so of

offering an alternative politics of emotions. In the first part of the paper, I consider the emotions, for the most part negative ones (despair, sadness, anxiety), which set the characters in motion and make them travel to other countries (Spain in Lanzarote, Thailand in Platform). I then compare these preliminary emotions with the ones that are triggered by this change of location, the subsequent encounter with the Other, and confrontation with nature. By doing so, I recast Houellebecq, who is often regarded as a prominent figure of so-called post-human literature (Williams, 2014; Guesse, 2015), as a new kind of romantic writer (see Bellanger, 2010) exploring the ever-changing interaction between humans and nature through the prism of motion and emotions. In the second part of the paper, I use French philosopher Frédéric Lordon's recent work on the innate correlation between politics and emotions (*La Société des affects: pour un structuralisme des passions*, 2013; *Imperium: structures et affects des corps politiques*, 2015; and most recently *Les Affects de la politique*, 2016) to show that the links established by Houellebecq between motion and emotions have a political dimension. Adopting a Spinozist stand, Lordon highlights the limits of neoliberal theory that conceives political bodies as mere associations of contracting parties perceived as rational actors who unite in a deliberate and logical fashion. This conception fails to take into account the fact that individuals are first and foremost moved by their passions and not by reason, as stressed by Spinoza in his *Ethics*. By staging highly individualistic characters whose movements are nonetheless explicitly function of their emotions, Houellebecq both goes against the neoliberal over-rationalisation of human interactions of which is often accused, as much as he rejects the model of impulsive mass behaviours that orchestrated emotions can trigger. I argue that this double refusal leads to the elaboration of an alternative approach to the contemporary politics of emotions.

Bio

Claire Lozier is Lecturer in French and Film Studies at the University of Leeds (UK). She is the author of 'De l'Abject et du Sublime. Georges Bataille, Jean Genet, Samuel Beckett' (Oxford: Peter Lang, 2012) and of numerous articles on the work of these authors. She also published on Louis-Ferdinand Céline, Christophe Honoré, Roland Barthes and Jacques Derrida. Her current research looks at border crossing in contemporary French literature and cinema.

Oksana Golovashina

G.R. Derzhavin Tambov State University

Homo traveling or identificational risks of consumption of the past

Abstract

The rationale of the multidimensionality of commemorative space in modern culture (A. Assmann, J. Alic, E. Halas, etc.) puts in the forefront the study of the social contexts accompanied by the transformations of practices of memory. One of such contexts is the commercialization of the past; the development of "industry of the past"; the idea of the past as a "symbolic resource" (P. Bourdieu). The paper analyzes some risks of commercialization of the past on the example of the tourism industry. Tourism is examined as one of the manifestations of the ever increasing mobility; the transformation of social space and the expanded consumption. The sources of the study are the materials of social networking; photos; travelers' blogs and statistics. Theoretical and methodological basis is the K. Knorr-Cetina's concept of objectualization in accordance with which things become the foundation for identity. However, things do not exist by themselves, but they are connected with other objects by various relation; herewith one or another connections are able to change the quality of things (Actor-network theory) and the text as a narrative that defines the location of an object ("nothing exists

outside the text", Jacques Derrida or "textuality" R. Barthes) can exert its influence. The analysis of the sources based on the theoretical principles allows to distinguish several of the main points related to the manifestation of "industry of the past" in tourism.

1. Mostly tourists present themselves as representatives of a definite "centre" and a place for the rest in this context is imagined as "periferia". Therefore tourists require of that places conformity with their ideas, the image that was compiled by a variety of sources. The receiving party that interested in the influx of tourists is trying to meet their needs. The greatest risks here are related with the image of the past as the basis of identity. Best-selling interpretation of history imposed on local residents that broadcast it. The Industry of memory transforms the bearers of another culture into the displays, and the culture – into the souvenirs, so, it is a continuation of colonialism.

2. A tourist evaluates the past as a commodity and perceives the story about it as a service. A copy of the Acropolis in Nashville has no such high lift that can scare visitors and numerous parks with copies of famous sights (almost every more or less visited spot) are well suited to the modern lifestyle. Quality service implies convenience, and the last thing about which consumers think is that the creation of such services comes at the expense of authenticity.

3. There is no memory in the consumption of the past. It happens in the present and connected only with it. The more profitable the past becomes, the high risks of identity it follows.

4. Cultural competence is one of the best way to mitigate the risk of identity associated with the commercialization of the past.

Bio

Golovashina Oksana, the Tambov State University named after G.R. Derzhavin, Candidate of Historical Sciences, Associate Professor of Philosophy and Methodology of Science Department, ovgolovashina@mail.ru. Research interests: social memory, social temporality, the politics of memory, identificational risks of commemorative practices. The author of monographs, more than 80 scientific papers, participated in scientific projects.