



Associazione Italiana
di Anglistica



UNIVERSITÀ DELLA
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31st AIA CONFERENCE

**FUTURE HORIZONS:
NEW BEGINNINGS IN ENGLISH STUDIES**

Book of Seminars

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Individual proposals should be sent to the convenors of one of the following seminars. They should include a title, a 250-word abstract, at least five references, and a 50-word bio-sketch. All references should follow the *Textus* style sheet (https://www.anglisti.it/wp-content/uploads/2020/03/Textus_Stylesheet.pdf).

Please remember that only AIA members can submit a proposal to the conference and that there is a limit of one presentation (either as single author or co-author) for each participant.

Anglo-Italian Decadence: Cross-Cultural Networks

Raffaella Antinucci (Università di Napoli Parthenope)

Elisa Bizzotto (Università IUAV Venezia)

Anna Enrichetta Soccio (Università di Chieti-Pescara)

Over the past decade the scholarly debate on Decadence has taken new turns, stressing its inherent cosmopolitanism and cross-culturalism. Recent scholarship (Desmarais and Weir, Evangelista, Murray, Potolsky) has agreed on viewing the decadent period as a transnational phenomenon in which artists, critics, and intellectuals exchanged ideas and poetics across cultures. In *The Republic of Letters*, Matthew Potolsky argues that Decadence defies conventional views on literary movements, tropes, and aesthetics and foregrounds “a characteristic mode of reception, a stance that writers take in relationship to their culture and to the cosmopolitan traditions that influence them” (2012: 1; 2021). Similarly, decadent writers and artists engage with social and historical contingency as much as they turn their gaze towards the past, which they refashion it in the light of the present. Emily A. Rabiner sees Decadence as “based on an ever-expanding network of texts and intellectuals” (2017: 8), a multifaceted web of encounters that are transcultural and transhistorical. However, while certain of these relations have been widely examined, in particular as far as the Anglo-French context is concerned, the focus has less often been directed towards Anglo-Italian networks. A few exceptions are the contributions dedicated to the visual impact of English fine arts and Pre-Raphaelitism (Oliva, Pieri), or the study of D’Annunzio’s relation to British culture (Woodhouse). Despite the scant critical debate, Decadence was the site of fruitful exchanges between Britain and Italy. Fin-de-siècle Florence hosted expatriate writers like Vernon Lee and Ouida, while Enrico Nencioni and Carlo Placci were among the intellectuals that kept the cultural dialogue between the two nations alive. Angelo Conti and Gabriele D’Annunzio were instrumental in disseminating the philosophy of the Aesthetic and Decadent Movements through Italy.

The panel intends to investigate Decadence as a wide-ranging aesthetic and intellectual phenomenon with a focus on the intersections, negotiations, and osmotic relations between British and Italian literatures and cultures between the 1880s and the first decades of the twentieth century. The convenors especially welcome original and innovative criticism that re-defines Decadence as a critical category in its multiple legacies and entanglements and re-assesses the potentially rich field of studies of Anglo-Italian Decadence, including Anglo-Italian Pre-Raphaelitism. Papers should examine the circulation of ideas, texts, and other cultural productions, as well as literature in translation.

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Business Communication and the Digital World at the Intersection

Olga Denti (Università di Cagliari)

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Business environment has been experiencing a remarkable makeover for about three decades, as print material and the analogic world have been migrating towards the digital one (Clark 2016). Accordingly, business communication has had to change: new genres, new perspectives, new communicative purposes (Campagna et al. 2012).

Disclosing the company's relevant information to its stakeholders in the right way has become increasingly strategic (Crawford Camiciottoli 2020), an essential aspect of socially responsible entrepreneurship (Piechocki 2004). This means, on the one hand, being perceived as transparent and trustworthy by the stakeholders and, on the other hand, reinforcing consumer confidence and corporate reputation. Building trust and legitimacy is key to successful communication in nowadays globalised and digital world (Crowley et al. 2015; Catenaccio 2021), and business discourse is an essential tool to achieve it, in different contexts and settings (Salvi and Turnbull 2017: xv).

We invite scholars to present contributions to highlight the re-mediation and the re-contextualisation of business communication: topics like advertising, storytelling, financial discourse, sustainability, along with brand new corporate communicative needs, such as cross-cultural management, environmental and social issues (Jackson et al. 2020), inclusion, equality and diversity company protocols, ethics, conduct as well as other gender-related codes deserve a focus in the panel. We aim at eliciting discussion to gauge the contribution of linguistic research to interpret such momentous change.

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**Counsellors and Counseled:
Political Advice in Medieval and Early Modern Britain**

Allison Steenson (University of Sussex)
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In 1327, a young prince was about to take the place of his father on England's throne. The fourteen-year-old Edward III faced an immensely difficult task: he was supposed to restore peace and justice after Edward II's much-contested leadership, characterised by the overwhelming presence of self-interested advisors. It might come as no surprise that a copy of the *Secreta Secretorum* was commissioned for him shortly before his coronation. The pseudo-Aristotelian treatise allegedly written for the education of Alexander the Great was meant to provide appropriate instruction for the newly crowned king by offering both theoretical and practical advice. Throughout the Middle Ages, "advice to princes" literature flourished, giving birth to monumental treatises as well as to a broad reflection on the characteristics of good and bad kingship. The *speculum principis* is thus one of the literary genres that crossed the boundaries of time and survived from the Middle Ages down to the Renaissance by continuously readapting itself to the changing times. This tradition informed many literary works in which the idea of good and bad kingship as well as of loyal and treacherous advisors is explored at length. This session welcomes contributions analysing treatises with didactic intent dedicated to kings and princes, as well as other kinds of works in which the delicate balance between kings and counsellors is explored in both Medieval and Renaissance Britain.

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**Decadence and Specialised Discourse:
Linguistic Networks and Discursive Constructions**

Massimiliano Demata (Università di Torino)

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One fertile direction in the current research on Decadence concerns language, which shaped and responded to the epistemic changes and hermeneutical perspectives that characterised the “Morbid Nineties”. Linda Dowling rightly claimed that Decadence stemmed out of “a linguistic crisis” resulting from nineteenth-century language studies. This new turn “raised a spectre of autonomous language”, calling forth “a system obeying impersonal phonological rules” detached from human experience (Dowling 1986: xi-xiii). Undermining contemporary ideals of civilisation and progress, this outlook witnessed a proliferation of domain-specific discourses. The word *scientist*, for example, is a nineteenth-century coinage that marks the birth of a specialised figure identified with new branches of learning (Soccio 2020). This paradigm shift arguably implies specific linguistic features – lexical, rhetorical, and discursive – while calling for a redefinition of textuality and genre (Jucker and Taavitsainen 2013; Dawson *et al.* 2020; Moulds 2021; Wale 2022). As the epitome of Decadence and science, Max Nordau’s *Degeneration* (1892) is an example of these changes, being a sociological attack “couched as a medical text” (Kistler 2019: 244). Likewise, von Krafft-Ebing’s *Psychopathia Sexualis* (1866), Cesare Lombroso’s *Criminal Man* (1876), and Havelock Ellis and John Addington Symonds’s *Sexual Inversion* (1897) reflect changes in conceptions of science and discourse, as Michel Foucault was to demonstrate, while stretching the chronological boundaries of Decadence as a wide-ranging cultural category. In addition, the circulation of these texts suggests the extent to which specialised discourse was also influenced by cross-cultural dynamics in keeping with Matthew Potolsky’s argument on Decadence as “a characteristic mode” of reception and writing (2012:1). This is also proved by Decadent political texts, which are inherently constructed on discursive networks that hinge on recurring pillars: tropes pertaining to the traditional political theory, the support of what Foucault would term “counter discourses” (Foucault 1970), and references to historical contingency (Potolsky 2020). Within this cultural and critical framework, the panel aims to investigate texts highlighting the development of special languages and specialised discourses in response to Decadence. The convenors welcome original and innovative contributions examining Decadent dialogues among disciplines and textual typologies in disseminating domain-specific discourses (especially, but not exclusively, scientific and political). Contributions addressing the analysis of the discursive strategies employed in such texts, as well as a focus on their terminology and/or genre are especially welcome, as it is through this kind of analysis that the social and cultural elements constituting the “discursive struggle” or the struggle for social and cultural hegemony through discourse (Fairclough 1992; Laclau 1993; Laclau and Muffe 1985) typical of Decadence will be revealed.

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Ecological Discourse: Theoretical, Methodological and Thematic Perspectives

Maria Bortoluzzi (Università di Udine)
Daniela Francesca Viridis (Università di Cagliari)

Discourse (both verbal and multimodal) instantiates, construes, reproduces, challenges how we perceive issues and how we act on them in our fast-changing and diverse societies. This panel focuses on theoretical frameworks, methodologies and practices which contribute to reflecting on and discussing how (multimodal) discourse is a means for ecological positive change through a variety of textual practices in diverse contexts, different participants and across media. More specifically, this panel centres on the variety of methodological issues that arise in ecological communication for action taking. The panel aims at establishing a dialogue between different perspectives (theoretical, methodological and thematic) to explore the complexity of awareness raising and action taking through (multimodal) discourse within an ecological framework. We therefore seek contributions addressing the crucial problem of how present-day reflections on (multimodal) discourses about the extreme ecological crisis we are experiencing can be relevant to raising awareness about this challenging situation and to promoting sustainable behaviours in and towards the ecosystems that sustain life. The contributions will be in the area of ecolinguistics, ecostylistics, multimodality for ecological communication, critical and positive discourse studies, ecoliteracy, and related fields.

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Facing Crisis in Literature from the Middle Ages to the Modern Period

Davide Pafumi (University of Lethbridge)

Lorenzo Zaggia (Università di Padova)

“The fortified cities have broken apart, the work of giants decays
[...] The stone buildings stood”
(Anonymous, *The Ruin*, vv. 2 / 37)

The recognition of a generalised condition of crisis has been almost an anthropological constant in the fabric of British literary culture. The echoes of multiple historical events have reverberated throughout the centuries up until the present day. Throughout time, this deep-rooted sense of falling in, whether actual or perceived, has found its way in the creative efforts of many artists from the Old English elegies to the modernist novels. Confronting this feeling is essential as it allows to engage with prospects of renewal.

Amidst this multifaceted uncertainty, writers gather glimmers of hope to provide a blueprint for new beginnings to emerge, undertaking the same task as the figure of the Angel of History so powerfully evoked by Walter Benjamin, who endeavours to “make whole what has been smashed.” From the tumultuous upheavals of the Medieval era to the anxieties of the modern world, crises have provided a fertile ground for writers to channel their imagination yielding fresh insights into the complexities of the world around them through literature.

This panel welcomes submissions that explore literary responses to crises, focusing on multiple authors and works through various periods from the Middle Ages onwards. We intend to analyse how literature may contribute to our understanding of these complex and often transformative periods. Topics of interest include – but are not limited to – the sentiments attached to the acknowledgement of crises, their depiction, their fruitfulness in fostering reflections, the strategic use of rhetorical devices to convey their complexity, and the attempts to make sense of them.

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Feminine Energy in Audiovisual Translation

Simonetta Falchi (Università degli Studi di Sassari)

Serenella Massidda (University of Roehampton)

Alessandra Rizzo (Università degli Studi di Palermo)

This panel intends to investigate the portrayal of feminine energy in Audiovisual Translation (AVT) with the scope of tackling gender issues and gender-related language within the context of inclusion. ‘Feminine energy’, embodied by Maya Angelou’s “Phenomenal Woman” (*And Still I Rise*, 1978), alludes to a set of attributes associated with women, such as creativity, emancipation, empathy, empowerment, intuition, and motherhood. However, these traits are frequently misrepresented and at times devalued in our culture, more attuned to objectified versions of women, while their portrayal in audiovisual media is often controversial, limited, and stereotypical.

In time, a plethora of TV shows’ scripts and movie adaptations have brought to the stage feminine roles often fighting for their voice to be heard: e.g., *Thelma and Louise* (1991), *The Hours* (2002), *The Handmaid’s Tale* (2017-). Therefore, this panel aims to analyse how AVT contributes to the reclaiming of feminine empowerment through the depiction of more diverse representations of women and their experiences.

Possible topics include, but are not limited to:

- The impact of the representation of women on the translation process of audiovisual media.
- The analysis of the use of language and cultural references aimed to convey feminine energy in AVT.
- The challenges and opportunities of translating feminist and gender-sensitive audiovisual content.
- The significance of incorporating diverse voices and perspectives in audiovisual translation.

Panellists will use their expertise in audiovisual translation, gender studies, and media studies to provide a critical reflection on the potential for AVT to promote a more equitable and inclusive portrayal of women and feminine energy.

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Future Horizons: Re-thinking Sociolinguistic Variation

Siria Guzzo (Università di Salerno)

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Sociolinguistic variation research, throughout the years, has mostly focused on a key concept: “orderly heterogeneity” (i.e. linguistic diversity is not random, but it is systematically organised). Such systematic organisation is reflected in the correlation between linguistic variables and social factors. Traditionally, variationist studies in the three waves have examined how multiple social factors condition linguistic variables by focusing on one linguistic variable at a time. Recently, linguists have focused on the relationships between multiple linguistic variables in terms of coherence and social meaning (Beaman and Guy, 2022).

On the one hand, Guy and Hinskens (2016: 2) suggest that “the orderly variables that define the community should collectively behave in parallel: variants that index a given style, status, or social characteristic should co-occur.” On the other hand, linguists have developed different approaches, from bricolage (Eckert, 2008) – according to which speakers create a particular correlation of variants to signal their identity and to construct social meaning. Studies on translanguaging (Garcia and Wei, 2014; Baynham and Lee, 2019) have also focused on multi-level sociocultural meanings and acts of identity – a dynamic contemporary sociolinguistic approach to study linguistic variation by taking into account the use of elements from various linguistic repertoires (Tsiplakou 2016).

This panel focuses on this prime contemporary debate in sociolinguistics, more specifically concentrating on a post Covid-19 society, and encourages theoretical/methodological approaches, synchronic/diachronic analyses and perspectives investigating language variation and change in all its forms and across a wide range of linguistic and cultural contexts. More specifically, we invite the submission of contributions on original and unpublished studies.

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**“How did it all begin?”:
Historical Insights into the Teaching and Learning of English in Italy**

Giovanni Iamartino (Università di Milano)

Polina Shvanyukova (Università di Udine)

The panel entitled ““How did it all begin?”: Historical Insights into the Teaching and Learning of English in Italy” aims to showcase historical research conducted in the area of English didactics in Italy starting with early modern times. In relation, for example, to the history of teaching and learning of French in Italy, which has been a burgeoning field of research since 1990s (see Pellandra et al. 1997; Mandich 2002; Minerva 2003), there has been only a limited amount of research into the history of teaching and learning of English in the Italian context (see Pireddu 2010; Vicentini 2012; Nava and Pedrazzini 2019). Against this backdrop, the general goal of this panel is to stimulate historical research and strengthen research impact in the area of the history of English language teaching and learning in Italy by inviting participants to explore a range of neglected aspects of ELT practice, including, but not limited to, the evolution of didactic materials and language teaching approaches; the contribution of individual teachers and authors of ELT textbooks; the broader social, educational and legislative contexts for the teaching and learning of English in a historical perspective. Apart from being interesting per se, historical research can enhance our understanding of current practical concerns by reviving pioneering ideas, approaches, methods, materials, etc., and thus contribute to the development of English language studies in Italy.

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Identity, Community, Politics in Brexit Novels

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In the late 1980s, Stuart Hall identified the success of Thatcherite conservatism in the way it addressed “the fears, the anxieties, the lost identities, of a people” underling how important it was to “think about politics in images” (Hall 1988: 167). Thatcherism was “addressed to our collective fantasies, to Britain as an imagined community, to the social imaginary [...] while the left forlornly trie[d] to drag the conversation round to ‘our policies’” (*ibidem*). The new “Great Moving Right Show” (Hall 1979) of the Brexit years seems to have been performed using the same patterns and cultural strategies of Thatcherism; its utopian or retrotopian (Bauman 2017) idea of ‘Making Britain Great Again’ has been constructed around new nostalgic myths of past imperial greatness and iconic images of a recovered splendid isolation that convey anti-European and anti-migrant sentiments.

Drawing on the shared idea that literature can not only encourage empathy and help create a sense of community (Nussbaum 2010) but also effectively “engage with emergent political realities” (Shaw 2018: 16), our panel intends to focus on novels dealing with the impact of Brexit on the life, thoughts and feelings of British society. Speakers are invited to pay particular attention to the political and cultural debates surrounding Brexit, with a focus on issues that can include migration and identity, nationalism, patriotism and cosmopolitanism, post-imperial nostalgia, Englishness or Anglo-centric Britishness, insularity, borders and borderlands.

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**Imaginative Kin-Making:
Narrating Alternative Forms of Kinship in Survival Literature and Fiction**

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In *Making Kin in the Chthulucene: Reproducing Multispecies Justice* (2016), Donna Haraway engaged in the thorny question of survival for a planet already fast travelling towards its demographic and environmental collapse. She addressed the question from a critical post-human and post-anthropocentric stance, affirming the need to reintroduce the practice of caring for the earth at every scale, and to fight against the current mass extinction of species, from the complex perspective of both ‘the Born and the Disappeared’. She meant, by this, not to disjoint the (apparently opposed) necessities of guaranteeing reproductive justice and safety for peoples subjected to genocides, forced sterilisations, missing generations, and at the same time of finding ways to reverse the general population growth. Since the intersection between reproduction justice and environmental concerns is intimately connected to the human capacity to reverse spoliative policies of natural resources and habitats, in a pro-active sense, the feminist philosopher posed the personal and theoretical question of how to lighten our species footprint by creating innovative and enduring relationships without necessarily ‘making more babies’.

Taking the cue from this need to engage scary demographic perspectives, we’d like to explore narrations in which the idea of survival is connected to new forms of ‘becoming-with’, of ‘symbiotic assemblages’, or, also, of making kin, making new families as something other/more than entities tied by genealogy or biological bonds, together with the possibilities of lateral, transversal and exogenous adoption practices. We are especially interested in inviting submissions tackling the role of these alter-families and alter-communities in coping with forced migrancy, ethnic or racial cleansing and climate change induced crises. Proposals are welcome from a number of different *genre* languages which include, but are not limited to, novels, poetry, drama, personal essays, memoirs, film, tv series, and other storytelling practices.

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“In the presence of English”: Informal English Language Learning in Italy

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As we live in a ‘new linguistic dispensation’ (Aronin et al. 2013) centred around multilingualism and multiculturalism, technology galore and unprecedented mobility of people and linguistic artefacts (Benson 2021), L2 English is moving out of the language classroom while language learning is becoming increasingly informal, i.e., unguided, naturalistic, mainly incidental (Dressman and Sadler 2020). Individually, extensive contact with English language media is primarily driven by entertaining, professional, social and knowledge-seeking intents (Sockett 2014), while ‘communities of practice’ and ‘contact zones’ reflect L2 English participants’ engagement in joint activities online. These radical changes in linguistic ecology call for ‘a new model of what constitutes a linguistic environment for learning’, to account for the complexification of linguistic landscapes where second language acquisition (SLA) is dynamically embedded (Arnbjörnsdóttir and Ingvarsdóttir 2018).

Starting with Berns et al. (2007), informal learning of English has been investigated on a large scale in several European countries; yet, research data on the current changes in L2 users’ behaviours and attitudes in Italy are still scarce (Pavesi and Ghia 2020). Furthermore, there is a need to examine English-language media as a source of informal language input. This panel will present the findings of the first stage of the PRIN project ‘The informalisation of English language learning through the media’ (Prot. 2020NNJTW3), while generally welcoming contributions on:

- Extent, types and modalities of access to English out-of-the-classroom through the media.
- Emically-oriented investigations of behavioural patterns, language beliefs and motivations in informal contact with English.
- SLA-oriented, corpus-based descriptions of English-language media input (e.g., audiovisual dialogue, web-based genres, videogames).
- English SLA development in informal settings.

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Language Learning and Blindness: Inclusive Linguistic, Cognitive and Pedagogical Perspectives

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Emilia Petrocelli (Università per Stranieri di Siena)

With a focus on English as an additional language, the panel aims to kickstart and develop an interdisciplinary reflection on how language sciences cope with the specific educational needs of blind learners of foreign languages. On the one hand, new technologies are instrumentally solving many concrete problems in developing in-class and extra-class activities for blind people. On the other hand, the reliance on technology tends to comfort teachers and educators that the sheer accessibility of written material meant by and for people who can see is the ultimate solution to all educational problems. However, the language and the textual devices used in those texts might be inefficient and ineffective to blind and other visually impaired learners, especially when blindness occurs at birth or at a very early age. Within the framework of the universal design of instruction, the panel's goal is to better understand linguistic, textual, multimodal and cognitive features to design learning objects that fit in with a variety of perceptual schemata in which the visual channel might also be partially or totally shut, with or without previous optical experience. Moreover, since many technologies devised for blind learners have also proved beneficial to students with other special educational needs, such as dyslexia, the panel welcomes the demonstration of new digital or analogical tools and best practices to improve teaching and learning activities in the inclusive classroom.

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Language, Discourse, Translation and/in Video Games: Levelling Up Italian Research about Gaming

Pietro Luigi Iaia (Università del Salento)

Silvia Pettini (Università di Roma Tre)

The study of video games has seen a surge of scholarly interest since the late 1990s. Nowadays, this multimedia interactive entertainment software and the related cultural, social, and economic phenomenon identified as gaming are self-sustained research topics in Game Studies. They are investigated through an interdisciplinary framework that encompasses “anthropology, sociology, psychology, narratology, semiotics, cultural studies, genre studies, media studies, and computer studies, to name but a few” (Mangiron 2017, 76). In addition, video games and gaming are also explored, although to a lesser extent, focusing on language uses and reformulation in disciplines like – among others – Education and Language Learning (see Gee 2003, 2004, 2007, Gee and Hayes 2011, Lombardi 2013, Peterson 2013, Prensky 2001, 2006, Reinders 2012, Thomas 2011), Linguistics and Discourse Analysis (see Ensslin 2012, 2014, Ensslin and Balteiro 2019, Iaia 2016), and Audiovisual Translation Studies (Bernal-Merino 2015, O’Hagan and Mangiron 2013, Pettini 2022). Against this background, the convenors welcome papers discussing theoretically and/or empirically the linguistic and/or translational dimension of video games and gaming. This panel aims to: (i) assess the state of the art of research in the fields of English Language and Translation Studies examining the language(s) of video games; (ii) increase the number of studies illustrating to what extent video games give rise to new forms of communication, new vocabularies, meanings, textual genres, and discourse practices also from a cross-cultural viewpoint; and (iii) enhance Italian scholars’ contribution to the academic debate on the topic.

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Names as a Gateway to Interdisciplinary Horizons

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Names are so inextricably woven into the fabric of everyday life that they often end up going unnoticed in their self-evidentness. Yet, they may take on multi-layered configurations of meanings depending on their contexts and co-texts of use, thus playing a crucial role in shaping both actual and imagined settings. In other words, even though, technically speaking, names have no content which contributes logically to the linguistic meaning of utterances containing them (Coates 2006; 2009; 2012), their meaning potential may turn them into effective vehicles of human goals and agendas (Azaryahu 1996; 2011; 2012; Berg and Vuolteenaho 2009). For this reason, introducing naming concerns into the study of language and identity offers a further lens to explore a broad range of interdisciplinary horizons. As outlined above, naming can ultimately be seen as the allocation of meaning resulting from the manipulative and/or creative use of names for ideological, economic, political or artistic purposes. For example, one of the basic features of tourism is the experience of “other” places, i.e. tourism is about exploring maps of meanings where several types of names contribute to directing and shaping tourists’ perception of the identity of the places that they visit (Caiazzo, Coates and Azaryahu 2020). As bynames, they may create affinity or raise social barriers; provide a sense of in-group solidarity, or enforce social control (Di Martino 2022). In (post)colonial settings, names are often controversial as they point to identities lost, imposed upon and/or regained (Casagrande 2018). In such contexts, renaming can be dissonant and open to multiple, sometimes competing interpretations, like the practice of naming itself. A further telling example is provided by artistic and literary names which, as part of the creative process, are resourceful tools for the analysis of works of art and literature (Fowler 2012). By drawing attention to the role that names may play in the multifaceted process of identity formation, the horizons we suggest to explore include, but are not limited to, possible interconnections between names and

- Art and Literature
- Branding
- Class
- Ethnicity
- Gender
- Heritage
- History
- Politics
- Tourism

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Narratives of Conflict

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As reported by Paul Lafargue in *Reminiscences of Marx* (1890), for Karl Marx “a foreign language is a weapon in the struggle of life”; moreover, in his 1997 groundbreaking article “The Role of Language in Human Conflict: Prolegomena to the Investigation of Language as a Factor in Conflicting Causation and Resolution” (*Current Issues in Language and Society*), Paul A. Chilton asserted that every declaration of war may be described and studied as “a linguistic act”. Given these premises, it is possible to reflect on the fact that, since the nineteenth century, conflicts and wars have shaped history and culture, not just in the form of physical confrontations and fights involving nations and people, but also as discourses that have pervaded journalism, literature, and the arts. The rhetoric of antagonism has been as influential and effective as the hostilities in what are now termed the Global North and the Global South, raising issues related to conquest, power, and hegemony, both in pre-colonial and in post-colonial societies.

In this panel a special emphasis will be placed on the ways marginal/marginalised subjects have been directly or indirectly affected by such “conflictual” discourses and challenges, and on the impact that wars (and their consequences) may have on human and natural landscapes. We welcome papers addressing these themes from a wide range of perspectives, and focusing on fictional and non-fictional texts, figurative and plastic arts, performances, cinema (to name a few of the possibilities).

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New Beginnings in Inclusive Language Practices and Media Accessibility

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Media accessibility (MA) is the research area dealing with the theories and instruments that provide access to media texts, products, services, and environments, thus shedding light on inclusive and exclusive social, cultural, and discursive practices (Díaz Cintas, Orero and Remael 2007; Díaz Cintas, Matamala and Neves 2010; Remael, Carroll and Orero 2012). Originating in the early days of this century, research on MA has blossomed in the past years (Deckert and Bogucki 2020), reaching maturity and benefiting from ever-more diversified interdisciplinarity, bearing witness to the relevance and potential of such a new research avenue: from translation studies to accessibility studies, from discourse studies to multimodal analysis. As Williams (1977: 21) once put it, “a definition of language is always, implicitly or explicitly, a definition of human beings in the world”, and as such, the study of linguistic, social, and cultural (in)equalities – among languages and media and/or in the access to/of knowledge, services, and entertainment – becomes a tool to prevent violence and oppression, leading to empowerment and social equality (Boisvert and Thiede 2020; Tahmasebian and Gould 2020). With this Panel, we aim to gather theoretical, methodological and empirical reflections on inclusive linguistic practices and the impact of media accessibility, stimulating a needed debate on (1) how media exist in and interact with the physical world; (2) how media affect users’ experience of that world; and (3) how this complex system may sometimes enable the discursive (re)production of inequalities. Contributions bringing together different standpoints and competencies are encouraged. In particular, papers can cover the following topics:

- MA and participatory practices;
- MA within the framework of human rights;
- MA experimental research;
- Audiovisual Translation (AVT) and discursive inequalities;
- Social activism through discourse(s) and media;
- The role of language and media in promoting equality;
- The role of language and media in representing minorities;
- Translation and interpreting across media and cultures as acts of resistance and change;
- Inclusive language and design for accessible Social Media;
- Integration and social justice through MA;
- Diversity, equity, inclusion and accessibility;
- AI-powered media accessibility and non-discriminatory practices;
- Natural Language Processing (NLP) for MA.

Submissions are welcomed from a number of different approaches which include, but are not limited to, (critical) discourse analysis, corpus linguistics, multimodal (critical) discourse analysis, pragmatics, sociolinguistics, translation studies, among others.

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New Beginnings in Specialised Communication: Practices, Research, Teaching

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Giuliana Garzone (IULM)

Stefania Maci (Università di Bergamo)

Over the last twenty years, technology-driven changes have brought about substantial transformations in communication practices across all areas of human activity, with far-reaching effects in a broad range of domains, from everyday social exchanges to institutional, organisational and professional interactions. This transformation has not occurred overnight, but the resulting changes are such as to fit the definition of a “new beginning” – though one which has been long in the making. From the very beginning of the rise in importance and popularity of what used to be called Computer Mediated Communication, there has been an exponential rise in the academic literature addressing such changes, with contributions from multiple disciplinary perspectives. Linguists have been at the forefront of this movement, with a solid research strand emerging in the two decades straddling the Millennium and immediately after. Over the years, the emergence of multimodal studies as a scientific approach in its own right has had the effect of adding a whole range of different semiotic modes to language, whose role in communication needs therefore to be reconceptualised.

The field of specialised communication is especially suited to the exploration of the implications and effects of these changes. As goal-oriented activities ever more increasingly embedded in socio-technical systems, communication practices in specialised fields offer plenty of opportunities to explore the role of language in new forms of communication, including in a diachronic perspective, which is essential to understand how we got here, and where the new beginnings we are experiencing stem from.

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New Developments in ESP Lexicography

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The aim of this panel is to explore the state of the art in lexicography for special purposes and to bring together contributions that present and discuss innovative work on ‘micro-languages’ that have not yet been sufficiently represented in dictionaries, lexicons and other lexicographic resources, especially online. It is an undeniable fact that the future of lexicography is digital (Jackson 2018; Dziemanko 2018). Several dictionaries are now available in electronic form and easily accessible also for the mobile user. In many cases, however, they are mere replicas of their paper versions and still need to be made multimodal, i.e. enriched with illustrations, videoclips and hyperlinks to external pages, in order to better satisfy the modern user’s needs. At the same time, there are a number of specialised (sub)domains that have not received appropriate lexicographic treatment so far. Recent years have seen the emergence of new discourses in different fields, as the result of changing habits and behaviours. Some cases in point are ‘ecotourism talk’, which has been accelerated by recent greater awareness of the impact of human activities on the environment (Penz and Fill 2022); ‘digital technology talk’, now that technologies and societies have become inseparable (Würschinger 2021); certain ‘medical talk’, as a consequence of COVID-19 pandemic (Salazar and Wild 2022), to mention just a few areas of lexical innovation. New words and expressions have thus emerged (e.g. plasticarian, ocean warrior, moblogging, twinterview, eco-anxiety, laptop thigh) which due to their frequency and distribution need to find their way into dictionaries.

We will welcome papers addressing new lexical items from various domains and illustrating the creation of both monolingual and bilingual resources.

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New Discourses and Re-conceptualisations of Profession and (Social) Position in the Face of Personal Well-Being

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In times of social crises, new definitions of “desirability” in the professional domains have arisen and have been attributed to an economic, social and cultural phenomenon consisting in unusually high numbers of people voluntarily leaving their jobs (i.e. the “great resignees”; Klotz, quoted in Cohen 2021) or starting new (and less burdening) ones (i.e. “new beginners”).

While many studies in the economic and social fields have proved that the study of such phenomenon is a legitimate pursuit, critical (socio)linguistic studies concerning the ideological, identitarian, and cultural side have not been led yet. These latter orientations may contribute to further understand the complexities of contemporary frameworks of values (Zammiti, Magnano and Santisi 2021), as well as (new) discourses of/around (social)position, profession and occupation (Goffman 1984, Flowerdew and Richardson 2018), and “burnout society” (Han 2015). By analysing the (digital) narratives and language used by the “new beginners” in (non-)professional domains, the panel is expected to employ (socio)linguistic approaches to understand the dimension of affect (e.g., anger, frustration, fear, delusion), and the (negative) evaluation of (perceived) social enemies that form the new conceptualisations surrounding the topic of job satisfaction, questioning what it is now to be considered “a new normal”.

As part of an ongoing project conducted by the DIGRESS (Discourses of Individuals from the Great Resignation: Exploring Social Sustainability) research group, this panel invites innovative perspectives, case studies and papers that shed light on the debate in the wake of the Great Resignation in contemporary society. Theoretical and methodological approaches may include, but are not limited to: Corpus Linguistics, Text and Genre Analysis, Narrative Studies, Conversation Analysis, (Digital) Interaction Analysis, (Social Media) Critical Discourse Analysis, Multimodality, Framing, Argumentation Analysis.

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New English Literacies in Italian Higher Education: Classroom Practices and Employability Outcomes

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To respond to innovative forms of communication enabled by highly sophisticated technological devices and social media, new approaches to teaching are required, which take into account the social nature of multiple literacies in different contexts (Jewitt 2016; Kinzer 2010; Walsh 2010) and an inclusive learning paradigm combining cognitive, emotional, affective and sensory functions (Kress 2003; Sindoni and Moschini 2021). Knowing how to use technologies in educational contexts also entails an awareness of their affordances, visual interfaces, and layers of meanings in order to enhance the students' learning experience and critical thinking (Rowse and Pahl 2020). Different multimodal approaches to literacy have shown slightly different emphases: “multiliteracies” (Cope and Kalantzis 2000), “multimodal pedagogies” (Archer 2017), “multimodal literacies” (Bowen and Whithaus 2012). These pedagogical trends can benefit from a focus on employment issues and the wide range of competences required at the workplace in the digital age: for example, decision-making and new media literacy, i.e. the combination of verbal and visual content through an online medium (Collard et al. 2017; van Dijk and van Deursen 2014).

An overview of the most recent approaches to new literacies in Italian universities can offer valuable insights into the development of students' criticality, agency and employability (Garzone et al. 2016; Lamarra et al. 2010). Our aim is to explore the interplay between students'/teachers' general competences and the functions enabled by new media and technologies, also taking into consideration the way in which classroom practices can be stretched and adapted to fit critical digital literacies. We particularly welcome contributions that address aspects of English literacies within academic, professional or specialised domains (business, law, politics, tourism, etc.) and try to bridge the teacher/student divide thanks to mutually self-empowering activities and project work carried out in the classroom.

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Power Relations in Digitally-Mediated Communication: Exploring Inequalities, Discrimination, and New Forms of Injustice

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Sole Alba Zollo (Università di Napoli Federico II)

The plastic and highly pervasive nature of digitally-mediated communication has been shaping and affecting interpersonal communication at all levels and in all contexts of human interaction (Herring 2004). In the last few decades, the construction of power relations in digital media has shifted from traditional configurations observable, for instance, on television, radio, and newspapers, making asymmetries and imbalances in the relation between dominant and dominated groups subtler and less visible (KhosraviNik 2017). As a consequence, new modes of perpetrating social injustice, as well as discrimination and hate speech have emerged (Balirano and Hughes 2020), also informed by the controversial assumption “that cyberspaces are intrinsically different from real interactions” (KhosraviNik and Esposito 2018: 47).

The proposed panel aims to gather papers dealing with theoretical, methodological, and experimental aspects in the analysis of new power relations and dominance frameworks in digital narration and communication. In line with critical approaches (Wodak and Meyer 2016; Page et al. 2022), papers in this panel should engage in harmonious discussion about present realities and future perspectives, ideally providing original contribution to existing interdisciplinary literature on the subject. Suggested research questions reflect on (1) how power relations are reconfigured in online contexts; (2) how new forms and/or modalities of injustice and discrimination take place in cyberspaces; (3) the consequences of power imbalance, and possible resistance strategies.

Among others, topics for contributions focus on:

- Configurations of power relations in digital narratives and discourses
- New framings of dominance and discrimination
- New forms of discrimination, impoliteness, and hate speech against minority groups
- Identity and in-group/ out-group constructions (of dominant/dominated individuals and groups)
- Imbalance in top-down communication (corporate, political, institutional, etc.)
- Intersectionality
- Digital literature and narratives
- Social media as a space for counternarratives
- Digital spaces and strategies for dominance resistance

Theoretical and methodological approaches include, but are not limited to, digital humanities, (critical) discourse analysis, corpus linguistics, multimodal (critical) discourse analysis, ethnolinguistics, pragmatics, sociolinguistics, comparative studies, translation studies, communication studies, and literary studies, among others.

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Spatialising Marginal Voices/Voicing Marginal Spaces

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Being on the margins or outside the norm implies the existence of a (hegemonic) centre, which often seeks to conceal – or absorb – the ‘other’ via forces of homogenisation (Lefebvre 1991, 373). In this light, the rediscovery of marginalised authors and/or literary works is to be seen as both a process of recognition and questioning of the norm itself (Bennett and Royle 2016). Accordingly, marginality has been considered as an “oppositional discursive strategy” (Huggan 2001, 20) and is variously described as a nexus, a compound, a palimpsest, and a structural – rather than accidental – state of affairs in many disciplines (Trudeau and McMorran 2011; von Braun and Gatzwiler 2014; Jussila, Leimgruber, and Majoral 2018). If exploring the margins fosters counter-hegemonic cultural practices, then scholars can suggest new ways of thinking about the margin itself: it could be a place of resistance (hooks 1989, 21) and a “challenge to the essence of national images” (Rorato and Saunders 2009, 12).

We would like to solicit papers which delve into the broad idea of voicing – and providing a new space for – the marginal: as such, this panel welcomes proposals dealing with all periods and genres, through a variety of theoretical frameworks.

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Speaking of Margins: New Bodies, Languages and Landscapes

Nicoletta Vallorani (Università di Milano)

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Speaking of margins. New bodies, languages and landscapes in the imaginations of the future. Traditionally seen as “minor” narratives and seldom investigated in academic research and included in the educational pathways, science fiction and fantasy have been recently experiencing a new vitality and they currently seem to prove able to provide a new gaze and different inflections to the most urgent and complex issues emerging in some artistic/activist practices that poetically articulate reflections on complex contexts and identity-markers. The body, language and landscape are all issues necessarily rearticulated in connection with two different discourses: race – and the anxiety of white, male and Western cultures – and the loss of stability of the biological body – faced with the apparently infinite possibility to modify it (Haraway 1991). Our position is that some recent narratives, located in the field of fantasy and utopian and dystopian fiction can successfully explore the possibilities implied in the debate on post-Anthropocene and post-imperialist world, suggesting ways to relocate the human and re-semantise the notion of the body as traditionally intended (Brooks 1993). Shape-shifting aliens, technologically enhanced creatures, various kinds of monstified strangers, visions of new organisms, contaminations between organic and inorganic beings seem to suggest several ways of reshaping the paradigmatic “model” identity of the patriarchal and anthropocentric thought, that is white, male and Western.

The panel, therefore, wants to investigate how this identity is to be reframed and reshaped in the light of a totally new epistemological condition that is stubbornly, though inately, resisted by the Westerners. This resistance is now proving untenable. Drawing on the postcolonial critical toolbox, from Said (2003) and Bhabha (1983) to Mignolo (2009) and Gilroy (2005), we start on the assumption that the very notion of a well-bounded, civilised and homogeneous human identity is to be discarded to give space to the multiple and diversified bodies that proudly diverge from our familiar “we”. Not only the aliens, but also the (assertive) women, the non-white persons, the disabled persons, the queers and the poor, and, in short, any marginal and diverging identity require a resolutely colour-blind and gender-neutral new narrative of the future, rejecting the imagination of a world where race, gender, poverty, nationality and belonging are key factors in discriminating who gets to be saved and who is left behind (Giuliani 2021).

Possible topics may be:

- Unusual bodies and future imagination
- Aliens and monsters as refigurations of marginalised identities
- New languages for new societies
- The new landscape of fantasy/new weird
- Post-anthropocene imaginations of the Earth
- Postcolonial and decolonial fantasy & science fiction

We are interested in proposals exploring these topics (and other related issues) from the point of view of literary studies, cultural studies and linguistic studies: quite obviously, the change that is taking shape currently – both in the academic research and in cultural and political life – requires the ability to combine different tools and to exploit them against a crossdisciplinary horizon.

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Staging Dissent: Theatre and New Beginnings

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Although vital for democracy and social improvement, dissent from – and resulting opposition to – orthodoxy has often been criminalised and repressed because of the challenges to the overall outlook. This is particularly true of English theatre, which since its medieval origins has provided a site for negotiating, resisting and rethinking normative ideas and for bringing about change. “Dissent is any practice – often verbal, but sometimes performative – that challenges the status quo (the existing structure of norms, values, customs, traditions and especially authorities that underwrite the present ways of doing things)” (Martin, *Government by Dissent*, 2013: 3). The etymology of the lexeme (Latin ‘dis-sentio’) suggests that interaction between individuals is based on a constant tension between self-expression and mutual recognition, between speaking for or against the other. The tension between self-expression and the voicing of dissent and censorship is particularly relevant in the history of dramatic performance, where from Tudor times up to the 1960s censorship, represented by the Master of the Revels before, the Lord Chancellor later, has been a looming presence in the lives of authors and performers alike. This panel aims at exploring different instances and forms of dissent, non-conformity and resistance, mapping the ways English theatre has paved to new beginnings.

We welcome proposals on the multiple modes unorthodox opinions are expressed and/or forms of oppression are exercised, particularly in relation to, but not limited to:

- political dissent;
- religious dissent;
- sexual dissent;
- aesthetic dissent.

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Telling Stories at the End: Interdisciplinary Narratives of End of Life and Mourning

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According to recent interdisciplinary research in the medical humanities and narrative medicine (Bleakley 2015; Charon 2017) and on the relevance of narration in the protocols of care, the use of storytelling (visual and in words), imagination, and creativity has been proved to be extremely effective when healing is possible as well as in case of terminal illnesses and in the process of mourning (Ferrari et al. 2017; Marini 2015; Murphy et al. 2017).

In this panel we will focus on interdisciplinary narratives of life-threatening illnesses and grief, in order to analyse narrative forms and cultural strategies through which, over the centuries, vulnerable subjects have borne witness to suffering and have coped with dramatic events and disruptive challenges (Couser 2004; Felman et al., 1992). We also seek to investigate ways to exploit the humanistic resources of storytelling so as to support and develop new perspectives on care protocols in clinical and healthcare settings, and in professional, training, and educational contexts.

Prospective contributors may consider, but are not limited to, the following themes:

- evidence-based and/or narrative-based approaches to end of life and mourning (for ex., from the point of view of literary, linguistic, feminist or cultural studies, and/or of bio- medical, psychological or cognitive sciences);
- the potentialities in fictional, non-fictional, clinical, and/or bio-medical narratives of end of life and mourning (for ex., novels, poems, photography, drama, and films, social media interactions, self-reports, or patient-therapist communications);
- end-of life and mourning narratives in specific historical and sociocultural contexts;
- the role of storytelling and narrative competence in case of terminal illnesses and in the process of mourning;
- the transformative power of end-of life and mourning narratives in educational, training, and professional healthcare settings;
- narratives that challenge mainstream notions of health, well-being, and death.

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The Legacy of Oscar Wilde: Rewritings, Adaptations, and Reception

Laura Giovannelli (Università di Pisa)

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This panel looks at an enthralling and internationally expanding horizon in English Studies. Our goal is to continue to throw light on Oscar Wilde's authorial personality, multifaceted oeuvre as well as historical and contextual connections, including the diversified field of his reception in both high and popular culture throughout the decades. Besides an unrelenting interest in his life and dandiacal wit, Wilde has recently been analysed through serious philological reassessment and under an impressive variety of theoretically-inflected lenses, ranging from Postmodernism and Postcolonialism to the spheres of Cultural, Media, Queer and Performance Studies, to mention only a few. As Joseph Bristow observes in *Oscar Wilde and Modern Culture: The Making of a Legend* (2008), the author's achievements were "sources of inspiration for such diverse developments as a franker depiction of marital discord on the English stage, campaigns for homosexual rights, the emergence of the culture of celebrity, critical methodologies that champion 'the birth of the reader', and modern obsessions with the figure of the beautiful, though fatal young man". In the twentieth and twenty-first centuries, Wilde's self-conscious construction of his identity and ironic performance of gender have been paradigmatic for multifarious artists like Andy Warhol, Stephen Fry, Rupert Everett, David Bowie and Morrissey, showing how the Irish dandy's life and work can be tantalisingly translated into non-literary modes too. We invite submissions dealing with this prismatic profile and far-reaching influence, from Wilde's writings and poetics to the mythography of his (after)life, along with his reinvention in literature, on stage and screen, in music and pop culture.

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The Linguistic Representation of Food: From Production to Consumption

Marco Bagli (Università di Genova)
Sara Corrizzato (Università di Verona)

Food and nutrition have gained momentum in contemporary linguistic discussions. Scholarship on the relationship between language and food has concentrated on the various aspects of this productive dialogue: from historical linguistics (Buccini 2013) to phonology (Serwe et al. 2013), from cognitive accounts of tasting events (Caballero et al. 2019) to the genre of recipes and dish names (Floyd and Forster 2003, Graziano and Mocini 2015, Jurafsky 2015), from digital food discourse (Gordon and Tovares 2020) to food sustainability and the media (Antonelli and Isernia 2023).

Indeed, the agrifood sector has gained increasing importance in academia, as the topic can offer insights into different and interdisciplinary approaches which see the role of language of paramount importance. The narrative construction of food discourse also intertwines with the country-of-origin effect as well as the countless ways in which people, whether experts or amateurs, deal with food, considering both the influence derived from cultural backgrounds and the new horizons offered by the recent processes of globalisation (Fellner 2013, Riley and Paugh 2018).

The aim of this panel is to explore the different ways in which language shapes our understanding of food, from its preparation to its consumption, bearing in mind that language also ties in with the concept of identity, culturally-bound traits, as well as the spread of fake products and the customers' perception.

Submissions are welcomed from a number of different perspectives which include, but are not limited to, (critical) discourse analysis, multimodal analysis, cognitive linguistics, corpus linguistics, appraisal theory and lexical semantics.

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The Study of Transparency in English with Interdisciplinarity in Focus

Marina Bondi (Università di Modena e Reggio Emilia)

Roberta Facchinetti (Università di Verona)

National and international institutions, alongside corporate bodies and the Media, are currently struggling with the question of trustworthiness more than ever before; in turn, trustworthiness is strongly intertwined with the issue of transparency (Clark 2016), meaning by that the degree of openness and clarity in disclosing information to stakeholders and/or to the public at large (Ball 2009, Christensen and Cheney 2015, Enell-Nilsson and Koskela 2019, Koskela and Crawford Camiciottoli 2020).

In order to be analysed in all their complexity, trustworthiness and transparency should be tackled in an interdisciplinary way, thus building on triangulated methods which favour interdependency and cross-fertilisation among such neighbouring disciplines as digital humanities, linguistics, psychology, sociology, and anthropology.

Bearing this in mind, the panel aims to go beyond the pure linguistic analysis of textual data (be they oral or written) and calls for scholars to embrace the challenge of adopting interdisciplinary approaches to the study of transparency in Media as well as in corporate and institutional bodies. In particular, we would like to stimulate discussion around key issues concerning theoretical descriptions, research analysis and applied teaching on transparency from the following perspectives:

- Socio-professional relationships between interlocutors;
- Intercultural background affecting the communicative events;
- Accuracy and reliability of corpus annotation tools (structural markups, part-of-speech tagging, parsing, etc.).

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The Voices of Water: Blue Eco-Stories and What They Do for Us

Maddalena Pennacchia (Università di Roma Tre)

Gilberta Golinelli (Università di Bologna)

What does water tell us of its story? How many stories are there in the voices of water? And how can we learn to listen to its many languages? There have been in the past artists and writers who have tried to listen to the voices of the rain, the sea, rivers and lakes. But was it really the voices of water they were listening to? Or was it just their own? “The nymphs are departed” wrote T.S. Eliot in *The Waste Land* (1922) with a nostalgic take on the polluted Thames, as if centuries, and not just one, had passed from Wordsworth’s sublime exaltation of “the roar of waters, torrents, streams / Innumerable, roaring with one voice’ (*Prelude*, 1805). And that was before any discussion concerning climate changes and unprecedented droughts, before we knew of the Great Pacific Garbage Patch, before the Dutch Nobel Prize in Chemistry, Paul Crutzen, gave a name and a visibility to the concept of Anthropocene (2000), before we ever heard the word Solastalgia (G. Albrecht, 2005), before the sustainable development goals were even conceived. What of artists and writers trying to listen to the voices of water today? How do they cope with this new awareness? How do they interact, if they do, with science reports and evidences? How do they move between media and genres to be more effective? Can their work facilitate the process of societal changes so necessary to the survival of future generations? Some, like Carla Benedetti (2022), think so. With the help of an incredibly powerful leverage: empathy. This panel invites papers dealing with old and new eco-stories of water between genres and media and what they can do for us.

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**Transition, Tension, Twisting:
Theoretical and Methodological Disruptions as New Beginnings in Translation Studies**

Silvia Bernardini (Università di Bologna)

Federico Gaspari (Università di Napoli Federico II)

Translation is facing unprecedented transformation and uncertainty: the demise of the printed artefact paradigm (Gambier, 2022) and dramatic progress in artificial intelligence (Koehn, 2020) mean that prototypical professional translation, or translation as we knew it, is becoming increasingly marginal to society (Moorkens, 2017). It is gradually being supplemented by a range of activities characterised by variable degrees of professionalism, flexible multilingualism (Bowker and Buitrago-Cirio, 2019), and computer-driven language generation and text processing (Wang and Sawyer, 2023) that will eventually make translation broadly conceived, particularly from and into English, more – rather than less – central to our lives. This opens up exciting new perspectives for empirical translation research, but arguably calls for reflection on the established theoretical frameworks and methodological paradigms, from the very basic issue of defining and delimiting the object of study, through to the range of tools and constructs that we use for research and teaching. In the quest for ways to address these theoretical and methodological disruptions (Kenny, 2018), the panel will bring together English language and translation scholars interested in investigating new forms of translation as (often unacknowledged) mechanisms for discourse production in cross-lingual digital communication settings. These include for example news reporting, journalism, social media, the full range of transmedial products, as well as fake news propagation and fact-checking across languages. The panel particularly welcomes contributions that include a significant forward-looking didactic dimension, addressing pedagogic translation (Bowker, 2023; Kenny, 2022) and/or translation pedagogy (Laviosa, 2014) concerns in the light of the unfolding disruptions.

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Translation and the Ecological Turn: Rethinking Theories and Practices of Translation

Laura Diamanti (Università di Enna Kore)

Eleonora Natalia Ravizza (Università di Catania)

Eleonora Gallitelli (Università di Roma Tre)

Following up the recent debate on ecology, ethics and translation, this panel intends to explore innovative approaches to translation. The pedagogical and institutional practices of translation do not always reflect the plurality of languages spoken or developed in contemporary cities. As a matter of fact, some questions naturally arise: is it possible to preserve multilingualism, dialect, regionalism and, in general, nonstandard language in translation? What strategies have been deployed over time to deal with the work of immigrant writers who use the language of their adopted country in an unusual way? How can we rethink the conventional pedagogy of translation to preserve the diversity of cultures? In short, can the translator play the role of mediator between languages, effectively contributing to “genuine biocultural diversity on the planet” (Cronin 2003: 167)?

Starting from these questions, the panel aims to reflect on how a multicultural translation, generated in different ecosystems, could or would represent an effective means to preserve diversity in a variety of literary or non-literary texts.

Papers investigating these issues from a theoretical or empirical perspective are welcome. Suitable topics include but are not limited to:

- Translation and minor(ity) languages;
- Translation loss in interlingual communication;
- English as a bridge language: controversies and opportunities;
- Translating nonstandard English/Italian;
- Contemporary translation teaching and practice;
- Translation as cultural mediation;
- Translation and migration;
- Language contact and translation;
- Ecotranslation, ecocriticism, ecolinguistics and environmental studies;
- Translation of travel literature.

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Translations as New Beginnings, New Beginnings in Translation

Giuliana Garzone (IULM)
 Kim Grego (Università di Milano)
 Anna Re (IULM)

For any text, translation is by definition a new beginning: new (language) versions bestow new lives on texts. This is true for inter-linguistic, intra-linguistic and inter-semiotic translations, as well as re-writings and re-makings (Gentzler 2017; Jiménez-Crespo 2017; Lefevere 2017; Díaz-Cintas / Remael 2021; Di Giovanni / Raffi 2022).

Over twenty years into the 21st century, this replication and revitalisation of texts across languages, cultures, semiotic systems, media and modes (e.g. audiovisual translation, localisation, transcreation) has become a pervasive phenomenon – in literature, in the media and in specialised domains, being driven by the ubiquity of new media, new technologies and their convergence, as well as by increasing international and intercultural contacts, etc. Parallel to the growing complexity of the set of variables involved in translation tasks, radical transformations have also occurred in the way in which translation is performed, with new technologies – from electronic terminological repertoires to translation memories, from AI to online translation services – having not only changed the way translations are produced, but also opened up the possibility of involving the general public (fansubbing and crowdsourcing are cases in point) (Cronin 2012; Jiménez-Crespo 2017; Chan 2023). Keeping up with these radical and pervasive evolutions has been a challenge for research. In terms of description, traditional conceptualisations of translation have had to be left behind, to produce new categorisations and delve deeper into the most innovative aspects (Hu 2020; Vidal Claramonte 2022).

In theoretical terms, it has been necessary to fine-tune analytical tools, or renew them altogether (Venuti 2019; De Sutter and Lefer 2020; Jiménez-Crespo 2020; Muñoz Martín et al. 2021). At the same time, the need to tackle these evolutions has provided an opportunity to gain theoretical insights into the way translation, in all of its forms, works.

This panel would like to investigate the state-of-the-art of contemporary translation and translation research and welcomes proposals exploring literary and non-literary translation in a variety of domains, covering – but not limited to – the following:

- technologies in translation as a process,
- translation and new media,
- translation and media convergence,
- computer-assisted translation and interpreting,
- audiovisual translation,
- subtitling, subtitling, fansubbing,
- re-writing and re-making,
- trans-creating, localising,
- pre-editing and post-editing.

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**Undoing the Frontier(s):
Women's and Queer Perspectives across Anglophone Literatures**

Mara Mattoscio (Università di Macerata)

Serena I. Volpi (Università di Roma Tre)

The proposed panel offers a transnational perspective on women's and queer people's contribution to critical discourses around frontiers across the Anglophone world. From the violent patterns of territorial, military, and ideological borders of colonial spacetime to the ambiguous shifting of socio-cultural, geopolitical, and identitarian boundaries in the contemporary world, women and queer people in literature (both authoring and inhabiting literary spaces) have often questioned, turned around or taken to the task the idea of partitioning lived experience and being forced to live on either side of any border. Gloria Anzaldù's reconceptualisation of borderlands/fronteras as spaces of theoretical and poetic renegotiations of the self (1987), bell hooks's gesturing towards "choosing the margins as a space of radical openness" (1989) or Toni Morrison's recentring of border-crossing narratives (1987) are only a few XX-century examples of the rich and multifarious work women and queer people produced, both in literature and in critical theory, in order to push the limits of current cultural horizons. This panel aims to interrogate the role and transformative potential of such literary and theoretical reflections for the current and future imagination of the world.

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Voices and Silence(s) in Adult and Children's Literature

Marilena Parlati (Università di Padova)
 Laura Tosi (Università di Venezia Ca' Foscari)

Disseminating ways of reading literature, especially after the year(s) of the pandemic, can be seen as a liberating and creative force in our lives. We want to have our voices heard and we want to study and teach the voices of authors and texts. At the same time, however, literature can often be seen as implicated in the widespread and deeply-rooted silencing of 'alterity', as testified to by the many discourses and practices of Orientalisation, patriarchy, heteronormativity and able-bodiedness which have ousted and impeded non-normative, non-white, non-Western (just to mention a few) perspectives, which have disempowered and silenced women, children, disabled and other-than-normative voices and bodies. But we think that literature is also a tool for empowerment, a site for conversation rather than mere inclusion that counts and needs the voices of others to be heard.

We are interested in the forms and tones of the representation of voices in fiction, poetry and other arts, but we are equally interested in the import of the unsaid and the figurations of the unsayable, in the erasures and fractures opened up by silence as a tool of powerful resistance and a means for infiltrating monolingualism with the vocal and auditory sphere of the other.

Topics may include:

- Silence and silencing as a theme
- Silent characters in fiction and poetry
- Adult and children's voices
- Power and agency
- Censorship and practices of resistance
- Narratorial voices
- The audible, the sayable, the unsayable

We are open to discuss other suggested topics.

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Written and Visual Self-Representations by Early Modern Women in England, 1550-1700

Beatrice Righetti (Università della Valle d'Aosta)
Elena Spinelli (Durham University)

How did early modern women in England view themselves? This panel aims to contribute to the ongoing conversation about early modern women's developing self-perception and representation in manuscript and print culture, as well as in the visual arts in England from the mid-sixteenth to the end of the seventeenth century. Considering "the emergence of a new identity" as "a discursive event" (Scott 1992, 34), it aims to discuss how female authors aligned with, defied, and/or reinvented the religious, mythological and historical models of female exemplarity provided by patriarchal education (e.g., conduct books and collections of exemplary lives) from both a literary and artistic perspective. It welcomes papers that consider the following suggestions:

- case studies of women writers' compliance with, rejection of, and mediation of patriarchal models of femininity;
- women writers' self-representation and appropriation of models of female exemplarity via manuscript and print, including but not limited to the genres of the diary, letter, mother's manual, memoir, cookbook, poetry, religious/scientific treatise, pamphlet, legal suit, and fictional romance and their marginal spaces (e.g., paratexts, literal margins);
- generic and formal (print/manuscript, private/public) structures that may have influenced or constrained the rhetoric of female self-expression;
- the emergence of a female authorial identity in self-portraits and miniatures;
- the emergence of a female authorial identity in needle-work.

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