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28th FILLM Congress

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Linguistic, Literary, and Cultural Diversity in a Global Perspective

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Convenor:
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About FILLM

FILLM is the abbreviation for *Fédération Internationale des Langues et Littératures Modernes* (or in English the *International Federation for Modern Languages and Literatures*).

FILLM was originally founded in Oslo in 1928 as the *Commission Internationale d'Histoire Littéraire Moderne* and subsequently reorganized in its present form in 1951 following upon the formation of UNESCO. FILLM is affiliated upwards in the UNESCO pyramid to the International Council for Philosophy and Humanistic Studies (CIPSH, *Conseil International de la Philosophie et des Sciences Humaines*), one of the three UNESCO-sponsored non-governmental organizations representing the major branches of knowledge.

FILLM is the world's ceiling organization for international language and literature associations of varying size, function, and constitution. These Member Associations focus on the major language subject-areas and fully reflect the diversity of scholarly approaches within the field, including the many different kinds of interdisciplinary approach. Some Member Associations specialize in particular theoretical or methodological approaches to language and literature, and others focus on some particular period of literary or language history, or on some particular literary movement or grouping, or on some particular author.

FILLM's Committee is made up of individual members of the Member Associations, who are selected so as to offer the widest possible spectrum of the different subject-areas and at the same time of the different geographical regions of the world.

The FILLM Logo



FILLM's visual identity is based on the federations's profile and values. FILLM aims to reach a multicultural audience across the globe which includes scholars from all sorts of backgrounds. This has been the inspiration for the federation's colours and its logo.

The FILLM logo consists of two elements: a cut circle and the word "FILLM". The circle symbolises the globe and the gaps the aim of reaching out to others. The logo is designed with a touch of playfulness while still remaining simple and stylish. The logo exists in two types: one in which the circle is made up of 'broken' lines (as shown on the right) and one where the federation's full name is given in the circle (see above).

The FILLM colors are green, light grey and dark blue. These colours have been chosen because they are generally considered to represent confidence, respect, loyalty, stability and freshness, all traits which suit FILLM's values.

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Prof Dr Adams Bodomu is Chair Professor of African Studies (Linguistics and Literature) and Director of the Global African Diaspora Studies (GADS) Research Platform at the University of Vienna, Austria. He has published extensively on various aspects of African studies, including linguistics, literature, education, culture, and on Africa and its global relations. He is a pioneering scholar on Africa-China relations, and has held academic positions at top universities in Ghana, Norway, the US, and China. He is currently President of the Fédération Internationale de Langues et Littératures Modernes (FILLM) and Executive Committee Member of the Conseil International de Philosophie et Sciences Humaines (CIPSH), a UNESCO academic institution.

Le professeur Adams Bodomu est professeur titulaire d'études africaines (linguistique et littérature) et directeur de la plateforme de recherche Global African Diaspora Studies (GADS) à l'Université de Vienne, en Autriche. Il a publié de nombreux articles sur divers aspects des études africaines, notamment la linguistique, la littérature, l'éducation, la culture et sur l'Afrique et ses relations mondiales. C'est un chercheur pionnier sur les relations Afrique-Chine, qui a occupé des postes universitaires dans les meilleures universités du Ghana, de la Norvège, des États-Unis et de la Chine. Il est actuellement Président de la Fédération Internationale de Langues et Littératures Modernes (FILLM) et membre du Comité Exécutif du Conseil International de Philosophie et Sciences Humaines (CIPSH), une institution académique de l'UNESCO.



Anissa Strommer is a project assistant at the Global African Diaspora Studies Research Platform (University of Vienna). She holds Master's degrees in Linguistics, German, African History, and Religious Studies and is currently working on her Ph.D. dissertation on the African diaspora in Moscow. She also teaches at the University College of Teacher Education Vienna/Krems and at the Vienna University of Economics and Business.



Dr Izabela Jordanoska earned her Ph.D. in Linguistics at the University of Vienna and is now a Post-Doc at LLACAN (Laboratoire de Langage, Langues et Cultures d'Afrique) in Paris, where she helps to create corpora of folktales in multiple languages in order to investigate the typology and grammaticalization processes of particles.



Sandra Tronigger was born and raised in Vienna. After living in Vancouver (Canada) as a nanny for a year, she studied Political Science (B.A.) and Communications (M.A.) at the University of Vienna. She also completed a 2-year course in Tourism and Event Management at the Vienna University of Economics and Business. Sandra has been working in the Event Management Team of the University of Vienna since 2014.

Dean's Message

Esteemed guests from around the world, dear colleagues,



It is with great pleasure that I welcome you on behalf of the Faculty of Philological and Cultural Studies of Vienna University to the 28th triennial Congress of the *Fédération Internationale des Langues et Littératures Modernes*.

We are very honored that such a prestigious international academic event that it is connected to UNESCO is held here this week; “here”, to be sure, meaning virtually under the current circumstances. However awkward and inadequate virtual meetings are in contrast to personal ones, I am glad that your congress could finally indeed take place this way and thus allows for scholarly discussions and progress in thinking.

There could hardly be a more appropriate subject than your conference motto *Linguistic, Literary, and Cultural Diversity in a Global Perspective* fitting with our faculty's very own research foci which are *cultural and socio-cultural transformations in Asia and Africa, aesthetic communication and mediality and language development, language contact and language attitudes*. I may add that Professor Adams Bodomo who is the spiritus rector of this event more than anyone in our large faculty incarnates these research agenda with his background in linguistics and literature and interest span from Africa to China.

I like to thank Professor Bodomo and his team for the enthusiasm and patience one needs to organize an ambitious event like this one even under normal circumstances. All of you being experts on the global perspective of cultural diversity I hardly have to tell you how important your research is not only for academia but for our societies at large.

Let me just finish by pointing out that Austria is and traditionally has been a multi-lingual, pluri-religious and culturally heterogeneous country, and that it is the responsibility of researchers to emphasize this point and live it whenever possible to counter divisive assaults.

I therefore wish you a wonderful conference and many fruitful debates and an inspiring academic exchange.

Prof Dr Melanie Malzahn
Dean, Faculty of Philological and Cultural Studies, University of Vienna

President and Conference Chair Address

Dear Colleagues,

I write this message in my position as President of the International Federation of Modern Languages and Literatures, which in French is *Fédération Internationale des Langues et Littératures Modernes* (FILLM) and as Conference Chair/Conference Host of its 28th triennial Congress. As Chair/Host, let me add my voice to that of my Dean, Professor Melanie Malzahn, in welcoming you to the University of Vienna, even if virtually.

As President of FILLM, let me remind all members that it was four years ago that our bid was accepted at the 27th FILLM Congress held in New Delhi to host the 28th FILLM Congress in the beautiful city of Vienna and at one of the most established German-speaking universities in the world. We were very honoured and enthusiastically started planning to receive you all in July 2020. But we all know the adage: *Man proposes, God disposes!* And so it was the case that despite numerous preparations, including planned receptions by City authorities etc, the COVID-19 pandemic happened, and the rest, as is often said, is history.

However, thanks to technology, here we are after a one year delayed mode offering all presenters the opportunity to share their research papers virtually on the ever relevant theme of the Congress: Linguistic, Literary, and Cultural Diversity in a Global Perspective.

The theme of the conference is further clarified in the introduction note to the conference in which five subthemes of *Multilingualism and linguistic plurality in local and global perspectives*, *New genres of literature in the era of social media and new communication technologies*, *Cultural diversity in film*, *Linguistic and literary studies in diaspora and migrant communities*, and *German language and literature in global perspectives* are further described.

The response has been massive, and we have over a 100 individual paper presentations and over eight panels. So though we will not be saying ‘hello’ to each other over a cup of coffee, we are certainly going to rigorously discuss the presentations.

I take this opportunity to thank all the people who have enthusiastically worked hard to get this conference set up. First, I thank all members of the FILLM Executive body for the confidence reposed in us at the University of Vienna to organize its prestigious triennial congress. I thank everybody at the University of Vienna for holding the bull by the horns right from day one when I brought back the news from New Delhi in 2017. The Dean of the Faculty of Philological and Cultural Studies, who has just welcomed us, has been very supportive, we have an excellent Events Management unit at the University that has put things together. Thanks to all members of this unit. I thank the Local Organizing Committee members for all their efforts. Special gratitude goes to all specialists who helped us to do a rigorous review and selection of the submitted abstracts. Particular mention needs to be made of Ms Anissa Strommer who literally coordinated everything and has been hands-on from start to finish. My regards to my postgraduate students and my junior colleagues. Special thanks go to all people who sponsored any aspect of this conference. But importantly, without paper presenters there is no conference, so thank you all who have braved all odds to attend and present at this conference.

Prof Dr Adams Bodomo
Chair Professor of African Linguistics and Literatures
President of FILLM, 2020 to 2023
Chair, 28th FILLM Congress

Introduction to the Conference

Linguistic, Literary, and Cultural Diversity in a Global Perspective

Background

The Fédération Internationale des Langues et Littératures Modernes (FILLM), a UNESCO affiliate in charge of promoting languages, literatures, and cultures, organizes an International Congress every three years. The last two congresses were held in Ningbo, China and New Delhi, India. The current FILLM Congress, the 28th in the series, is being held at the University of Vienna, Vienna, Austria from July 19th to 21st, 2021 under the theme of Linguistic, Literary, and Cultural Diversity in a Global Perspective. (The 28th FILLM is in a one year delayed mode and is organized entirely online because of the COVID-19 pandemic.)

Main theme

Diversity is a key concept in many academic disciplines and in our everyday life. We live in a more and more complex world that brings people from different linguistic and cultural backgrounds together in one place. Diversity implies understanding that each of the individuals from these different backgrounds are unique and different and these differences must be recognized, tolerated, and even celebrated. Diversity comes along various dimensions including language, culture, nationality, race, ethnicity, gender, sexual orientation, age, socio-economic class, physical ability, religious belief, and political and ideological orientation, among many other differences.

Recognizing, understanding, tolerating, and even celebrating diversity is not just an end in itself; it can also be a means, a methodology to building, managing, and sustaining our common humanity, our common heritage in a global perspective. Diversity is essential if we are to achieve all-encompassing, global perspectives to addressing the problems that confront our common humanity. Globalization is truly global if it encompasses all these aspects of diversity mentioned above. As the time-honoured adage goes, *there is Unity in Diversity*. And this is especially so if we see diversity as a tool to helping us find solutions to the many global problems confronting us: socio-economic inequalities, terrorism leading to insecurities, upsurge in nationalism and populism leading to division and the erection of walls and other kinds of strictures, pandemic containment, and global warming, among a myriad of other problems.

Sub-themes

At the Vienna conference keynote and plenary addresses, panels, and individual papers will address the main theme of Linguistic, Literary, and Cultural Diversity. Each of the papers and panels featured in the conference programme addresses one or more of the following five sub-themes which are ultimately related to the main theme:

1. Multilingualism and linguistic plurality in local and global perspectives

Globalization is scaling the world down into a global village. People speaking different kinds of languages are mixing more than ever before. This contact linguistic scenario is producing pidgins, creoles and other kinds of mixed languages both within and across national boundaries. Multilingualism and plurality of communication are both local and global phenomena. Papers for this sub-theme address how this plurality, how this diversity is managed locally and internationally at people-to-people and at government-to-government levels.

2. New genres of literature in the era of social media and new communication technologies

New technologies of communication are providing us spaces in which the spoken and the written word are mediated. Mobile phones, YouTube, Facebook, Instagram, Tik Tok, and many

other products that rely on the internet have become media in which linguistic and literary texts may be produced, communicated, and analyzed. Social media and new technologies produce new genres and new ways of communication. We are in the era of open access publishing, e-books, cell phone novels, and video-clip messaging. Papers for this sub-theme address aspects of these issues and beyond.

3. Cultural diversity in film

How does film, along with other kinds of moving pictures, promote cultural diversity? Do the major film industries in various parts of the world such as Hollywood, Bollywood and Nollywood provide linguists and literary scholars with different arenas and perspectives for studying language and literature? Papers for this panel address these and other questions towards our understanding of the role of film in promoting linguistic, literary, and cultural diversity.

4. Linguistic and literary studies in diaspora and migrant communities

In a world of globalization, people are constantly moving across national boundaries and forming new trans-national communities that may have strong links to their source and host countries. We therefore have different spaces in which languages and literatures can be analyzed. New subfields that may be called diasporic linguistics and diasporic literatures have emerged and are evolving. Papers for this sub-theme address this emergence and this evolution of linguistic and literary studies in migrant and diasporic communities in the 21st Century.

5. German language and literature in global perspectives

As the congress takes place in a German-speaking country, we need to take the opportunity to understand the language, literature, and culture of our host in global perspectives. Papers for this sub-theme therefore address the past, present, and future of German language, literature, and culture in global perspectives.

Scholars the world over have enthusiastically embraced this theme and over a 100 papers and eight panels have been accepted for presentation after rigorous evaluation.

Publication

Following the congress, FILLM and the organizers will look to publish several collections of the papers as special issues of journals and in book series, which may include the FILLM Studies in Languages and Literatures. More details about the publication will be given at the congress in Vienna. Please, do not send the papers you read at this conference to other publication fora without first hearing from us whether or not we would like to include your papers in our planned publication projects.

The FILLM Executive committee and the Local Organizing Committee wish you fruitful deliberations at the 28th FILLM Congress!



The John Benjamins FILLM Prize for Linguistic and Literary Scholarship has been created by John Benjamins Publishing Company of Amsterdam and Philadelphia and the International Federation for Modern Languages and Literatures (FILLM).

FILLM and John Benjamins already have a history of cooperation, in that John Benjamins publishes the book series *FILLM Studies in Languages and Literatures*. In 2015, it was agreed to extend this cooperation by setting up *The John Benjamins Prize for Linguistic and Literary Scholarship*. The idea is that the Prize will help to meet one of the aims stated in FILLM's Constitution: “to draw the attention of the general public to outstanding achievements in linguistic and literary scholarship from all over the world.”

Keynote and Plenary Speakers

Francoise Lionnet

Francophonies and Their Discontents

Although the word “francophonie” was first coined in 1880 by geographer Onésime Reclus as a means of classifying the diverse peoples who spoke French around the world, we need to look back to the 18th century and the Huguenot community in Berlin to glimpse at the emergence of French as a “universal” language. This idea of universality has provoked endless political and cultural debates; the most recent erupted in 2018, after French President Macron announced in Ouagadougou, Burkina Faso, his government’s new plans for boosting the presence of the French language around the world, esp. in Africa, and that he was seeking the advice of African writers to help him develop this program. Francophone writers (from Africa and elsewhere) insist today on the urgency of decolonizing the French imaginary *in France* and around the world, fully confident in the fact that their own imaginary, when using French, is first and foremost multilingual because French is but one tool in their creative toolbox. But they also object to the top-down project of political dissemination of the language. What does it mean to think through, simultaneously, the ideological contradictions and the cultural successes of the multiple *francophonies* represented by so many award-winning authors from all the continents and numerous archipelagic regions?



A past-President of the American Comparative Literature Association (2011), Françoise Lionnet is Research Professor of Romance Languages and Literatures and African and African American Studies at Harvard. She is also Distinguished Research Professor at the University of California, Los Angeles where she served as Director of the African Studies Center (2010-15) and Co-Director of the Mellon Postdoctoral Program “Cultures in Transnational Perspective” (2005-2015). Her current research is primarily on Indian Ocean literary, cultural, and historical studies, in relation to Atlantic and Caribbean Studies. Interested in the *longue durée* of colonialism from the eighteenth-century to the present, she edited the MLA volume on the 18th century Creole poet Évariste Parny. Among her other books: *Writing Women and Critical Dialogues: Subjectivity, Gender and Irony* and *The Known and the Uncertain: Creole Cosmopolitics of the Indian Ocean* (both published in Mauritius in 2012); *The Creolization of Theory* (2011); *Minor Transnationalism* (2007); *Postcolonial Representations: Women, Literature, Identity* (1995); and the pioneering *Autobiographical Voices: Race, Gender, Self-Portraiture* (1989). She has published numerous articles in journals such as *Yale French Studies*, *Signs: Journal of Women in Culture and Society*, *L'Esprit créateur*, *Comparative Literature*, *Nouvelles études francophones*, and *PMLA*.

Meenakshi Bharat

Global-Speak?: Transcultural/Inter-cultural Linguistic Response to Contemporary World Phenomena

When the world is plunged into a forced 'globalization' by contemporary world phenomena and events, our lives are subjected to unforeseen and irrevocable changes. One of the most compelling witnesses to this transformation is submitted by language, in the way we use it in our day-to-day exchanges and in the way this is mirrored in literature. I am going to attempt an understanding of the changes wrought by two world phenomena, the Covid pandemic and terrorism.



Meenakshi Bharat, writer, translator, reviewer and cultural theorist, teaches in the University of Delhi. Her special interests include children's literature, women's fiction, and film, postcolonial, translation and cultural studies—areas which she has extensively researched. She has published *The Ultimate Colony: The Child in Postcolonial Fiction*, *Desert in Bloom: Indian Women Writers of Fiction in English*, *Filming the Line of Control: The Indo-Pak Relationship through the Cinematic Lens*, *Rushdie the Novelist*, four volumes of Indo-Australian short fiction entitled *Fear Factor: Terror Incognito* from Picador and *Alien Shores: Tales of Refugees and Asylum Seekers*, *Only Connect: Technology and Us* and the recent, *Glass Walls: Stories of Tolerance and Intolerance from the Indian Subcontinent and Australia*, and VS Naipaul's *A House for Mr Biswas: Critical Perspectives*, and a children's book, *Little Elephant throws a Party*. Her wide and variegated writing, both creative and critical, is spurred by deep contemporary concerns. She has co-edited four Indo-Australian Short Fiction anthologies (*Fear Factor: Terror Incognito*, *Alien Shores: Asylum Seekers and Refugees*, *Only Connect: Technology and Us*, *Glass Walls: Stories of Tolerance and Intolerance*), which have variously taken on the burning issues of terrorism, asylum seekers, technology and us and tolerance and intolerance. Her monographs-- *Troubled Testimonies: Terrorism and the English Novel in India* (2016) and *Shooting Terror: Terrorism and the Hindi Film* (2020) take on the impact of terrorism on contemporary Indian culture. She served as President of the International Federation of Modern Languages and Literatures (FILLM, UNESCO, 2014-2017). A former Treasurer of the Indian Association for the Study of Australia (IASA), she is still an active member of the Executive.

Li Cao

The Genealogy of English Studies in Modern China

Foreign Studies is closely interlinked with the progress of Chinese modernity and the rise of modern Chinese thought. The translation and studies of foreign literatures in the late 19th century and early 20th century formed an important part of western learning that was initiated during the New Culture Movement for cultural and sociopolitical reform. In the wake of the New Culture Movement, western intellectuals and scholars were invited to teach English literature in China whereas Chinese students and scholars went abroad to study English and comparative literature and came back with new ideas and thoughts about literary studies and its function in shaping and modernizing higher learning and China as a whole. The double traffic of what I would call the Sino-Alien Silk Road of Knowledge yielded, among other things, a number of unique university curricula and approaches for the study of English and other western modern languages and literatures at Chinese universities. In spite of the waning and setbacks during the ultra-left wing period of Cultural Revolution, the Reform and Opening up since 1978 gave rise to a boom of foreign literary studies especially English studies in China. In the first two decades of the 21st century, a number of leading universities strive to achieve new bearings and orientations in response to the needs and challenges of the new era characterized by both peculiarity and commonality at the same time. This paper studies the ups and downs, the old learnings and the new paradigms of English Studies that have engaged with and therefore helped to mark several historical moments in the course of Chinese modernization and modernity. I would suggest that the Chinese genealogy of English studies is both a unique case of diversity in the overall landscape of English studies in the world and an integral part of social-historical development and cultural-intellectual transfiguration in China.

CAO Li is Professor of English and Comparative Literature, Director of the Centre for the Studies of European and American Literatures, and Deputy Dean of Xinya College at Tsinghua University. She has served as Co-President of the International Association for University Professors of English (IAUPE), Vice President of the International Federation for Modern Languages and Literatures under the auspices of UNESCO (FILLM), and Vice Chair of the Chinese Association for English Studies. She is the author of *Gayatri Spivak, Cambridge Criticism: China and the World*, and the editor of *The Eternal Utopia, The Idea of the University and the Humanistic Spirit, The Clashes and Dreams of Civilizations, Art Humanities, Literature and Art: the Instant and the Eternity, New Pilgrimages*, etc.

Liliana Sikorska

Literature in Time of a Pandemic

Looking at the world in 2021, where human interaction, the exchange of thoughts during “contact” conferences, was moved on-line, this paper records the endeavors to maintain academic interaction at meetings and symposia. Written “for the uplifting of the hearts,” to quote Henryk Sienkiewicz, the Nobel Prize winner of 1905, my talk reflects on the importance of textuality, of the narrated experience, found in the works of the authors of the past, as well as present-day writers. Accordingly, the first part analyzes fictional and non-fictional works describing various pandemics in history, and the second is devoted to several events organized to promote religious, political, cultural and ethnic diversity in contemporary reality.



Liliana Sikorska, Ph.D., D. Litt, Professor of English Literature. She has authored and edited a number of books and numerous papers on medieval and contemporary literature in English, as well as orientalism and postcolonialism, e.g. *In a manner of Morall Playe. Social Ideologies in Medieval Morality Plays and Interludes 1350-1517* (2002), *Ironies of Art/Tragedies of Life: Essays on Irish Literature* (2005), *A Universe of (hi)stories: Essays on J.M. Coetzee* (2006). She has also authored *A Short History of English Literature* (fourth edition 2011). She is the general editor of *An Outline History of English Literature in Texts. Vol I - III* (2007) and general editor of *An Outline History of Irish Literature in Texts* (2011). She was a visiting scholar at the University of Florida (Gainesville), University of California Los Angeles, Brown University (Providence), the American University (Washington DC), and Kobe Women’s University, Japan as well as Fulbright Professor at Cornell University (2010). Her most recent publication is *Nineteenth and Twentieth-century Readings of the Medieval Orient* (MIP de Gruyter 2021).

Panel descriptions

Panel ALUS (Association for Literary Urban Studies): Literary Representations of Secondary and Provincial Urban Space

Urban diversity *within* towns and cities has received more attention from scholars than the diversity *of* or existing *between* different types and sizes of urban settlement. The twenty-first century is an urban century, in which for the first time in human history more people worldwide live in built-up areas than in rural ones. But the meaning of this change has still to be fully understood. Political division and upheaval across the Global North in the 2010s, for example, has often been focused around a strong and binary difference between globalized metropolises supporting centrist leaders open to migration and multiculturalism, on the one hand, and smaller settlements on the other. The latter have often supported authoritarian leaders or nativist solutions to the questions of the day.

Our panel addresses these pressing questions via the framework of a growing but still new academic subfield: literary urban studies (LUS). As publications in LUS have indicated (Finch 2017), previous scholarly accounts of literary cities – and literary representations themselves – have frequently examined the most prominent parts of global cultural metropolises such as Paris and New York, neglecting the types of settlement where an absolute majority of urban dwellers actually live. Smaller or second- and third-rank cities, and the portions of larger cities often hidden in literary depictions concerned with iconic spaces and the most magnetic zones call for more attention. Our panel thus focuses specifically on secondary and provincial urban space. It does so through studies both of smaller settlements as they appear in literary representations, of provincial capitals, and forgotten or diminished cities. Its perspective includes a view of networked urban regions lacking a single main metropolis, often in industrialized areas, and its case studies take in poetry, drama and different categories of literary prose, both fiction and non-fiction.

» Adam Borch (Åbo Akademi University, Finland): Literary Representations of Norwich in Eighteenth-Century Literature

This paper addresses the panel theme within an eighteenth-century context. Specifically, it focuses on literary representations of Norwich, England, during the eighteenth century, as seen through the eyes of travel writers such as Daniel Defoe and John Macky and poets such as Elizabeth Bentley and William Taylor. An image forms of how writers wrote about the city at a time when Britain's urban landscape was changing rapidly and provincial cities such as Norwich were undergoing what the historian Peter Borsay has called an urban cultural renaissance.

In taking this approach, the paper seeks to contribute to current debates about the role of the city in eighteenth-century literature. There has been tendency among scholars to concentrate on London (e.g. Rogers 1980; Ellis 2006) and when exploring the 'world' outside the capital they have often focused on a traditional (or classical) city-country dichotomy (e.g. Mack 1969; Williams 1973). The chapter will align itself with recent interest in literature and literary consumption in the provincial city (e.g. Brewer 1997; Fergus 2007; Chandler 2010). Studies of the representation of the provincial city in poetry are still limited (Hammond 2001 is an exception).

» Jason Finch (Åbo Akademi University, Finland): Introducing a Literary Urban Study of Declined and Provincial Urban Space: Case Studies in Short Fiction and Drama

Building on international attention to the topic (Finch 2017; Soovik et al. 2019), this paper introduces my current book manuscript, which is a broad and accessible introduction to LUS aimed at undergraduates in department of literature and their teachers. The case studies

investigate representations of the former Hanseatic port city of Lübeck, in northern Germany, in short stories by Thomas Mann from the early twentieth century, and of Bradford, a declined industrial city in the north of England, in 1970s and 1980s stage drama by Angela Dunbar. Literary prose of the secondary city is juxtaposed here with drama of the secondary city, then, inside broader reflections on secondariness and provinciality as literary urban qualities. These case studies cover different literary modes, periods and geographical settings from one another, and ask whether a single approach, LUS, can make sense of these. Literary Urban Studies is a practically engaged and thoroughly multidisciplinary view of city representations and mediations, intersecting naturally with urban interventions both within and outside the academy (Finch 2019).

» Anni Lappela (University of Helsinki, Finland): Sport Narratives and Non-Capital Urban Space in Contemporary Russian Prose

In my presentation, I focus on the relationship between sport narratives and provincial urban space in contemporary Russian prose. My material consists of works by three contemporary Russian authors, Roman Senchin (b. 1971), Dmitrii Danilov (b. 1969) and Alisa Ganieva (b. 1985). In the works selected, events take place in non-capital Russian cities; in the North, in Western parts of Russia, near to Moscow or elsewhere outside metropolises.

I ask how these prose works use sport in narrating provincial life and social questions, and what kinds of symbolic meanings sport and sport events get in this material. I analyse the diverse geography of sport to be found in contemporary Russian fiction. For example, Danilov depicts lowest division football in small Russian towns as well as matches played by the Russian national football team, and the multiple locations offer an interesting panorama of post-Soviet Russian space.

Panel: Linguistic Diversity in a Global Perspective: Synchronic and Diachronic Views

In this roundtable we aim to present how the concept of diversity has developed in English linguistics, both in a synchronic and a diachronic perspective. Participants will discuss linguistic diversity research pertaining to social, geographical and historical variation, but also new methodological approaches that may enable the study of texts and genres in the new, multifocal perspective that derives from the numerous ways in which the so-called Digital Humanities now offer innovative pathways for investigation.

Another aspect considered by the panel will be the synchronic diversity of English. The varied identities of present-day English will be recognized and discussed against the background of globalization as well as language endangerment. In the roundtable we will also reflect on a new model for linguistic diversity and ponder whether it might become a new and radical proposal for linguistic research. As the new model is embedded in complexity theory, it will provide the opportunity to discuss in what ways it could underpin new and innovative patterns of scholarly cooperation at an international level, through the creation or the reinforcement of academic networks in which both theoretical principles and methodological approaches are shared and constantly questioned at the same time.

The panel is expected to encourage debate both among the participants themselves and with the audience, so as to facilitate the exchange of views and inspire further cooperative work at various levels.

» Marina Dossena (Università degli Studi di Bergamo, Italy): Qualitative Analyses in English Historical Linguistics in the Age of the Digital Humanities

This contribution aims to shed light on what challenges and perspectives derive from the availability of an increasing quantity of digitized materials at a time when a growing number of libraries, archives and institutions invest in projects that make documents available to large (and not necessarily expert) audiences, not least in the form of crowdsourced transcription initiatives. While these initiatives are intrinsically praiseworthy, the materials that result from them are not necessarily amenable to the kind of quantitative investigations that have characterized corpus linguistic approaches over the last few decades. As a result, it is time for historical linguists (or indeed language historians) to develop new methodological tools, capable of making the most of the large quantity of available data and of studying such data in a more encompassing way, taking into consideration also any extra-textual information that may be available.

» Katarzyna Dziubalska-Kołaczyk (Adam Mickiewicz University, Poznań, Poland): Identities of English: A Dynamic Emergent Scene

Are Some Languages Better than Others? asks R.M.W. Dixon in his newest 2016 book. For linguists, languages are equally 'good' in terms of status while they differ in structure and functions. Naïve users describe languages in terms of their relative ease of acquisition, aesthetics, their native speakers or cultures and many other subjective criteria. For linguists and non-linguists alike, however, there is no language like English in today's world. In this talk I will attempt to recognize the varied identities of English taking a bird's eye view on its presence in global communication. Those identities will include English as a native language and English as a non-native language, including English as a lingua franca.

» William A. Kretzschmar, Jr. (University of Georgia, USA): A New Model for Linguistic Diversity

The word diversity comes from the Latin verb meaning 'to turn aside,' as in the English verb divert. The condition of "turning aside" is what diversity is all about, not going all in a straight line but instead taking many pathways. In the history of linguistics there have been crucial

moments when the way that we study language has essentially changed, when we took a different path. We stand now at such a moment. The new model of complex systems explicitly demands that we accommodate diversity in language. According to this model, some things that we thought we knew have turned out not to be true, like the systematic, logical nature of languages. Other things that we had not suspected, like a universal underlying emergent pattern for all the features of a language, are now evident. Using this new model, we can take new pathways to different communities or groups of speakers. This represents a good turn for linguistics, away from older rigid ideas in order to explore the new realities of language as we now understand them, chief among them the idea that variation, not logical system, is the central factor in human speech.

» Nikolaus Ritt (University of Vienna, Austria): If Languages Evolve, We Need to Know How
Since the end of the twentieth century the view has been gaining ground that languages are open dynamical systems of phonological, morpho-semantic, lexical, and semantic constituents that owe their existence to the fact that they are transmitted well together. Although they are not transmitted via the germ line, but culturally, i.e. through communication and learning, their evolution nevertheless follows generalized Darwinian principles. This has important implications. Although, the needs of human individuals and human groups are likely to represent strong constraints in the evolution of languages, cultural evolution nevertheless selects for those linguistic constituents that are transmitted best, and these may not be these same ones as those that best serve the interests of human speakers. Taking this possibility into account is crucial as globalisation increases the frequency of contact between speakers of diverse languages and varieties. After all, linguistic diversity is not only a good thing, but has its sinister sides as well. Apart from impeding communication, it establishes boundaries between groups, sets them apart from each other, engenders distrust, and may lead to hostility. Therefore, if languages and linguistic diversity are not merely the products of intelligent human design, but result from evolutionary processes that are very much beyond our control, it is essential to understand these processes as best we can. For linguists this means that we should seek cooperation with disciplines that have developed advanced tools for the understanding of dynamical evolutionary systems, such as biology, mathematics, or cognitive science. The potential for such co-operations to produce genuinely new insights is additionally enhanced by the fact that huge amounts of linguistic data have become accessible in digital form and make rigorous quantitative investigations of linguistic variation and change easier than ever.

Panel: Addressing the Diversity of the Public

In the panel, we combine the artistic contexts of film-viewing and concert experience in order to address questions towards the role that diversity plays for them. Both of them provide a setting in which a diverse public comes together in one place to jointly experience a particular performance as an ‘interaffective event’ that involves all its participants (Müller/Kappelhoff 2018; Greifenstein/Horst et al. 2018). As such, both films and concerts operate at the interface of commonality and individuality, aiming at *Unity in Diversity* and striving for mutual understanding and a jointly shared horizon. How do they do so, given that «in the ‘space between’ that reflects the ‘inevitability of difference’ in understanding between people (Cameron 2003, 31) [...] the difference of the separated horizons of experience is gradually disclosed»?

By means of the German series *BABYLON BERLIN* (2018) and the globally popular music genre of Reggaeton, we will demonstrate and discuss cinematic and musical forms of addressing diversity, not only with regard to the attending public but also to what is (re)presented. By unfolding a crime story and equally proving a subtler (hi)story of a mentality, *BABYLON BERLIN* addresses different spectatorships: one that focuses on crime fiction and one taking the perspective of historians. Through multilingualism, social belonging and ambiguities of meaning, it moreover creates a collage of speaking that addresses the diversity of the people that it (re)presents as well as those that view it. Reggaeton, in turn, makes use of a combination of Spanish with English, or Brazilian Portuguese, or French that results in plurilingual lyrics addressing the diversity of its reggaeton community. The sense of belonging to this community is also promoted through the dembow rhythm that ensures “danceability” of this genre. In so doing, reggaeton appeals to common human heritage (Jungbluth 2019; Mykhalonok forthcoming).

» Sarah Greifenstein (European University Viadrina, Frankfurt/Oder, Germany): Manifold layers of a cinematic addressing – *BABYLON BERLIN* and its presumed spectatorships
BABYLON BERLIN (2018) is orchestrated within the crime genre and its story is situated in Berlin during the German Weimar Republic of the 1920s. But the interwar phase and location of the crime scenario is not an accidental background, no theatrical coulisse, it could not be changed into another historical setting. Instead, the series offers not only a deep investigation of the cultural and political life of the Roaring Twenties in Berlin; the series highly makes vivid a certain mode of thinking, that is composed through imitations and allusions of aesthetic, artistic practices of the 1920s as well as of modes of talking and behaving, oscillating between fragments of the Avantgardes and prefascist mentality of the beginning 1930s (Kracauer 1947). With this two-fold perspective the series permanently addresses two strands – the crime story and the subtler story of a mentality – and with it at least two presumed spectatorships.

» Konstanze Jungbluth (European University Viadrina, Frankfurt/Oder, Germany): Addressing the Diversity of the Public – Focusing on the listener

Focusing on the listener in a performance, we have to enlarge our basic concept of the dyadic origo (Bühler 1934; Jungbluth 2005; Jungbluth 2019) integrating several people on both sides. The musicians address their culturally diverse audience in an often plurilingual dialogue. The audience is no longer a silent listener, but an active participant who sings, shouts, and dances. These practices have a strong impact on the constellations which determine the reciprocal orientation between artists and their public, and between listeners. No matter how the scenario is set up, all possible positions are aligned with one of the three constellations: face-to-face; face-to back, and side-by-side. Participating in the same event does not necessarily end in experiencing the same movements, the same affects, the same intersubjectivity. Person-oriented

alignments are universal and shared by humankind, while orientations form part of the culture observed, and only some became conventionalized in language specific paradigms.

» Mariia Mykhalonok (European University Viadrina, Frankfurt/Oder, Germany): Addressing members of a plurilingual reggaeton audience

Reggaeton is a globally popular music genre that celebrates the diversity of its audience by means of addressing each of the listeners, regardless of their linguistic and/or cultural background and their experience with reggaeton discourse. The choice of a combination of Spanish with English, or Brazilian Portuguese, or French results in different linguistic versions of the lyrics, which are appreciated by monolinguals, bilinguals, and non-native recipients of many other languages. The members of plurilingual reggaeton audience communicate in complementary meaning-making through digital media, particularly through transcriptions and translations of lyrics on the Internet as well as online discussions on music-related forums. Moreover, both core listeners and novices are brought into the focus of reggaeton performance by various elements that integrate the two groups into a single reggaeton-community. The sense of belonging to this community is also promoted through the dembow rhythm that ensures “danceability” of this genre. In so doing, reggaeton appeals to common human heritage.

Panel: The Journey of Western Literature and Criticism in Modern China

Chinese modernity is a dynamic process that involves a series of encounters with what is called an eastward spread of Western culture (西学东渐). Great works of literature produced in the West are not only carriers of western culture and thought but constitute a bridge that connects China and the West. Since the beginning of the 20th century, the introduction, translation and study of western literature and criticism has formed an important part that shaped, in its own way, the intellectual process of Chinese modernization. Four studies will be provided as examples to illuminate such process, namely “Shakespeare in China”, “Women’s Studies in China”, “The Impact of Modernism in China”, and “The Reception and Critique of Cambridge Criticism in China”. It is hoped that the panel will serve as a beachhead that draws further attention to how foreign literature, aside from other imported forms of culture and thought from the West, is perceived, negotiated and disposed of in the process of Chinese modernity.

» Gao Jihai (Henan University, China): Shakespeare in China

The reception of Shakespeare in China has witnessed several stages, which can be roughly divided into the following three periods: 1. 1903-1949; 2. 1949-1966; 3. 1978-present. This paper starts from the introduction of Shakespeare’s works in China, and further investigates the translation and adaptation of those masterpieces. In 1903, the works of Shakespeare first became known in China through the translation of Charles Lamb's *Tales from Shakespeare*. The early rendering of tales from Shakespeare was done in classical Chinese prose. Zhu Shenghao started translating Shakespeare in 1935, [finishing at his death in 1944 of Shakespeare’s plays] - rephrase, which was published by the Authors’ Press in 1954 as the standard translation of Shakespeare. Liang Shiqiu translated the complete work of Shakespeare (1970). As for the adaptation and performance, Shakespeare’s plays were not known to audiences in China until the first Chinese translation of *Hamlet* by Tian Han was published in the year of 1922. The first performance of a full-length Shakespearean drama was *The Merchant of Venice* in Shanghai in 1930. I will compare the different versions of translation and performance and discuss their contributions in the studies of Shakespeare respectively. Hopefully, this paper will provide a panoramic knowledge of the reception of Shakespeare in China and open up multiple points of entry for further studies.

» Wang Chutong (Tsinghua University, China): Dialogic Rather than Dialectic, Mapping Rather than Tracing: Interpretations of Deleuze and Guattari's Nomadic Thoughts from a Chinese Perspective

This essay begins by scholars’ concerns and anxieties for the future of humanities. It goes on exploring why and how art and science previously criticized each other harshly, with regard to concepts like ‘qualitative’ and ‘quantitative’, ‘distant reading’ and ‘close reading’, ‘truth’ and ‘reliability’, ‘generalization’ and ‘particularity’. The main part of the essay focuses on a close reading of Deleuze and Guattari’s nomadic thoughts, and how a rhizomatic spirit not only eases anxieties of humanists, but also shows the possibility that art and science can finally commingle. I will mainly focus on characteristics of a rhizome by bringing ‘musicality’, ‘dialogic’ rather than ‘dialectic’, ‘a map’ rather than ‘a tracing’, the logic of ‘and’ rather than ‘to be’, and a sharp contrast between the West dominated by transcendence and the East influenced by immanence into a further discussion. The essay concludes that Deleuze and Guattari’s nomadic thoughts could contribute immensely to a new humanity, and help us understand how an art-science pair could be the new methodology.

» Wei Ruan (Shenzhen University, China): The Impact of Modernism in China

Beginning from 1978, taking up the modernist discourse imported from the West during the May 4th movement in the 1920s, Chinese intellectuals used it as a tool for reintroducing and spreading not only specific concepts of Western modernism but the general socio-political ideas of the West. During the great debate on modernism that lasted for more than a decade, Chinese intellectuals and even the authorities learned to tolerate dissident ideas and positions, and a national mentality of open-mindedness and multiperspectivism thus gradually emerged. From this very process, in which Chinese intellectuals and academics based on Chinese economic and political realities, adapted and propagated Western ideas but were not confined by them, a distinctly Chinese modernist discourse was developed, in which existentialism occupies a conspicuous position.

Panel: Features of Linguistic, Literary and Cultural Diversity in Nollywood Movies and the Diaspora

This panel seeks to investigate, through well written papers and presentations, aspects of linguistic, literary and cultural diversity promoted in Nollywood movies and in the Diaspora. Several perspectives to this panel topic are adopted by the panel participants, and they include evaluating expressions of Nigerian cultural diversity in new Nollywood films – with a view to assessing the extent to which the new Nollywood films express Nigerian cultures, using indigenous languages (especially considering that most of the new movies are made in English language); exploring the challenges of film makers and producers in producing Nollywood movies in indigenous languages – especially because language plays a key role in transmitting the people’s cultures; critically analyzing Nollywood movies to ascertain if they enable western cultural hegemony – in response to an ongoing contemporary debate on the issue; and a critical discourse analysis of the construction of ethnic identities – especially as can be seen in intermarriages portrayed in Nollywood movies. The goal of the different but related approaches to film studies is to uncover how film, precisely Nollywood films, promote or demote indigenous language, promote literary and cultural diversity, and at the same time provide linguists with tools for assessing what is done with language in the movies. Certain theoretical framework that suit the purposes of the different studies are employed. One among them is the Hallidayan Systemic Functional Linguistics. Triangulation or mixed methods, quantitative, or qualitative methods are employed in the different papers to assess the data gathered. And data are retrieved using several different research instruments including questionnaire, focus group discussions and interviews, and downloads of videos – transcribing and interpreting the data. Findings are discussed in line with the objectives of the papers, and recommendations are made.

» Dr. Ruth Oji (Pan-Atlantic University, Lagos, Nigeria): Critical Discourse Analysis of Construction of Ethnic Identities in Nollywood Movies

This contribution focuses on the role of language in constructing ethnic identities in Nollywood movies and emphasizes that this is crucial to the understanding of how language is key to promoting cultural diversity.

» Dr. Ikechukwu Obiaya (School of Media and Communication, Pan-Atlantic University, Lagos, Nigeria): The Challenges of Producing Indigenous Language Film in Nigeria

This paper focuses on showing how the challenge of locating actors that have a good grasp of indigenous languages and possess the ability to appeal to a wide audience is being handled by film makers.

» Aifuwa Edosomwan (Pan-Atlantic University, Lagos, Nigeria): An Evaluation of the Expression of Nigerian Cultural Diversity in New Nollywood Films

This paper assesses the extent to which the new movies express Nigerian cultures, since they are mostly acted in English language. His work is useful for ascertaining if these movies are, indeed, promoting language and cultural diversity in Nigeria, especially as this category of movies is screened at cinemas, with a projection of reaching out to a wider audience.

» Emmanuel Nzeaka (Pan-Atlantic University, Lagos, Nigeria): A Critical Analysis of Nollywood Movies as Enablers of Western Cultural Hegemony

Mr Nzeaka is concerned with whether or not Nollywood movies are perpetrators of western hegemony tendencies in Nigeria. He finds that some movies dilute the authentic Nigerian culture while replacing them with unfamiliar western perceptions.

Panel PAIS (Polish Association for the Study of Irish) & IAUPE (International Association of University Professors of English): Diversity in the Irish context

Elleke Boehmer in a recent presentation at the IAUPE conference in Poznań argued that in order to open our minds to ethnic diversity we should reevaluate the literatures of the past as much as re-read the literature of today. Drawing on her proposition, the presentations in this session will look at literary texts which bring together diverse themes, thereby suggesting different meanings of diversity. What is more, this session reflects the varied interests and preoccupation of IAUPE members, their concerns with the global and local literatures and cultures.

» Dr. Ishrat Lindblad (Stockholm University): “Insha ka Intezar” Waiting for Godot in Pakistan Samuel Beckett’s “Waiting for Godot” has been performed and appreciated in many different countries. The fact that drama as a performing art can be staged and interpreted in many different ways makes it possible to adapt Beckett’s play in a way that makes it relevant to diverse cultures. In Pakistan for example, the well-known woman activist, Sheema Kermani, founder of Tehrik-e-Niswan, with the help of the writer, Anver Jafri, has adapted the play so that the roles of Vladimir, Lucky and the Messenger are played by women and thus reflect the miserable domestic situation of many Pakistani women who are browbeaten by dominant men. On the political level, by dressing Pozzo in military uniform, the role can also be seen as a mirror of the military Generals who have repeatedly assumed power in Pakistan during the past. Vladimir and Estragon can be seen as symbols of the powerless people who, instead of taking some meaningful action, absurdly keep waiting for... Godot?

» Sun Hwa Park (Konkuk University, South Korea): Pi’s Religion Layered with Diversity in Yann Martel’s *Life of Pi*

This paper aims to examine Pi’s religious pluralism in *Life of Pi* and its film adaptation in light of William James’s *The Varieties of Religious Experience*. Pi’s religious pluralism plays a vital role as a driving force for his survival of a 227-day shipwreck in the Pacific Ocean. While on board with a tiger in a lifeboat, Pi follows his faith in Hinduism, Muslim, and Christianity because he just loves different aspects of the gods respectively; that is, he believes he can survive as long as he creates and relies on his God. Pi does not care about which gods or which religious sects he is affiliated with, but he only follows his God with integrity whether it is day or night and good or bad in order not to forget his natural state as a human being. Here, it should be noted that Pi recognizes how imperfect he is when he faces the worst situation when he might have killed some in order to get meat for his survival. In addition, it is interesting to see a different version in the adapted film of *Life of Pi*, where a Buddhist from Taiwan shows himself to adapt to a new circumstance by eating meat source even though he should refrain from doing it. Catching these various rituals of each religion, I try to associate Pi’s experience with James’s idea of religious experience in which people accept various beliefs which are worthy to follow. I suggest this reading may give us a good chance of considering different religions which people follow in a multicultural society.

» Liliana Sikorska (Adam Mickiewicz University, Poznań, Poland): Different Meanings of “Diversity”

Contemporary literature due to its interest in postcolonialism and multiculturalism all too readily identified “diversity” with various ethnic groups co-existing in a given society. This, however, is a rather reductionist approach. Taking into account the changes in modern-day societies and their respective histories, the concept should be recognized with respect to religion and politics as well. The present paper looks at the three attitudes to diversity as presented in literature, culture and politics, using as examples three plenary speakers of IAUPE 2019 Poznań

conference. Elleke Boehmer's *Bloodlines* and *The Shouting in the Dark* demonstrate the need to find ties with the nation's past as well as one's family history, Bernarine Evaristo *The Emperor's Babe* and *Girl, Woman, Other* the former shows the long-standing presence of Black British people, the latter depicts contemporary multiethnic Britain, while Maurice Fitzpatrick's films and books about the politician John Hume (*John Hume in America*), *The Boys of St. Columbs* and *Translations* draw attention to the need for dialogue in the current politics of Northern Ireland. Rather than offer an in-depth reading of their works, I would like to present the aforementioned works as voices in contemporary discussions regarding diversity in and outside academia and as exemplifying existing trends concerning multicultural poetics and the significance of inclusive diversity in all areas of present-day cultures.

Panel: Ethiopian Performance, Traditionality, Modernity, and Contemporariness

Rooted in the history of colonization, dance, music, and performance art history written in the West omits in-depth study of these performance genres from the African continent. African performance is often lumped together with other non-Western forms as “world music” or “world dance,” which is delegated to “traditionality,” without the privilege of historicity. This means dance, music, and other art forms in Africa are often seen as exotic, their specificities articulated only through their differences from Western genres, instead of considered in the context of political, social and economic changes of the African nations, regions, and continent. Historically informed research is much needed to rectify the tendency to objectify African music and dance, and to illustrate the diversity and subjectivities of artists working in different national and transnational contexts on the African continent. Combining research presentation and performance, this panel illuminates the historical and current contexts of diverse embodied performance genres in Ethiopia, including dance, music, poetry recital and performance art. Our works, in conversation and in collaboration with each other, demonstrate the creative and critical potentials of contemporary Ethiopian performances. One recurring theme in this multi- and inter-disciplinary panel is our critical, empirical, and performative intervention with the binaries of modern/traditional, contemporary/historical, capitalism/socialism, the West/the Rest, among others. We offer a postcolonial critique of these binary lenses over performance, and try to imagine and practice a more collaborative and equitable way forward, as scholars and artists working in Ethiopia and transnationally.

Format: This will be a panel discussion including both research presentations and a poetry/dance performance.

» Hui Wilcox (St. Catherine University, USA): Traditionality and Contemporariness of Dance in Ethiopia: Historical Construction and Contemporary Development

Melaku Belay (Ethiopian Dance Art Association, Addis Ababa, Ethiopia)

We will present findings of our collaborative research, including 1) interviews with Ethiopian dance artists of various generations and backgrounds, 2) archives of Ethiopian dance since the 1960s, and 3) dance ethnography in Ethiopia. Our research illustrates how Ethiopian dance has developed in the last six decades, through drastically different political systems--all with the goal of modernization. We ask: 1) How did the Ethiopian nation-state, through its modernization projects, facilitate the birth of “traditional Ethiopian dance” as a stage genre? 2) How does the Western construct of “contemporary dance” exclude indigenous dance forms labeled as “traditional”, even as the latter is also a product of modernity? 2) How is Ethiopian dance, in its desire to be contemporary, both tethered by socialist legacies of performance and co-opted by neoliberal capitalism? 3) What is the potential of dance in Ethiopia to produce alternative knowledge and subjectivities in the current historical moment?

» Sarah Bishop: Defining “tradition” in Ethiopian traditional music: Historicizing and disrupting the tradition/modernity dichotomy

In this presentation, I define the “traditional” in staged and recorded Ethiopian traditional music and, in doing so, disrupt the traditional/modernity dichotomy. Traditional music, I argue, is not a self-evident, pre-existing musical practice but is dynamically created and defined by social and political actors in encounters with Euro-American modernity. Hence, we must not only attend to the musical characteristics themselves but also what traditional music signifies—and how it is *made* to signify by human agents—in the minds of listeners. Ethiopian traditional music is inextricably linked with national and ethnic identities, identities which are themselves strikingly “modern” formations rooted in the dynamics of the consolidation of the contemporary Ethiopian state, globalization, and Euro-American hegemony. The problematics of the traditional/modernity are then disrupted once we historicize tradition and attend to the paradox

of how traditional music emanates from modern spaces such as the recording studio and the national stage.

» Simeneh Betreyohannes (University of Michigan, USA): *Kinet: Music and Politics from the 1974 Ethiopian Revolution to (Post)Socialist Present*

I argue that the 1974 Ethiopian Revolution and the subsequent period not only changed the political status quo of the country, but also became the foundation for social and cultural experimentation and transformation. The effects and its contestations are still functioning in present day Ethiopia throughout its diverse population and among its diaspora who have emigrated to North America States and Europe, where they intensively engaged in “long distance nationalism.” Since 1991, the post-socialist state arguably became the only nation in the world to adopt “ethnic federalism” as a government model, aspiring to the restoration of the unfulfilled promises of the 1974 Revolution, mainly political autonomy and ethno-cultural justice for its 91 linguistic groups, with little or no success. This ongoing research focuses on the multifaceted interaction between music and politics, the state and the development of national identities in Ethiopia after the 1974 Revolution within local and global contexts.

» Mihret Kebede (Academy of Fine Arts Vienna, Austria): *Engaging the Ethiopian Public through Poetry, Jazz and Performance Art (Presentation and Performance)*

Indigenous spiritual/ritualistic practices throughout the African continent can be considered diverse forms of performance art. However, their artistic and creative value was rarely validated in Eurocentric histories of performance art. For my own performance art and poetry practices, I draw inspiration from everyday lives and rituals of Ethiopians and believe that poetry and performance are suitable forms of public engagement. I will present my work with *Tobiya Poetic Jazz*, a monthly poetry and Jazz event in Addis Ababa that draws 1200 attendees, plus millions via its weekly TV show on 'Arts TV world'.

I discuss the long-term multilingual collaborations between Addis and Berlin artists: our dialogues, translation workshops and publications inspired by Tobiya Poetic Jazz events. As part of the panel presentation, I will perform poems along with the dance/choreography performed by Melaku Belay and Hui Wilcox. We demonstrate the affective power of poetry and dance in contemporary Ethiopia.

Panel: Repositories of Diasporic Experiences: Case Studies from the Indian Subcontinent

This panel proposes to bring into discussion a select repertoire of case studies from the Indian subcontinent which investigates different kinds of archives that excavate the diasporic experience within this geographic–civilisational region. As such, then, the primary sites of inquiry in the papers that constitute the panel are literary, visual and epistolary texts that effectively translate themselves into repositories of the diasporic experience of dislocation and exile. The papers cover a wide historical timeline going from the mid-nineteenth century to the 2010s.

Dr Deepti Bhardwaj’s paper “Deemed to Dream: A Kayastha Family’s Physical and Vocational Migrations” is an inquiry into the several kinds of dislocations – physical, vocational, social – experienced by a Calcutta business family which is forced to migrate from Calcutta to Delhi in mid-nineteenth century. The understanding of this family’s diasporic experience relies on business and personal correspondences preserved by the family. Dr Shweta Kushal’s paper “Displacement as a Celebration of Blurring in Amitav Ghosh’s *The Shadow Lines*” dwells into the displacement experience of post-Partition Bengal as articulated in the novel. Semeen Ali’s paper “A Land to Call One’s Own: Looking at Kamila Shamsie’s novel *Kartography* to Understand a Sense of Belonging/Alienation as a Migrant” is also an investigation of post-Partition anxieties of migration as experienced in the western parts of the subcontinent. Vikas Jain’s paper “Performing Diaspora at Home: The Case of Frescos of Marwari Havelis of Churu” attempts to unpack the experience of mercantile migration of the Marwari people from Rajputana to Calcutta presidency, as recorded in the fresco paintings of early-twentieth century mansions in Churu town of India.

Therefore, the variegated means of memorialising the diasporic experience in the Indian subcontinent, in which process different peoples created different repositories of their own histories, form the overarching rubric of the panel. The methodologies deployed across the papers range from historicised close reading to discourse analysis of the selected texts, thus placing the papers within the broader academic field of culture studies.

» Dr. Deepti Bhardwaj (University of Delhi, Ram Lal Anand College, India): Deemed to Dream: A Kayastha Family’s Physical and Vocational Migrations

This paper will visit the story of a specific family that moved geographically from Uttar Pradesh to Calcutta to Delhi, alongside moving vocations from being scribes to military and government contractors to livery makers and finally to giving up on being their own masters and becoming job seekers. This family’s history over two to three centuries tells the tale of several generations of migrating from place to place, vocation to vocation and struggling to stay afloat in the face of historic, economic, social and personal turmoil. Over these years value systems clash and modernity challenges traditions. The paper would attempt to trace similar struggles in the two novels written by Lakshmi Narayan Lal thereby questioning the stronghold of caste, community and familial practices that would throw migrant communities into dilemmas and difficult decisions. Is the only way to escape a well-defined, birth granted identity to migrate away from the binding physical and social location?

» Dr. Shweta Kushal (Indian Institute of Management Indore, India): Displacement as a Celebration of Blurring in Amitav Ghosh’s *Shadow Lines*

The citizens of the post-globalized world are known for their mobility and adaptability in different situations. However, this same movement creates flux, which results in fluid and indescribable selves. The individual is then stuck between different spaces and is unable to choose the site of belonging. This generates constant displacement in the psyche of the individual.

This paper will study this phenomenon through an analysis of Amitav Ghosh's *Shadow Lines*. It will also look at the manner in which the fluidity can be both crippling and empowering. The blurring of boundaries through the various displacements, be they personal or national in nature (through the Partition of Bengal), create in-between identities that move conflictedly across a spectrum of self-construction. The paper will attempt to examine these multiple identities in order to study the potential movement from conflict to liberation to empowerment that fluidity may provide.

The paper will also argue that constructs such as "home", "nation", "singular identity" are systemically flawed, circumscribed, and hegemonically promoted, while the performative reality of self is always in flux with blurred boundaries. It will study the narrative style to compare and contrast with the themes of flux and mobility in order to establish the ascendancy of the performative over the pedagogic.

» Semeen Ali (University of Delhi, Ram Lal Anand College, India): A Land to Call One's Own: Looking at Kamila Shamsie's novel *Kartography* to understand a sense of belonging/alienation as a migrant

In the older vocabulary, homeland was depicted as a sacred place filled with memories of past glory. But in the new discourse, "homelands" sometimes fade out entirely or they become nation states that by definition repress minorities and place limits on their cultural and other freedoms. The meaning of diaspora has also transformed. According to the old usage, diaspora was depicted as melancholy places of exile and oppression that restricted social and cultural fruition. In the current view, diasporas are embraced as arenas for the creative melding of cultures and the formation of new mixed identities.

In 2013, Kamila Shamsie appeared in *Granta's 20 Best of Young British Novelists* which is regarded as an unofficial census of Britain's shifting cultural landscape. However, Shamsie differs from the descendants of migrants or post migrant writers like Monica Ali and Jhumpa Lahiri, who grew up entirely in the UK and the USA respectively while Shamsie studied in Karachi and subsequently in the USA and finally moved to the UK where she has recently become a British citizen. When Shamsie took up the citizenship of Britain, there was a sense of loss that she felt as well as a sense of betraying her own country where she came from.

In her first four books, Shamsie has dedicated them to the city she grew up and fell in love with – Karachi- growing up in the regime of General Zia ul Haq where any blasphemous or anti national behaviour had severe consequences. Shamsie has always seen herself as resisting Islamic fundamentalism which is one of the dominant forces in Pakistan that defines it. Of course, resistance occurs at different levels against different forms of power and oppression within the country and they seemed to find a way into her early novels in detail but there was a conscious decision to widen one's horizons post that phase. It would be interesting to look at how her writing style has changed to incorporate a change in her place and space as well as how it finds a way into her works as she tries to negotiate her new identity although possessing a dual citizenship.

» Vikas Jain (University of Delhi, Zakir Hussain Evening College, India): Performing Diaspora at Home: The Case of Frescos of Marwari Havelis of Churu

Since 1982, several towns in the districts of Sikar, Jhunjhunu and Churu, collectively known as Shekhawati, in the northeastern region of the Indian state of Rajasthan have emerged as site of neo-heritage tourism in the sidelines of the great north Indian golden tourism triangle of Delhi-Agra-Jaipur. Unlike deserts, and medieval forts and temples that formed the centrepieces of tourism industry that relied on a much exoticised and romanticised image of the Rajasthani heritage, the towns in Shekhawati owe their rather recent fame to the wall frescos on the hundreds of large mansions called *haveli*. The havelis were erected almost exclusively by the migrant merchant class known as *Marwari* and which hails villages and towns in Shekhawati

as their homeland and had migrated to the colonial presidencies of Calcutta and Bombay in the second half of the nineteenth century. An investigation and positioning of such frescos as memorials of the Marwari insertion into and encounter with colonial modernity is the objective of this paper. In its scope, the paper will limit itself to a selection of frescos from select havelis in the town of Churu. The selection of havelis shall be based on whether or not a haveli was erected by migrant merchants and if the migration away to the presidencies occurred as a consequence of Marwari engagement in colonial trade and commerce. The paper adopts the literary method of close reading to posit that the subject matters of these frescos stand as memorialisations of the Marwari engagement with colonial modernity. The paper also reads these frescos as evidence that the Marwaris performed diasporicity in their homeland itself, in the process, thus creating an indigenous Marwari modernity that lay at the intersection of Hindu tradition and colonial modernity.

Abstracts of individual presentations

» Telephonic Nollywood: Mobile Phones, Dramatic Action, and Identity Politics in Nollywood Films

Adah, Anthony

This project examines the impact of mobile phones on Nollywood telephonic films at the level of agential cultural functions, dramatic action, and style. As a communication technology that radically shrinks space and time, the presence of mobile phones in narrative film is beginning to draw critical attention because, after all, narrative is the temporal and spatial sequencing of events in cause-effect relationship. Furthermore, apart from the ability of mobile phones to impact the structure of dramatic action, mobile phones in developing countries (at least, this is the case with Nigeria), function more like social totems that signify class, gender, and socio-cultural identities. Given that in filmic narratives “action” is the provenance of agential characters, one might safely hypothesize that, in Nollywood telephonic films, mobile phones do not only impact the choreography of dramatic action, they also reveal hierarchies of relationships as characters negotiate different socio-cultural identities. Through data-driven textual analyses of *GSM Wahala* (2003), *Blackberry Babes* (2011), and *The Last Digits* (2015), the study addresses three core research objectives: 1. To describe how mobile phones either enhance or retard dramatic action in Nollywood telephonic films 2. To identify and describe patterns of ownership/use of mobile phones in terms of socio-cultural identities in Nollywood telephonic films 3. To analyze the stylistic implications of mobile phone use in Nollywood telephonic films

» Diaspora, Home and Identity in Yaa Gyasi’s *Homegoing*

Addei, Cecilia

Homegoing, is the debut novel of Yaa Gyasi, a woman born in America to Ghanaian parents. The novel sharply draws characters immersed in more than 250 hard, transformative years in the African-American diaspora. The novel opens in the mid-1700s in present day Ghana, with tribal rivalries being exploited by British and Dutch colonists and slave traders. The chapters of the narrative soon alternate between the Ghanaians and their American descendants up to the present day. This paper explores how the author, even though did not experience slavery, revisits this subject of slavery as a way of continuing the tradition of slave narratives like that of Frederick Douglas and Harriet Jacobs who experienced slavery. Yaa Gyasi, even though a Ghanaian, can be said to be following the tradition of most third generation Nigerian writers whose writings have been characterised by their interest in diaspora, transnationalism and identity (Jones, 2011). In *Homegoing*, Gyasi explores how slavery tears families apart without any link. This paper looks at how the author’s attention has been drawn to the issue of identity and home for both Africans living in the diaspora and those living in Africa. The paper further argues that in *Homegoing*, both Africans living in the diaspora and those living in Africa are represented as having issues with their identity, and that both categories of Africans do not feel at home.

» When actions meet words: Investigating gestural repertoires in the speech of multilingual speakers of Educated Ghanaian Pidgin English (EGPE)

Amfo, Nana Aba Appiah; Agyepong, Dorothy Pokua

In this presentation, we examine the use of gestures by multilingual Educated Ghanaian Pidgin English (henceforth EGPE) speakers in co-present communications. During co-present communications, both speakers and listeners often combine auditory and visual signals (body movements) into a single message. As symbolic movements, gestures on their own encode meaning and thus form an integral part of human communication (Gullberg and Holmqvist, 2006). The meanings they encode are often closely related to, although not necessarily identical

with what is expressed in speech. Studies such as Colletta et al. (2015), Brookes (2014), Beattie (2004) have demonstrated that the way speakers integrate speech and gesture into their interactions is extensively dependent on language and culture. Moreover, Gullberg (2012: 46) argues that, “the fact that most speakers are bilingual under some definition, and that they gesture while they speak should put bilingualism and multimodality at the heart of research agendas focused on the nature of linguistic systems and language use in context”. It is against this backdrop that this study examines multimodality (speech and gestures) in EGPE, paying particular attention to how this code interacts with the other languages in which it is in contact. Using oral narratives produced by multilingual EGPE speakers, we investigate the extent to which gesture-language interaction in EGPE differs from that of other languages in Ghana's multilingual setting. In addition to EGPE, two languages are of interest here— Standard Ghanaian English (the superstrate) and Akan/Ga (the substrates). Our preliminary findings show that gestures used during narrations in the three languages vary in type and frequency. Overall, the study addresses the theoretical question regarding the extent to which different gestural repertoires are evoked during co-present communications involving all three languages and whether the differences are determined by cultural conventions or by linguistic factors.

» **The Smartphone Culture, Reading Culture and Cultural Imperialism among Nigerian Youths Are, Olushola**

The advent of smartphone use has revolutionised the way Nigerian youths relate with information, whether with regard to formal engagements like their education or informal engagements like entertainment. The access which this technology provides, opens the door unto varieties of media (video, audio, graphics), cultural perspectives, political and philosophical perspectives and so on. This has engendered a situation where several Nigerian youths are often so glued to their smartphones that concern has been raised in several quarters. Prior to the advent of the smartphone culture, concern was frequently raised about the poor reading culture in Nigeria, and the attendant intellectual laziness it bequeaths on the people. Bearing this in mind, this research sought to interrogate the impact the smartphone culture has had on average propensity to read among Nigerian youths, as well as the extent to which it has affected their cultural orientations, bearing in mind the dominance of the Internet by foreign languages and cultures. The research towards unravelling these issues was based on the use of a questionnaire, interviews and observations among some purposively selected youths. It emerged that while the overall reading rate has significantly improved, reading preferences are lopsided dangerously toward the consumption entertainment and questionable cultural content - a situation which is further reducing the capacity of youths to engage in serious intellectual discussions which is much needed to salvage the country from political and social mire. A convergence of culture is also noticeable among the youths albeit dominated by Western elements. Freedom of information flow therefore translates into freedom of cultural imperialism. The paper recommends that there should be comprehensive programmes toward making Afro-centric content competitive on the Internet.

» **Cultural preservation or industry endangerment: the use of two Indigenous Ghanaian languages in the theatre**

Arthur, Rebecca; Issah, Samuel

The promotion of the use of indigenous languages in the movie industry remains one of the key strategies for language and cultural preservation. In Ghana, this approach for fighting cultural imposition and potential cultural loss has gained some recognition. This current study focuses on the African perspective of the role of the use of indigenous languages in the preservation and revitalization process of indigenous cultures and languages through the medium of drama and theatre. We especially focus on the extent to which drama and theatre have been instrumental in the preservation of two indigenous languages (Akan and Dagbani) arguing that

although drama and theatre performances are principally aimed at entertaining, they have a crucial role of also preserving cultural values that underpin the setting within which they are staged. We selected three movies of from each of the two languages totalling six, covering varied thematic areas. We examined the content of these movies: the language use and manifestation of communicative competence, actions of actors and actresses within the socio-cultural background of events purely from an African perspective. We conclude that although the use of indigenous languages is important for the development of these languages, it can also be an obstacle in establishing true cultural identity since most of the actions do show-case deeds that are culturally inappropriate. Thus, concentrating on the need for language and cultural advancement in the African context without monitoring the cultural acceptability of the deeds of the actors and actresses may promote identity crisis for the younger generation who are exposed to the rather culturally unacceptable scenes. We start by outlining the taboos (verbal and non-verbal) in both societies. We recommend that possible solution to the tension between cultural inappropriateness of words and deeds will require involving experts in language and culture in the production processes.

» Liberatic diversity of creative tools - the page and the screen in Zenon Fajfer's *Powieki* (Eyelids)

Biela, Katarzyna

Liberature – a literary genre proposed in 1999 by the Polish poet, Zenon Fajfer, and the Polish creative writer and literary scholar, Katarzyna Bazarnik – encompasses works whose authors fuse content with form, treating their unity as crucial in literary communication. Viewing the book as a material entity, such writers think of non-verbal tools that would enable them to get their message across successfully, e.g. font, colour, layout and the shape of the volume. As an ahistorical category, liberature was inspired by i.a. Stéphane Mallarmé, James Joyce and Georges Perec. The goal of this paper is to see the genre as a concept defined at the turn of the millennium, situated within media diversity and changes resulting from the rise of new communication technologies. The analysis addresses the question of how liberature embraces the book as a physical object while promoting openness towards new media and interdisciplinary practices. Zenon Fajfer's poetry collection *Powieki* (Eyelids, 2013) is employed as an example of a work where he explores the liberatic diversity of tools. The book is accompanied by interactive CD material, which gives a chance to investigate how Fajfer traverses between the printed and the digital to enhance his message. The paper examines what he achieves by stimulating different senses i.a. by introducing motion and sound into his literary work. His use of language is juxtaposed with the use of the tactile and the digital, which provides an opportunity to explore his view on the intersection between poetry and new media. The position of the reader and his engagement on affective and cognitive levels is taken into account.

» Portrayal of War and Migration in the Short Stories of Hassan Blasim

Biswas, Debosmita

The contemporary Iraqi writers, whether native or diasporic, are very vocal about the several wars that Iraq has witnessed in the 20th and the 21st centuries which has now become a significant part of their cultural memory and identity. These writers have voiced their emotions, understanding, and their trauma of war, death, violence and displacement through their fictional characters. While certain writers like Ahmed Sadaawi has found both native and international acclaim for his war literature, few have been criticized for “exoticising” pain and horror of war to emotionally appeal to the western readership. The subject of my paper is the works of the Iraqi diasporic writer Hassan Blasim who fled Iraq in 2004 after encountering troubles while shooting for the film “The Wounded Camera”, and took refuge in Finland. Now settled as an Iraqi diaspora in Finland, he narrates the war experience of Iraq through his short stories

(written in Arabic). Criticized by the Arab literary circle as a writer whose narrative style and language lacks the finesse of Arabic or traditional Iraqi literature, Blasim is often seen as a 'privileged' migrant who has acquired fame among the western readership by "exoticising" the Iraqi suffering. Thus, although he writes in Arabic, it is the English translations of his stories that has earned him acclaim as a diasporic writer. This paper aims to discuss how Blasim's short stories like *The Songs of the Goats* and *The Reality and the Record* voice the plight of many immigrants like him from war-torn regions who migrate to developed nations in search of a better life at a time when the world is gripped and divided on the issues of mass migration.

» **Underneath Culture: The Fading Identities in "The Centaur in the Garden", by Moacyr Scliar Boessui, Ana; Dos Santos, Rafael**

From a comparative approach between literature and cultural studies, this paper aims at analyzing the role of culture in the (de)constitution of identity through the image of the centaur in *The Centaur in the Garden [O Centauro no Jardim]*, by Brazilian writer Moacyr Scliar as a representation of the struggle lived especially by diasporic groups in the attempt to adjust into a new culture. Understanding culture as an anthropological construction, and anthropology as a discipline in which, according to Roy Wagner, "the author is obliged to distil his own tradition and his own consensus", we may establish a relationship between the work of a literary writer and the work of an anthropologist as an inventor of the culture he believes to be studying. In the same way, the literary writer constantly manipulates cultural codes through the "invention" of poetic images which, due to their psychological appeal, will inevitably not only present some dimension of that culture but also provoke new perceptions about it. In the game of intertextualities present in the work, the centaurs Linguistic and literary studies in diaspora and migrant communities 9 – the main characters – can be interpreted as a representation of the postmodern subject, marked by conflicts between tradition and modernity, and especially by identity fragmentation, which is materialized in the physical hybridism of the characters. Through strong, hyperbolic images, the relationship between the centaurs and society becomes a reflection of what Wagner calls "collective aspect of symbolization", which is dialectically identified with the moral, or ethical, mode of culture. Therefore, considering the text as a game between author and reader, there will be used as theoretical reference the works by Wolfgang Iser, Beatriz Weigert, Roy Wagner, Stuart Hall e Zygmunt Bauman.

» **Technology and Online Platforms: Bodo Folk Artists Exploring the 'Censored' and the 'Sanitized'**

Boro, Sanziou

The oral traditions of Bodo tribe of Northeastern India encompassing its history, religion, laws, knowledge acquired over generations were transmitted orally until its folklore was first documented, translated and published in 1895 by J.D. Anderson. Sidney Endle, an evangelist, compiled a book on Bodo grammar (published in 1911) with commentaries on language, culture, history and oral literature of the Bodo tribe. Both their collections of oral traditions and translations were presented to the readers keeping in mind the sensibilities of the 20th century European audience; but the template created by them remains to this day. Most scholars do not want to contest the image of the Bodos created by Anderson and Endle as innocent, pure, and uncorrupted tribal folk where there is no space for vulgarity in their traditions. However, a few folk artists are challenging this norm and making their work available online. This paper aims to discuss how technology and internet has made it possible for some artists working on Bodo Oral Tradition to experiment and deviate from the norm of adhering to the conventional notions of censoring/sanitizing vulgarity by bringing explicit content to its audience unabashedly. They argue that their work is their interpretation of the oral traditions which have been performed for generations. The 'vulgar' and the 'uncouth' oral traditions which are a part of the Bodo tradition can shed valuable light on the Bodo society's ideas of morality, sexuality, customs and laws

which were either sanitized or neglected in favor of those that conformed to the ‘moral norms’ of the scholars/audience.

» The empowering role of friendship in the world of diversity. The representation of “the water family” in Elif Shafak's *Ten Minutes Thirty Eight Seconds in This Strange World*.

Bukowska, Joanna

The paper explores the literary representation of the power of friendship, which brings together characters of various ethnic and cultural backgrounds in the latest novel by Elif Shafak, *Ten Minutes Thirty Eight Seconds in This Strange World*. Unlike Cicero's idea of friendship based on likeness, the bond uniting six friends in Shafak's novel derives its strength from difference. The characters, representing various regions of the Middle East, are not only traumatised by diverse experience but their lives also differ from the publicly acclaimed patterns of existence. As outcasts in the conservative, patriarchal society, they form a mutual support network. Shafak gives voice to the voiceless and presents the empowering role of friendship, which unites her characters, estranged from their blood relatives, into “a water family”, and which establishes symbolic connections between the loosely connected parts of her narrative. The discussion focuses in this paper on the representation of the mutual interactions of characters as well as on innovative narrative strategies, which foreground the defense mechanisms counteracting alienation. Since all the individual and collective crises, in response to which the network of mutual assistance is formed, are rooted in social ostracism, the literary analysis presented in this paper is framed by both trauma theory and social theories of exclusion and inclusion.

» Reconfiguring Home Through Travel: The Poetics of Home, Displacement and Travel in Agha Shahid Ali's Poetry

Chatterjee, Antara

This paper will examine how ideas of ‘home’ are constructed, imagined, revisited and recalibrated in the poetry of the Indian-American poet from Kashmir, Agha Shahid Ali. (Re)writing, remembering and imaginatively recuperating his violence-torn, traumatised homeland of Kashmir, ravaged through decades long, unrelenting conflict, Ali's poetry reveals a swirl of emotions and memories surrounding the lost ‘home’. It brings to the fore the contiguous and deeply entangled ideas of home, loss, displacement and exile. I argue that Ali's poetry, through multiple journeys ranging across locations, languages, cultures, and literary terrain, interrogates and collapses the boundaries between the ‘home’ and the ‘foreign’. I contend that Ali's poetry voices the disrupted, displaced home of Kashmir, while simultaneously distilling a ‘re-homing’ desire which reconfigures and reimagines that home through the inhabiting and ‘homing’ of multiple, ‘foreign’ locations, geographic and literary. I posit that the trope of travel, both as a thematic and woven into the form and structure of his poetry, is a crucial register to apprehend Ali's negotiations of home and displacement. In Ali's poetic imagination, travel and fluid movement across geographic and literary terrains, becomes an expression, not of uprootedness and homelessness, but on the contrary, of his desire for home by remapping and recalibrating the home through the ‘homing’ of the ‘foreign’. Enacting multiple journeys across different registers and polarities - spatial, cultural, temporal, linguistic and formal, Ali's poetry confounds and obscures their boundaries, revealing their interconnectedness. The paper will critically read Ali's poetry in dialogue with theoretical deliberations on the concepts of ‘home’, travel and exile by critics like James Clifford, Paul Gilroy, Edward Said and Rosemary George. The methodology to be used would be close and critical reading of Ali's poetry, with critical attention to his formal experiments, and a particular focus on his formal, linguistic and poetic ‘travels’.

» Rivers in Popular Culture: A Critical Examination of the Ganga in the Bhojpuri Cinema

Chaubey, Ajay K

Rivers have not been the natural source of water and energy and a mode of transportation only but also occupy a definitive place in religious, cultural, spiritual, and epistemological discourses since time immemorial, which signifies their multidimensional worth in the everyday lives of people. Rivers have been the subject matter of literary productions and even many of the Indian scriptures were produced by sages on the banks of rivers—especially Ganga. The poets from the West like T S Eliot have also been influenced by the Ganga and worried about the callous behaviour of men towards nature. He writes: "Ganga was sunken, with limp leaves / waited for rain... [and] the jungle crouched, humped in silence" ("The Waste Land"). Apart from literature, cinema has been the most artistic and aesthetic mode of expression of human sentiments. Hindi cinema has embraced the theme of rivers wholeheartedly, all the way from the dozens of filmi children lost at the Kumbh, to Ganga ki Lehren; Ganga ki Saugandh, Ganga Tera Paani Amrit, Jis Desh Mein Ganga Behti Hai, Ganga, Jamuna, Saraswati, and Ram Teri Ganga Maili, etc. Some documentaries have also been brought to the fore. In July 2012, the World Wildlife Fund and an NGO, Eco-Friends, released a 24-minute-long documentary film, 'Flowing Forever', a commentary comprising of narratives of a boatman highlighting the plight of the Ganga. The present paper intends to explore regional cinema, like "Bhoji-wood", which, concurrently, depicts the socially, culturally, and economically deprived communities living near 'ghats' (banks) of the Ganga. This will highlight how love, marriages, hatreds, break-ups, feudalistic frauds, floods, famines, droughts, disasters, and displacements, happen around and because of the river Ganga. The paper also underscores how the river shapes our collective consciousness despite socio-cultural/political diversities.

» Diversity in Bollywood: Emergence of the new Hero(ine)

Ekram, Shoab

Indian cinema has been a major point of reference for Indian culture in this century. It has shaped and expressed the changing scenarios of modern India to an extent that no preceding art form could ever achieve and in the process influenced the ways in which people perceive various aspects of their own lives. But this domain like numerous others made the female play the role of second fiddle to man. They have mainly played decorative objects in Bollywood for a long time. Even in films where they had important roles, they are portrayed as victims and martyrs or victimizers of other women. But things are swiftly changing in this 'modern' world and its repercussion can be seen in Bollywood too. Their portrayals have now come closer to reality, enabling them to create a space from where they emerge as the new 'hero'. In this research paper I shall analyse the character of Rani, in the movie Queen (2014) directed by Vikas Bahl, using Jonathan Culpeper's model of characterization to trace the journey of a woman from being a character in the periphery to emerging as the new 'hero' of the story. Characterization is a concept in literature through which an author features and explains the details about a character in a story. This study attempts to venture into the realm of women representation in Indian culture, and her portrayal on screen, from the point of view of stereotyping and attempting to restrict them to defined sketches of womanhood; and thereafter the realization of the hero within, which fosters and enables them to achieve a sense of identity, integrity and self-respect even in the most adverse and overwhelming situations.

» Using local anecdotes of folk literature to address global problems in the English language classroom

Erdem Mete, Defne

Plurality of communication in the world brings with it plurality of cultural practices and understandings about global problems. English language teachers can deal with global problems in the language classroom in order to raise awareness towards difficulties that the world is facing today. The urgency to take action for the protection of the environment is one of the most important issues that should be addressed in language teaching. With this aim, this

paper suggests using local anecdotes of folk literature in the English language classroom in order to help learners realize how local cultural perspectives can be linked to global issues. The focus of the paper is the well-known Nasreddin Hodja anecdotes of Turkish culture which date back to the 13th century and which have been transmitted from generation to generation as a rich cultural product. The anecdotes that are presented in the paper provide a suitable basis to explore the culture-nature dichotomy and to question the local cultural viewpoints on ecological matters. It is argued that humour plays a significant role in this questioning process for language learners and the analysis of these anecdotes improves critical thinking skills, which is crucial for taking action on global environmental issues.

» Life-Writing and Linguistic Diversity in Goethe's Poetry and Truth

Espino Barrera, Tomás

The multilingual turn in literary studies has been followed in recent years by a new-found interest in the construction of a truly “multilingual philology” (Dembeck 2017) based on the premise that every literary text is potentially a multilingual text. In so doing, this kind of approach is not limited to contemporary translingual authors like Emine Sevgi Özdamar or Yoko Tawada, but also extends to ostensibly monolingual writers such as Goethe. In the past, attention has been directed to Goethe's attitude towards words of foreign origin (Dehnicke 1892, Strasdas 1907), his idea of translation as a major cultural phenomenon (Berman 1985), his ability to read multiple foreign languages as a buttress of his cosmopolitan outlook (Reed 2009), and the implicit multilingualism through which he is able to transpose foreign-language “originals” into a monolingual German text (Gilleir 2016, Stockhammer 2017, Dembeck 2018). However, Goethe's depiction of linguistic diversity and foreign language acquisition in his autobiographical writing has received little attention. Goethe's experiences of language learning (Italian, Latin, French, English, Yiddish and Hebrew), his encounter with non-German literatures and even his early attempts at writing French tragedies and polyglossic novels constitute one of the main narrative strands of the first books of Poetry and Truth, whereas his fascination towards the linguistic landscapes of Strasbourg or Italy and authors such as Racine or Shakespeare permeates the whole of his autobiographical writing. Drawing on previous scholarship on Goethe's multilingualism, the present paper will study the monolingual text of Poetry and Truth as a multilingual “language memoir” (a term first coined by Alice Kaplan in 1994), that is, as an autobiographic narrative based on the experience of language learning and linguistic diversity in which the encounter with linguistic otherness shapes an idea of life, reading and (life)-writing as a quasi-organic interconnected evolution.

» Interculturality through film translation

Ezeafulukwe, Olivia

Film translation has become commonplace as the craving to understand each other in today's world has never been better felt than now. Thanks to these translated films some cultures are exported to other cultures. However, in an attempt to translate source films into target films. the translators have had to leave a bit of themselves in their translations while losing and sometimes distorting information. The thrust of this research is to review some translated films with a view to highlighting the gains and losses inherent in film translation. Film clips would be used to substantiate the cultural transfers as well as some gains and losses noticed in film translation. How does film translation promote cultural diversity? How have the intercultural exchanges which film translation offers helped in intercultural relationships and understanding? One major difficulty encountered in translation is that of shuttling between two different civilizations (Choi: 194)¹ and no two languages are sufficiently similar to be considered as representing the same social realities (Sapir:29)² During each interpersonal, small group or public communication, we all send and receive verbal and non-verbal messages. (Gamble and Gamble:10)³. How then can a film translator adequately represent the expressed and

unexpressed, which in themselves are vectors of meaning, into the target language? The paper concludes by viewing film translation as a tool that can quicken globalization if faithfully done.

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» Victor Segalen’s ‘aesthetics of Diversity’ and the importance of the avant-garde

Fookes, Ian

Between 1902 and 1918, Victor Segalen (1878-1919) made notes for an ‘Essay on Exoticism’ that rejected popular colonial and exotic literary genres in order to develop an ‘aesthetic of Diversity’, the hallmarks of which are a modernist poetics embracing allegory and other avant-garde forms of writing. The notes hold traces of the evolution of Segalen’s aesthetics, which eventually concludes that the creation of art should be a means of generating encounters with ‘le Divers’. In contrast to popular conceptions of ‘diversity’ signifying variety or difference, for Segalen, le Divers comes to signify a form of radical alterity coined as “all that is Other” (tout ce qui est Autre). This otherness exists both within and without the subject, since Segalen conceived of encounters with le Divers as part of a deeper process of discovery of the world, and indirectly of one’s self. It is only through interaction with le Divers that one can come to know aspects of one’s own self. However, more than self-awareness, the encounter with le Divers comes to be considered as a source of vitality and part of a quest for spiritual renewal. Influenced by early twentieth century social theories of entropy derived from laws of thermodynamics, 19th century racial theories and Jules de Gaultier’s theory of Bovarysme, Segalen viewed the chances for such encounters as rapidly declining. His aesthetics was therefore conceived as a form of resistance and his collection of poems *Stèles* (1912 & 1914) explicitly advocates the pursuit of ‘Diversity’. This paper outlines the different senses attributed to le Divers by Victor Segalen at different points in the evolution of his aesthetics, before contextualising them historically. With reference to *Stèles*, it then argues that the current significance of le Divers is that it highlights the value of the avant-garde.

» Language contact in Newar: A Case Study in Kathmandu Valley

Gautam, Bhim Lal

This paper explores the patterns of language contact in Newar, the ethnic indigenous language community living in Kathmandu, the multilingual capital city of Nepal. The research focuses on language contact situations in different domains viz. social, cultural, personal, and official as well as media related activities where the informants are asked to use different languages along with the use of their own mother tongue i.e. Newar. The data is collected during June-October, 2017 with 45 different informants having different age, sex, profession and educational background from four major areas of Newar community in Kathmandu valley viz. Kirtipur, Kathmandu, Patan and Bhaktapur. This socio-ethnographic research aims at providing some clues as to how the discovery of a minority language triggers changes in representations and attitudes. The data is analyzed in quantitative as well as qualitative methodology based on some in depth open informal interviews as well. The language attitudes towards Nepali and English along with their mother tongue Newar seems to be influenced by positive affective socialization experiences in the new multilingual society and by the growing perception that knowing the languages make them member of the new community. A shift in a language often brings about a shift in identity and there may be resistance to adopting a new language. The new language and the new identity may be actively promoted or persuaded. Newars living in

the capital city have been influenced directly and indirectly by the globalization and international linkage and communication. Moreover, they have been involved in various social, cultural and ceremonial activities with the new mixed society which motivates them to shift into new target languages from the ancestral source language.

» ‘Global’ as a 21st-Century Keyword: Investigating the Meaning of this Term in Today’s English Linguistics and Anglophone Literary Studies

Gerday, Laura

The term “global”, at first absent from Raymond Williams’s seminal *Keywords: A Vocabulary of Culture and Society* (1976), recently entered the updated list compiled by the members of “The Keywords Project” (MacCabe and Yanacek 2018: 171-174). The latter collective defines a “keyword” as “a socially prominent word [...] that is capable of bearing interlocking, yet sometimes contradictory and commonly contested contemporary meanings” (The Keywords Project 2016). In line with this description, the word “global” has “accreted meanings” over the past centuries: it initially denoted “a spherical shape”, then came to signify “pertaining to the whole planet” before shifting from a “physical” to a “social” sphere, from “something found everywhere to something affecting everyone”, and referring to, *inter alia*, “globalization” (MacCabe and Yanacek 2018: 171-172). This polysemous, all-pervasive and value-laden term has lately become part of a ubiquitous – yet under-theorised – paradigm in contemporary English linguistics and Anglophone literary studies (e.g. “Global English” and “Global South”). What “global” designates and stands for in these research areas, I will posit, has caused confusion: as Williams observed in another context, scholars do not seem to “speak the same language” (1983: xxiii) nowadays when it comes to the word “global”. In this paper, I propose to bring to the fore some of the ways in which “global” has variously been construed within the spheres under discussion, that is, English linguistics and Anglophone literary studies. Carrying out an in-depth analysis of the locution as employed in a selection of theoretical texts (e.g. Rubdy and Saraceni 2006, Jay 2010, Crystal 2012) that identify a “global” turn in both fields, I aim to chart and explore the disputed semantic territory covered by this six-letter word. Particular attention will be paid to the place occupied by the idea of diversity in these different articulations of “global”.

» The necessity and benefits of media literacy competencies from a multicultural education perspective

Giorgadze, Madona

Multiculturalism and cultural diversity have become the main paradigms of the 21st century. Naturally, this diversity is reflected by the education system and it requires the development of corresponding educational policy that will encourage such competencies in future generations as the acknowledgement of versatility and critical thinking, appreciation of cultural diversity, openness to cultural diversity, adaptation to the rapidly changing world and purposeful use of digital technologies and multimedia. Given this background, along with traditional learning courses, subjects promoting the aforementioned skills and civic consciousness gain special importance. This paper deals with the challenges of one of such subjects – media literacy. The paper aims to demonstrate the need for media literacy competencies in the multicultural society, promote its introduction in the teaching process and highlight its usefulness for building fair, democratic society. The paper is based on the theory of cultural constructivism and sociocultural theory according to which, knowledge is socially constructed and a person – the only being developing in a cultural context - is greatly influenced by its social and cultural surroundings. The paper brings the following arguments to support civil literacy: ·Promoting common national consciousness; ·Using a language not only as a medium of communication but as a means of integration as well. ·Supporting the civic development of various ethnic groups with an emphasis on citizenship, not on ethnicity. ·Developing common civic culture –

respect and dedication to common values. ·Promoting tolerance to ethnic and religious diversity. Media literacy competencies will equip learners with skills needed to better navigate in social, academic and professional areas in the multicultural society. This will enable them, regardless of religion, race and origin, to be open to national diversity, lead a successful life in their environments and participate in building the fair and democratic society along with peoples from around the world.

» On Media Discourse of China's External Image Transmission by Social Media TikTok

Haixiang, He; Wei, Luo

According to Digital News Report based on the study by Reuters New Academy of Oxford University England, Social media has been main channel of new acquisition. Social media TikTok is, by far, one of the most successful short video businesses running abroad, There are more than 0.5 billion active TikTok users per month till the end of 2018, in globally 150 markets with 75 languages, ranking the 3rd among the app download rate. Recently, with the increasing power of China, the words like China's Road, China's Plan, etc. have been more and more focused in the world, But China's external image transmission is greatly influenced by foreign media, who establish China's image by their own view of values, which leads to a great impression contrast. Meanwhile, the discourse of China's media to foreign countries exists deficits, causing the image of China's power drops. French philosopher Michel Foucault asserts that discourse is power. The success of TikTok abroad reverses the situation and provides a good platform. So, it is necessary for China to make good use of TikTok and establish the discourse system concerning the dimensions of the concept, object, way of statement, and strategy, so as to build up the body, contents, and the strategy of the media discourse as well. The body of media discourse: to construct the media image of China's government. The content of media discourse: content production of short videos with high quality, specifically including the original video production within the mainstream value view, the content production abiding by discourse regulations, and the content production of PUGC strengthening the creativity. The strategy of media discourse: the short video running system with technique empowerment, including the recommendation algorithm, interactive chain of social media, and the system emphasizing the cooperation between the government and the business.

» Evaluating diaspora literary creativity: Ha Jin's *A Free Life*

Hall, Geoff

Ha Jin's *A Free Life* (2007) to my first reading was simply an example of poor writing by someone with a tin ear for his second language who has spent too much time studying dictionaries and so developing book knowledge rather than competence for use. The device of frequent italicised dialogues is used to suggest many reported conversations originally took place in Mandarin, but this seemed evasive and merely an excuse again for clumsy use of vocabulary, lack of collocational sensitivity, failures in discourse coherence and others. In the dialogues, perhaps, unusual English of character speech can be read as a defamiliarisation device. But how to account for the third person narration, even if some of this is clearly attempted free indirect speech, mingling the weak or calqued English of the characters with the language of a narrator generally, but unevenly, using more standard forms? This presentation investigates *A Free Life* as an example of the interest of new writing and creativity in second language writers who challenge norms of what is valued creativity in a language known for its ongoing and apparently ever-extending superdiversity and vaunted ability to incorporate innovation. How far is Ha Jin's perceived problem as a writer in English more my own problem as a first language reader of English used to reading and using more standard forms? How far is 'bad writing' or the value of novelty a purely linguistic judgment? The presentation, informed in the first place by stylistics, uses this novel as example to broach wider questions of linguistic

creativity in literary innovation and evaluation, but with particular reference to diaspora writing and representation (in English in this case).

» Multilingual Poetry by Julia Alvarez and by Zeina Hashem Beck

Hambuch, Doris

“Even Spanish / failed us back then when we saw how frail a word is / when faced with the thing it names,” (4) Julia Alvarez writes in “Bilingual Sestina,” the prologue to *The Other Side/El otro lado* (1995). There is a considerable amount of scholarship on the multilingual character of Alvarez’s work in the context of American multi-ethnic, or migrant writing. My presentation aims to move selected poems out of this context, and to shift the focus onto their impact with regard to Global English. Neither Alvarez nor Lebanese Zeina Hashem Beck grew up with English as their first language, yet both use it as their predominant tool for creative expression. Reading trans-lingual poems by Hashem Beck, such as “Broken Ghazal: Speak Arabic” (11) and “Naming Things” (50-56), alongside the more established texts by Alvarez leads to the recognition of a common resistance to the global language. At the same time, it points to crucial differences depending on content, as well as according to the respective languages involved in the specifics of code-switching.

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» Refugee Poetics: Social Media is Where Syria is Being Recreated

Hasan, Waed

It’s indisputable that whether it be progression or regression, the world is in a state of alteration; thus, the question ‘what is it we consider literature?’ is constant. What occurs when the parameters to assess what qualifies as literature are particularized and determined through a provocative decolonized process considering the non-western writer? What happens when the question becomes: how has writing, a published product, been redefined considering technological advances? How do conditions of struggle, plight, and limited access to publishing, change the way nontraditional forms are received? This paper will attempt to interrogate the representations of nontraditional forms in the current state of postcolonial studies by establishing the unique capacity of non-traditional forms in facilitating the production of literature under circumstances of struggle. These forms of publishing include social media, spoken poetry, and online platforms. The main focus of my research is on the digital resistance storytelling of young female Syrian writers as a the bedrock for my proposal to consider how circumstances of war might complicate the definition of a literary text. The theoretical framework of my research identifies the way Refugee poetics are dictated by underprivileged access to publishing. Their analysis must be grounded in Trauma and Postcolonial theory. In "Decolonizing Trauma Theory" Irene Visser explains that Postcolonialism "claim[s] that trauma itself instigates a strong need for narrative to come to terms with the aftermath of colonial wounding" (14). Caruth describes trauma as "a response to an unexpected or overwhelming violent event" (11). To recognize the "colonial wounding" would require an exploration of the trauma that offset the Refugee's emergence in writing.

» Nigeria’s cultural and linguistic diversity through Mount Zion Movies

Hodieb, Liliane

With about 203 million people and over 500 languages, Nigeria stands out throughout Africa. Its extreme linguistic and cultural diversity results from its colonial past, where the ancient independent kingdoms of diverse cultures were united to become the nation Nigeria which was a British protectorate till 1960, year of its independence. Besides the official English language, there are three major ethno-linguistic groups: the Hausa in the north represent about 21 per cent

of the population in 2008, the Yoruba in the south-western region make up 20 per cent, and the Igbo in the south-east 17 per cent (Falola & Heaton 2008:4). Nigerian Pidgin is also widely used, especially as a means of social – rather than strictly official – inter-ethnic communication (Adekunle 1972:190). Although cultural diversity is recognised as a source of innovation and development, Nigeria has suffered serious ethnical crises, the most high-profile of which was the Biafran war (1967-1970) where millions of people perished (Moses & Heerten 2018:3). This was not only an ethnical conflict but also political, economic, and religious, especially between the northern Muslim part and the Christian south-east. Traditional religions are also practised. In addition, more recent tragic events include the multiple murders and abductions committed by Boko Haram particularly in the northern region of the country. Mount Zion Faith Ministries is a Nigerian organisation founded in 1985 by Mike Bamiloye, with the aim of proposing edifying movies. In understanding Nigeria's complex context, these movies deserve our attention as they creatively depict the local cultural and linguistic diversity, without ignoring the daily issues faced by Nigerians. In this presentation, we will see how Mount Zion Movies provide interesting insight into Nigeria's richness and challenges.

» Bridging times in Wajdi Mouawad's play *Forests*

Hussein, Mai

In *Mille Plateaux*, explaining the third principle of the rhizome, Deleuze and Guattari introduce the concept of multiplicity as an entity that has an indeterminate character and which can be applied to all kinds of elements. So in the play *Forests* by Wajdi Mouawad, we can just speak of a multiplicity of temporalities as well as a multiplicity of spaces. Totally displaced - temporally and spatially – from their existence, *Forests* characters remain locked in the sphere of memories which finds its place in the present. If the characters deny time, if they always seem to be walking backwards, it is because they want to eternize the past and preserve the old memories. *Forests* begins in Montreal in 1989, shortly after the fall of the Berlin Wall. However, the memory game will lead a massive spatio-temporal investigation leading the scene from Montreal to the forest of the Ardennes, and from the present to a distant past that goes back to the Franco-Prussian conflict while going through the atrocities of the two World Wars and Nazi concentration camps. Through that delirious journey in Time, Mouawad opens up the doors to strange meetings with monsters as well as rape or incest creatures, so that the characters can quench a murderous thirst for their identity quest. The public was certainly reluctant to the complexity of this play. Perhaps he was also shocked by this confusing game of ambivalent time, of the relation which unites time with promise, of time as an infernal machine and finally of this idea of timeless/cosmic Time. It is a question of showing that the multiplicity of temporalities in *Forests* weaves a weird form of connection that requires no unity, but rather a rhizomatic multiplicity drifting in multiple intense “lignes de fuite” as Deleuze calls them.

» The Decolonization of Nigerian Literature: Chinua Achebe's Use of the Igbo Language. Lexical and Syntactic Aspects

Ibrahim, Binta

This critique aims at selected works of a Nigerian writer; Chinua Achebe, to expose how he placates with the English Language to reflect his native background. The selected works of Achebe used here as sample materials are *No Longer at Ease*, *Things Fall Apart* and *Arrow of God*. Previous researches in literature and language especially in the African setting, as focus, place little emphasis on the function of language in a multi-cultural environment like Nigeria. Hence, critical works on African literature have remained inadequate and less intertextual without the analysis of the use of language in African texts. The research literature review done in this study reveals the above similar observations. Scholars like Edgar Wright (1966) in *Africa Literature: Problems of Criticism*, R.N Egudu (1982) in *Criticism of Modern African Literature* *The Question of Evaluation*, Wale Adebani (2014) in *The Writer as Social Thinker* Ruth

Finnegan (1968) in *Oral Literature in Africa*. Ogunbiyi Yemi (1988) in *Perspectives in Nigerian Literature 1700 to present*, Odekunle C.O (1997) in *Traditional Nigerian Literature and Modern Production* and Osundare Niyi (1961) in *From Oral to Written Aspect: The Socio stylistic Repercussion of Transition in African Comparative Literature* etc. The research used a synthesis of methods which included a systematic, qualitative, traditional, sociological reviews, to symbolize areas of intertextual contexts of Chinua Achebe's selected literary materials. The homogenous approach adopted gives certain clue goes to the functional relevance of the works to the setting of their textual productions. The essence of language use in Achebe's works is a case study here for other related African literary Structural Studies in English with emphasis on the lexica-syntactic analysis. A major finding of this work is that a writer communicate better with his audience when he uses his native nuances.

» Cultural Diversity in Global Perspective: A Glimpse on Superstitions among Chadic Languages

Ibrahim, Usman

Superstition is one of the cultural resources that create vitality to the culture and gives cultural confidence to the adherents of a particular culture. In addition, superstition is the complete picture of the system of the adherents' belief either directly or indirectly. This study examines the variations and relationship in superstitions among Chadic languages. Four tribes were selected based on environmental; historical and religious bases. 30 respondents were interviewed from each of the selected tribes. The respondents were selected using purpose sampling techniques. T-test statistical tool was employed in analyzing the responses of the respondent in determining the differences in superstitions among the selected tribes. The finding of the study revealed statistical significance differences between Hausa, Bade, Karekare and Tera with Tangale in witchcraft and taboos superstitions. The differences in marriages superstitions between the tribes are statistically insignificant, meaning that they share the same superstitious belief in marriage and weather. Also, a statistical difference between the tribes in health and death was observed. The result of the analysis revealed the impact of geography and religion in superstitions among the tribes. The differences in witchcraft superstition between Tangale and other tribes are as a result of influence of religion while the similarities in marriage and weather are as a result of influence of geography and history respectively.

» Interpreting Religious Culture and Ideology in Selected African Fiction

Iroegbu, Obinna

Religious culture presents adherence to rules and expected conducts especially as related to deities, divinities or transcendental beings. Religious culture and ideology can be seen as dynamic phenomena which are vulnerable to the vagaries of different generations or milieu. This discourse reviews the portrayal of religious culture and ideology in selected African fiction to prove that, to the extent of their presentation in the texts, religious culture and committed adherence to a generalized or corporate way of worship are neither entirely sacrosanct nor patently primordial. The discourse operates at two levels. At one level is re-examination of communal ideology which guides a distinct or recognizable group, like Umuaro in Achebe's *Arrow of God*, as a unit. At another level is an evaluation of the motivations that compel the individual within the group to chat an independent course slightly or totally inconsistent with communal expectation. From Chinua Achebe's *Arrow of God* to Amma Darko's *Faceless*, to Asare Konadu's *A woman in Her Prime*, and Elechi Amadi's *The Concubine*, individuals who function as major characters have had to question, suspect or adjust their adherence to a particular religious culture. Therefore, if viewed from what obtains in literature and other cultural artifacts, extreme dogmatism, intolerance and claim to superiority of origin or system of worship hardly suffice.

» Futility and Fatality in Selected Works of Ernest Hemingway and Chinua Achebe

Iroegbu, Obinna

This essay undertakes a comparative assessment of futility and fatality among main characters in selected works of Ernest Hemingway and Chinua Achebe. Hemingway and Achebe are master-tragedians who usually present the defeat of their main characters by clearly highlighting intrinsic tragic dimensions of events surrounding them. In their characters, there seem to be consistent patterns of hopeless futility that accompany the desire to escape the unpleasant vicissitudes of life. However, there is distinction between futility and fatality exemplified in the characters of Achebe's fiction and futility and fatality in Hemingway's characters. Futility in Achebe's characters indicates a kind of act motivated by the desire to please self rather than the need to gratify a specific other. On the other hand, Hemingway's characters often set out to prove, not always to themselves but to other persons, that their effort is worthwhile. For instance, in Hemingway's *The Short Happy Life of Francis Macomber* and *The Capital of the World*, respectively, Mr. Macomber is driven by the yearning to please his wife while Paco is motivated by the ambition to make Enrique see him as a prospective matador. In Achebe's *Arrow of God*, Ezeulu desires to test the extent of his control in the life of his people. In *Things Fall Apart*, although Okonkwo slightly differs by conforming to what he claims amounts to communal expectation in relation to the killing of Ikemefuna, he is a self-conscious character who is quite aware of his popularity and acceptance among the leaders of his community.

» The Tale of Ramayana: Indian Traditions of Diversity and Questioning

Jain, Ruchika

India is renowned for its immense linguistic, literary, cultural, philosophical, and even religious diversity. The coalescence of these is best represented through the ancient and dynamic story tradition of Ramayana, which is a symbol of qualities like plurality, dissent, and coexisting contradictions. However, this tale of a mythological struggle between good and evil has been retold innumerable times across diverse socio-political and cultural contexts where it comes to represent a divided society with two contrasting polities, beliefs and value systems. Popular as a vital and embryonic part of Hinduism, the tale is correlated with Hindu hegemony in the country. Also, in the past century, Ramayana scholars and writers have focused on the "othered" Ramayanas that represent oppressed voices from different ethnicities, castes or religions. This narrative of Hindus versus others has further fuelled the use of Ramayana as a medium to homogenize and polarize Indian society. It is necessary to acknowledge the power of diversity and questioning as antidotes to binaries and hegemonic socio-cultural narratives. By reading the Ramayana tradition as polarized, its protean nature is undermined and essentialized. This process further reflects a similar trend across the globe of overlooking diversity in face of distinguishing self from the other. Contemporary anglophone Ramayanas often retell the Ramayana to dissent against a norm or an authority. In doing so, do they add to the tradition's ability to dissent and diversify or do they instead contribute to its reconceptualization as politicized and polarized? This paper analyses select 20th century Ramayana novels in attempt to answer this question. Through this, one hopes to understand the role and importance of one of the oldest stories in India: the Ramayana, in continuing to not only encourage discussion and enable co-existence amidst diversity, but also provide space for dissent in the contemporary polarised milieu of India.

» The Development of Cross-Cultural Myth Making in Films and Its Socio-Cultural Motivations

Jiang, Yicun

Myth making refers to such a meaning-producing mechanism as reconstructing other cultures in the interest of one's own. Using semiotic methods, the paper is an attempt to trace the twenty

years' development of myth making in China's cross-cultural film and television works by comparing the different contents and processes of myth making in three such works as follows: *A Native of Beijing in New York*, *Gua Sha Treatment* and *Finding Mr. Right*. These three works represent respectively three periods of cultural exchange between China and the United States: confronting period, running-in period and fusion period, paralleling the developing process of myth making in Chinese film and television works on the United States. The three periods at the same time determines the specific contents and social functions of myth making in different times, simply because myth making cannot live without its socio-cultural context. With the enhancement of Sino-American cultural exchanges, the focuses of myth making gradually change from economic and ethical making to the subtler making of culture and social issues. Meanwhile, with the accelerating pace of globalization, the traditional ethics of which the Chinese people were once proud is now confronting great challenge and undergoing a serious test.

» Sustaining Multilingualism in digital spaces: Translanguaging in Indian Social Media
Kanoongo, Usha

This paper examines the digital interactional practices of Indian multilinguals through the translanguaging lens (Li 2017) to reveal how complex interweaving of language varieties and other semiotic resources is advantaged for materializing socialization agendas. Enabling global interconnectedness and communication, social media are turning into zones of language contact, sociality and cultural practice. While bulk of research has explained internet multilingualism largely in European contexts (Androutsopoulos 2013), less is known about online linguistic hybridity in the Indian perspective. Need for the latter gets stronger today when social media are steadily permeating the uniquely plurilingual and multiethnic Indian socio-culture. These media spaces embody translanguality which is indexed via local languages gaining creative forms of functionality through Romanized transliteration, reversed Romanization or the use of non-Roman characters for writing English-related forms, mixing of utterances from multiple languages and use of multimodality features. This paper conducts linguistic ethnography (Rampton et al. 2014) of interactional data from a WhatsApp group comprising 37 extended Rajasthani family members to illuminate how users draw on their linguistic repertoire to come together and negotiate social relationships and facets of group behaviour. Translanguaging serves as a resource for constructing identity, indexing individual stance, performing culture and building solidarity. Findings are suggestive of how online multilingualism and co-construction of interactional spaces echo the upcoming concept of neoliberal communicative competence, breaking-away from single language hegemony and celebrating linguistic diversity and inclusivity.

» Between Literature and Politics: German-Turkish Literature from 2017 to 2020 in the Mirror of the Magazine "Çağlayan"

Kaplan, Dr. Muharrem

The massive disasters as wars, coups and regime changes deeply affect the society and the literature which is the voice of its own community. Of course, the 2016 coup attempt in Turkey had massive consequences for Turkish society as well. Tens of thousands of law and education workers, scientist and journalist have been the victims of political persecution and have lost their jobs and freedom as a result. Many well-educated people, such as scientists, authors and civil society activists, who went into exile, as to Germany. The planned research paper examines how German-Turkish literature reflects the coup attempt and its consequences. The first step will be to show how German-Turkish writers and intellectuals in Germany have reacted to the events, using the example of the magazine "Çağlayan". The magazine "Çağlayan" is a science, art and literature magazine that members of the so-called Gülen movement – which is blamed by the Turkish government for the coup attempt – have been publishing in exile in

Germany since April 2017. Methods to be employed will include methods of text analyzing. The critical approach will give due emphasis to aspects of history and sociology. Materials to be studied will not be restricted to full-scale literary works but will also include sources like interviews, columns in newspapers and contributions to literary and cultural magazines. Of course all issues (till 2020) of the magazine Çağlayan will be evaluated.

» The Poetics of Globalization: Redefining Nation, Gender, Culture and Identity in English Vinglish

Khan, Afrinul Haque

In Nation and Narration Homi Bhabha contends that “Nations, like narratives... fully realize their horizons in the mind’s eye”. Taking Homi Bhabha’s contention as a theoretical yardstick, I argue that globalization “fully realizes its horizons” in Bollywood cinema. In other words, Bollywood cinema, with its global distribution, its setting in transnational location, its outreach and access to diverse audience across the world, emerges as the space/site or medium which articulates the poetics of globalization. I propose to examine, through an analysis of Gauri Shinde’s English Vinglish, how Bollywood cinema, as a narrative of cultural diversity “packaged for transnational consumption”, addresses the concerns of global audience and redefines our notions of nation, gender, culture and identity

» Analysis of elements that sustain popular and therapeutic music on media in Kenya, using Ndaya as the baseline.

Kimamo, Charles

Popular music in Kenya extends beyond the borders of Kenya. It is difficult to confine Kenyan popular music within the boundaries of Kenya. Music that is popular in Kenya is not necessarily by Kenyan musicians. Digital media creates a platform for Kenyans to compare music from within and from without. Business Dictionary (2018) defines digital media as digitized content (text, graphics, audio, and video) that can be transmitted over internet or computer networks. Digital media creates a space that enables us to visualize music performances, from all over the world, while in the comfort of our rooms. A case at hand is the You Tube media that enables us to compare music performances on a digital platform, unlike the traditional set up where music performances were compared on a live stage, through a music festival. The advantage of a digital platform is that music can be played over and over again if need be. In this particular paper, the author has basically used the digital platform to answer the question: Why do some popular songs appeal for a limited period of time while the impact of others last forever? One popular song that has maintained its flavor beyond the lifespan of the performer, as noted from the comments on YouTube, is Ndaya by Mpongo Love (<https://www.youtube.com/watch?v=2bnCqxAYf1s>). Mpongo was a Congolese musician who became physically challenged at the age of four after contracting polio and was paralyzed by a shot of penicillin (Frank, 2002). The author analyzes the comments of listeners, many of who are Kenyans, on the digital platform to identify elements of music that would sustain the popularity of the song. The author suggests that such timeless popular songs can be used in therapy.

» Mother Tongue 2.0. - Inherent Language

Koblitz, Carola

People speak several languages that could be called “mother tongues” but which are either not learnt from their mothers or do not fit the definition of such (Coulmas 1997, Naguschewski 2003, Dietrich 2004a/b, Olariu 2007, Corraza 2016 et al.). They could perhaps be treated under definitions like heritage languages or dominant languages, for example, in cases of children of migrants, like Herczeg 2006, Tracy 2007, Aalberse/Muysken 2013 et al. suggested. At the same time, conceptuality of “foreign language” and “second language” raises even more problems.

This also makes the issue of how the children define their identities based on their “mother tongue(s)” more complex while not being conventional “native speakers”. There are some attempts (Busch 2003, 2004, 2012, Tracy 2007, Schneider 2015) to define this “languages collage” or “language repertoire”. In order to provide clarity in this discussion, the term “inherent language” is suggested in Koblitz 2017.

Definition: Inherent language: one or more languages spoken by an individual that are seen as part of one's identity and comes to mind first, depending on context and conversational partner. Characteristics of an “inherent language”:

The individuals are able to express themselves fluently and communicate with monolinguals.

The method of acquisition is irrelevant, as is the phase of life in which the language was acquired.

Speakers can think in said language. This means that they can express themselves without having to “translate” for themselves.

They are able to hold conversations about various topics and are able to substitute missing vocabulary in order to explain precisely what they mean.

Each language has its functionality in the following: interpersonal relationships, phases of life, professional or academic life, etc.

Inherent language is a type of “acquired inheritance” and speakers feel “at home” in it. It is something they own and is part of them at the same time. It is inherent.

» Unveiling the Diverse: A Study of Linguistic Plurality from the Indian Perspective

Konwar, Saswati; Bezbor, Punam; Gogoi, Lupamudra

Diversity is the essence through which all the worldly differences thrive in their uniquely uniting shell of varieties. This diversity prospers only when these varied differences are warmly embraced and celebrated. Epitomized as diverse in every sense of the term, the Indian nation too has its platter of diversity spread across its cultures, customs, religion, languages where such varieties unites the nation as a whole. Also termed as the "Tower of Variable Languages", India is linguistically rich and diverse with 22 official languages and several hundreds and thousands of other nationally recognized languages operating under it. India has taken strides for the preservation of this linguistic diversity globally and locally since a long period in history. With this point in view, the paper aims to examine the ways in which the various languages thrive, despite their unique differences, in an uniting bond. The paper also extends its study on the mechanisms through which individuals as well the government contribute in maintaining the linguistic plurality of the nation. The gap in communication is bridged by the assimilation of varied languages amongst themselves resulting in the emergence of a third language that can be categorized under the terminologies of pidgin, creoles and hybridized formations. Variations as such are a result of local as well as foreign linguistic assimilations some of which are a product of historical invasions. Nagamese, Bishnupuriya, Korlai Creole, Hinglish, Tai Phake are some languages amongst many that come under such formations. Furthermore, policies such as the Three Language Formula, the National Education Policy, 2020 has been implemented for a healthy preservation and enhancement of this flourishing multilingual character of the nation.

» Cultural Diversity and Cinema: A Comparative Study of the Representation of Islam in Hollywood and Bollywood

Kumar, Rajesh

Two of the world's biggest film industries, Hollywood and Bollywood, have continually made movies that dealt with 9/11 and subsequent events. But how Hollywood has portrayed the attacks on World Trade Center and the following events and the way Bollywood has represented essentially the same events, differs drastically from each other. The proposed paper answers the question, how different is Bollywood's portrayal of 9/11 and the war on terror from that of

Hollywood? This paper hypothesizes that Bollywood has contextualized events of 9/11, tried to offer understanding of Muslim anger, refused to demonize Muslims and Islam and, most importantly, shown a path how Islam can coexist peacefully with other religions. This paper also explores the mystery, when India itself has been one of the biggest victims of Islamic terrorism, then why Bollywood has left behind jingoistic sentiments and offered Muslims a space in its storylines which inevitably culminate in reconciliation and understanding between Hinduism and Islam. This paper offers many reasons behind this phenomenon. Surprisingly, many film actors, actresses, producers, directors and even film critics in India are Muslims. So, Bollywood is an industry which, if not dominated, then certainly is cohabited by Muslims. Apart from that, Indian government indirectly nudges filmmakers to make films that do not show Muslims in bad light. Muslims constitute such a big chunk of the Indian electorate that no government or even opposition parties can afford to ignore them. The Indian censor board has also made sure that right to free expression, guaranteed by the constitution, is not misused for malicious anti-Muslim propaganda. Muslims are as avid movie lovers in India as any other community and no filmmaker would want to alienate them. This paper concludes that Hollywood needs to borrow Bollywood's strategies of intercultural dialogue to present Islam, Muslims and terrorism in right context.

» The Dialectics of Invisibility, Making Migrant Children Visible: An African Literary Experience

Ladele, Omolola

Migration scholarship commonly pays very little or no attention to children and young adults within the regular, conventional terrain of migratory narratives (see Gmelch 1980, Bushin 2009). These studies show that the fact that there is a paucity of research on the roles of young people and children in migration narratives. Migration itself often signals and intensifies the sometimes contradictory tensions in scales and hierarchies of say power versus powerlessness, vulnerability versus empowerment, visibility and invisibility. In their early studies, both MacDonald, (1972), and Erickson (1972) mute the concepts of visible and invisible migrants. In mainstream migratory narratives, children, and particularly African children, are constantly caught in the interstices of these power conflicts, and their roles and experiences are often constructed and characterized in terms of their voicelessness, compliance or docility and other such inconsequential terms. In both its literal and metaphorical sense, I interrogate the notion of the visibility/invisibility of African children's migratory narratives, first, within the specific context of African cultural dynamics, as well as the centrality of African children's narratives within the power dynamics of mobilities. From a plurality of literary migratory contexts, I select for this study, two novels by two female African writers: Buchi Emecheta's *Kehinde* (1994) and NoViolet Bulawayo's *We Need New Names* (2013) as they privilege the voices of children who cross local and international borders to inflect their voices in the conversation of African. I therefore propose a discursive paradigm for the inclusion of children in migratory and diasporic discourse which have so far been mostly rooted in hegemonic, Westernized constructs of childhood and family migration.

» Arabic Idioms Travelling via Translations. A Comparative Analysis

Lahiani, Raja

Idioms are conventional parts of speech that are semantically obscure and structurally fixed in a specific language (Langlotz, 2006: p. 1). As they go through a sociolinguistic process of conventionalization and absorption, idioms perform specific communicative functions. The meaning of an idiom is not to be fetched by scanning the significance of its constituent words; it is rather fixed in the lexicon of a given speech community (McArthur et al., 2018). Classical Arabic poetry is famous for its extensive use of idioms. These are not simple alternatives to less semantically impervious expressions. They rather represent more intense versions of possible

literal statements that might replace them (Abdou 2012: 74). The loss of idioms in translation would, thus, lead to the loss of tonal intensity and hence of a great deal of original text communicative functions. This paper handles a verse line 54 by Ṭarafa's (543-569 AD), pre-Islamic poet as a case study. In this, the poet describes his generosity by means of two idioms, each in a hemistich, to refer to poor people and to the rich. The poet's main claim is that all people, with the exception of his hostile tribesmen, recognize his virtues. A corpus of fourteen English and French prose and verse translations is gathered. These are assessed synchronically as well as diachronically. This work proves that translating an idiom is not solely a matter of finding an equivalent idiom in the target language; it also requires that the translator checks the connotative meaning of the idiom's lexical items by looking at how they are manipulated in the rest of the text. This research proposes that a translation of idioms should be defined in terms of its comprehension and thus recreation, so that it conveys the same message and an effect similar to the original.

» Cultural diversity through Cantonese Opera in Canada

Leong, Jack

This presentation discusses Cantonese opera performances in a Canadian context from an intercultural studies perspective. Cantonese opera has been a popular cultural entertainment in Chinese Canadian communities. It is a hometown entertainment for most Chinese in Canada who came from Guangdong or Hong Kong. Familiar themes and atmosphere in Cantonese opera bring forth both individual and collective memory of Chinese Canadians, reminding them of not only where they came from but also who they were prior to their arrival in Canada. As Nancy Rao argues in her recent studies on Chinatown Opera Theatre in North America, opera activities, generating social memory, both transmitted and reshaped beliefs, values and cultural symbols in the dynamic processes that 'produce, convey, sustain and reconstruct collective memory" (p. 6). My investigation of the Cantonese opera activities in Canada will shed light on the struggles and dynamics for Chinese Canadians bridging the identities of being Chinese and Canadian at the same time. I argue that the development of Cantonese opera in Canada manifests the acculturation and transition process of Chinese Canadian identity. Organized for the Chinese diaspora community in Canada, Cantonese opera performances reinterpret and reinforce Chinese culture in the Canadian society. In addition to entertaining the Chinese in Canada, I argue that Cantonese opera performances help retain the Chinese heritage among Chinese Canadians. These performances also provide opportunities for the exposure of Chinese culture in an artistic and interesting means to Canadian society, and thus contributing to multiculturalism in Canada.

Work cited: Rao, Nancy Yunhwa. *Chinatown Opera Theater in North America*. Chicago: University of Illinois Press, 2017.

» Cultural Diversity in Hong Kong Cinema in the 1960s

Li, Jessica

Tsui-yan Two of the world's biggest film industries, Hollywood and Bollywood, have continually made movies that dealt with 9/11 and subsequent events. But how Hollywood has portrayed the attacks on World Trade Center and the following events and the way Bollywood has represented essentially the same events, differs drastically from each other. The proposed paper answers the question, how different is Bollywood's portrayal of 9/11 and the war on terror from that of Hollywood? This paper hypothesizes that Bollywood has contextualized events of 9/11, tried to offer understanding of Muslim anger, refused to demonize Muslims and Islam and, most importantly, shown a path how Islam can coexist peacefully with other religions. This paper also explores the mystery, when India itself has been one of the biggest victims of Islamic terrorism, then why Bollywood has left behind jingoistic sentiments and offered Muslims a space in its storylines which inevitably culminate in reconciliation and understanding

between Hinduism and Islam. This paper offers many reasons behind this phenomenon. Surprisingly, many film actors, actresses, producers, directors and even film critics in India are Muslims. So, Bollywood is an industry which, if not dominated, then certainly is cohabited by Muslims. Apart from that, Indian government indirectly nudges filmmakers to make films that do not show Muslims in bad light. Muslims constitute such a big chunk of the Indian electorate that no government or even opposition parties can afford to ignore them. The Indian censor board has also made sure that right to free expression, guaranteed by the constitution, is not misused for malicious anti-Muslim propaganda. Muslims are as avid movie lovers in India as any other community and no filmmaker would want to alienate them. This paper concludes that Hollywood needs to borrow Bollywood's strategies of intercultural dialogue to present Islam, Muslims and terrorism in right context.

» English for reproducing or disrupting heteronormativity? Multimodal analysis of English mixed technology advertisements in China

Li, Songqing

Undertaking a multimodal critical discourse analysis informed by the perspectives of queer linguistics and global Englishes, this article sets out to denaturalize what sorts of roles and functions the ways in which the use of English may have in portrayals of female gender roles in technology advertisements in China, with special attention to be given to the question whether English is used for reproducing or disrupting heteronormativity. As a site of contestation, technology advertising may provide a productive space for the imbrication of (post)feminist signifiers with patriarchal codes of femininity to produce a feminine identity, without apparent contradiction. The question in focus here is in which ways English plays a role and function either in reflecting, reproducing and validating or disrupting, subverting and transforming the heteronormative order in light of female gender roles through examination of “the complex, subtle, and sometimes not so subtle, ways in which frequently taken-for-granted gendered assumptions and hegemonic power relations are discursively produced, sustained, negotiated, and challenged” (Lazar 2007: 142). Simply put, the aim of the article is to unveil the hidden roles and functions of English in the translation of female gender roles, normative or not, into the Chinese advertising discourse of technology. Given the multimodal feature of advertisements, the analysis using cognitive linguistic approach of critical multimodality takes its point of departure English-mediated gender role portrayals, focusing particularly on whether English is utilized in multimodal interactions for rearticulation, reaffirmation, challenge or transformation of assumptions about binary genders. The results mainly suggest three major roles and functions of English in the continued negotiation and performance of femininity, showing how the discursive act of English use manages to make heterosexuality seem normal.

» Language, Conflict, and Migration to/from Spain in the film “Cartas de Alou” (Spain, 1990) and the television series “Mar de plástico” (Spain, 2015)

Loyola, Marilen

During the last three decades, African migration to Spain has increased, prompting the creation of popular media representations of migration that problematize, or alternately gloss over, the linguistic and cultural conflict that can arise for the migrants in the process of integrating into the fabric of Spain's labor economy. The following paper analyzes the Spanish film “Cartas de Alou” (Letters from Alou, 1990), directed by Montxo Armendariz, and the television series “Mar de plástico” (Spain, 2015) as bookends to a larger process over the intervening decades characterized by struggles within the migrant community from sub-Saharan Africa in relation to other migrants and the wider Spanish society. The film and the television series present differing experiences for migrants while also treating migrants' native language usage vs. Spanish with differing authenticity. In the case of “Cartas de Alou,” viewers are privy to the main character's struggles to learn Spanish, while in “Mar de plástico,” the African migrants

rarely speak in their native language, even in casual conversations amongst themselves. At the same time, both productions attempt to address the discriminatory practices and racist attitudes that inhere in the experiences of migration. In this analysis, I will consider the theory of cultural hybridity as conceived by Néstor García Canclini, and Fernando Ortiz's transculturation, among others, while integrating critical race theory and media-related theory to frame the discussion. My argument regarding an evolution in dominant attitudes with respect to African migration in Spain since 1990 will derive from a comparative analysis of the film and the series that incorporates current discourse and dominant attitudes in Spain regarding race-relations.

» Linguistic Diversity in the Assamese Language Across Imagined and Geographical Borders: A Comparative Study

Mahanta, Maitreya Rajan

Situated in the North-East of India, Assam is known for its linguistic and cultural diversity. Be it the indigenous tribal communities inhabiting the low hills and plains, or the migrant communities who have been settling in the state since time immemorial and identifying themselves as Assamese, or the labourers brought in during the British rule to work in the tea gardens, the linguistic diversity between the Assamese people knows no bounds. The Assamese language, the lingua franca of this region, has undergone slight variations within itself to accommodate this diversity. It is not surprising to come across variations in linguistic and cultural texts when we move from upper to middle to lower Assam – regions demarcated only by imagined borders. The language, although having one standardized written form, does not however create any obstacle in the way of this diversity. It undergoes several changes in terms of pronunciation, vocabulary, style, and grammar across this linguistic panorama of Assam. For this very reason, a simple word like 'Dangbodi' (beans) in one region becomes 'Lesera' in the other. What is interesting is that in spite of such differences, all the dialectic groups understand each other. Though mutual intelligibility is difficult sometimes because of differences in intonation and vocabulary, it eventually comes around because of one common origin. As we move across geographical borders into the high hills of Nagaland and Arunachal Pradesh (previously NEFA), we come across spoken varieties of Assamese such as Nagamese and Nefamese, which have almost acquired a pidgin like status. This paper, through a comparative study of these linguistic varieties, thus aims to explore the diversity in the Assamese language, establishing it as the thread that accommodates and binds together the diversified state of Assam.

» Female-Object: How is The Female Character Referred to in Tears of the Black Tiger (2000)

Maisuwong, Wanwarang

This article aims to study the presentation of a female character in a Thai film entitled Tears of the Black Tiger (2000), which was the first Thai film to ever win international awards. Although the movie features only one prominent female character, it refers to different character portrayals. Rampoey, the female protagonist, represents the "female-passive", a "looked-at object" and "weakness". Moreover, the polarity of the masculine-feminine construct, the distinction between social classes and roles, and types of sexual harassment are also reviewed. The analysis framework was originally inspired by Laura Mulvey's Visual and Other Pleasures, a book which depicts the pleasure that men have toward women. Mulvey is a British feminist film theorist, who possesses a Male Gaze theory. For Mulvey, women are seen as sex-objects who can stimulate sexual desire in men. In summary, the study may provide a critical analysis of the female character which could allow for better understanding of general women and their female identity in Thai society.

» Trans-nationalism and multilingualism in contemporary Chinese diasporic literature

Mazzilli, Mary

Since settling in France in self-imposed exile in 1987, Chinese-born playwright, director, novelist, painter and Nobel-prize winner, Gao Xingjian has lived and worked in France writing in both Chinese and French. Gao Xingjian is not an isolated case. There are many Chinese authors that having left China have been working abroad and writing in both their native mother tongue and the language of the host country: poet Yang Liang, novelist Dai Sijie and more recently Guo Xiaolu (*A Concise Chinese-English Dictionary for Lovers*, 2007; *I am China*, 2014) with her work being defined as Chinese Anglophone writing. In terms of diasporic literature, these authors are defining new trans-national spaces working across languages and cultures inserting themselves in the global landscape, while creating strong connections between their source and host countries. By analyzing the work of Gao Xingjian and the work of Guo Xiaolu and with references to other authors, this paper will explore the process of linguistic and cultural assimilation and alienation as embedded in the writing, questioning whether the body of writing produced are the product and extension of cultural fluidity, which is part of these authors' transnational artistic nature. Equating trans-nationalism and diasporic/migrant writing not only will help unveil the volatile nature of cultural and linguistic identity but also discard the binary between East and West. With the growing presence of trans-national writers writing in a second language, or in two languages, it becomes imperative to ask questions whether the trans-national spaces, thus created by their work, are changing and shaping the cultural experience of migrant and diasporic communities and how. This paper will consider the changing meanings of terms, such as diasporic/migrant literature, trans-nationalism, multilingualism and trans-locality and whether such as cultural and linguistic fluidity is limited to the literature belonging to Chinese diaspora and migration.

» From Resistance to Recognition: Cultural and Religious Diversity in Iris Murdoch's *The Sea*, *The Sea*

Mete, Baris

The British novelist and philosopher Iris Murdoch's 1978 Booker Prize winner novel *The Sea*, *The Sea* significantly explores the themes of art and detachment. In addition to this, the novel remarkably confronts the conventional Eurocentric interpretation of the idea of diversity, which has especially been observable through the two notions of the term: cultural and religious heterogeneity. The protagonist of Murdoch's *The Sea*, *The Sea* is a celebrity; he is the ageing playwright and theatre director Charles Arrowby who has one day come to the decision to withdraw from the world in London to a secluded seaside house in a village called Narrowdean. Charles swims, walks, cooks and writes his diary (or his novel) where he seems to have made up his mind to confess how he has come not only to acknowledge but also to value what he has considered the different. Charles discloses to the reader how he has been prejudiced, and thus intolerant of his first love's husband Benjamin Fitch, Fitches' adopted son Titus and particularly his Tibetan Buddhist cousin James Arrowby. Charles has perhaps been blind to the truth of their diversity. His confession reveals him as a man who has indeed been trapped in a deep sense of injustice, but mostly in a fear and a jealousy of the diverse. This later mindset of Charles is notably reminiscent of postcolonial criticism which principally accentuates the Eurocentric indifference to cultural, religious and even social differences. This paper therefore attempts to analyse the dynamics of the protagonist's progress towards recognition and understanding of diversity through a postcolonial reading mostly drawing attention to the representation of the different and diverse.

» Why Transitional Justice Is Complicated: A German Perspective on Post-Conflict Truth-Finding in G. Ricciarelli's Labyrinth of Lies

Michelberger, Pascal

Following a number of fairly successful trials and other transitional justice measures addressing the crimes of the Holocaust, already in the early 1950s the West German State and its occupiers seemed to share the conviction that glancing towards the future had become more important than facing the past. In this light, the Frankfurt Auschwitz trials (1963-65) are commonly regarded as a turning point in German post-war history. Based on historical events and personalities, Giulio Ricciarelli's drama film *Labyrinth of Lies* (2014, German title: *Im Labyrinth des Schweigens*) narrates the investigations that directly led to the historic trials and explores the ambitious pursuit of recovering the truth of what happened at the Auschwitz concentration camp during the Holocaust. Drawing on transitional justice scholarship, this paper seeks to argue that by exploring investigative and prosecutorial truth-finding via a condensed semi-fictional narrative, *Labyrinth of Lies* negotiates fundamental questions regarding truth, justice, guilt, and their tense relation with underlying sociopolitical conditions. Especially the aesthetic portrayal and development of its semi-fictional characters enables the film not only to unveil the unstable condition of historiography as a product of human meaning-making but also to mirror the complexities of confronting traumatic and unjust periods of national history. Consequently, post-conflict truth-finding is presented as a highly ambitious and arduous endeavour that requires active and critical engagement, not only with history itself, but also with its representations and interpretations. The film's semi-fictional narrative makes the historic significance of the Frankfurt Auschwitz trials affectively and intellectually approachable – especially for an audience that is less familiar with transitional justice scholarship – and invites us not only to reflect on the history of transitional justice efforts in Germany after 1945 but also to recognize the challenges of transitional justice in a global context.

» Reclaiming Intercultural Identity Within a Myriad of Multilinguality Through Lyrical Discourse

Mohapatra, Dr Debasish

Language and identity are always intertwined in a complex network of both linguistic and social discourse. Wide scale immigration of Bangladeshis to the neighbouring Indian states has been the reason behind long years of struggle for linguistic identity, unsolved clashes, community shaming and a rising hatred towards the Bengal-origin Muslims residing in India, particularly in the low-lying riverine areas called “char-chapori” in the State of Assam neighbouring Bangladesh. Held back by the stereotypical preconceptions of an uncouth, civilized and often terrorizing identity, the “indigenous” Assamese populace uses the term “Miyah” (a slur for illegal migrant) to refer to these Muslims, who speak in different Bengali dialects and who usually have impoverished and degraded living conditions. However, in April 2016 a group of writers wrote poems on the social media, proudly claiming the traditionally imposed “Miyah” identity and thus giving rise to the Miyah poetry movement. Written equally in English, Assamese and the various local Bengali dialects, Miyah poetry is a set of protest poetry which defies all barriers of language, grammar or syntax and is plainly concerned with voicing the practical issues of social and cultural identity, resistance and empowerment of “Miyahs” in their day-to-day language. This paper seeks to demonstrate how the marginalized Miyah community makes use of and develops a pragmatic repertoire to protest against an imposed identity. It will begin with a chronological history of the narrative movement and the prevailing socio-political context. With the help of thorough interviews with three well-known Miyah poets, this paper will identify the intercultural and linguistic markers of a traditional “Miyah” and explore at large, a resurgent and vibrant culture consisting at present of poetry, music and performing arts flourishing all over the world particularly India.

» Representation of Asian Diversities in Contemporary Hollywood

Mohapatra, Dr Debasish

While situating world's most efficient film industry, the Hollywood, in contemporary times, the representation given to different voices, characters and ethnicities in cinema is a particularly interesting and enlarging area of discussion. A few decades ago, Hollywood was all about Caucasian males springing into action from one scene to the other. But gradually, plurality found its way into cinematic representations, and the average global audience accepted the different voices which started appearing in Hollywood. Particularly speaking of Asian representations, Hollywood cinema began with exoticizing of characters, for example the Asian character would be a mysterious, ancient martial art instructor under whose tutelage the white male protagonist must attain special skills in order to combat his fate. It then moved forward to normalizing these representations by hesitantly portraying an actual Asian-American population with its unique 'migrant' quirks. Fast forward a few more years and it can be established now that a pan-American representation is almost incomplete without Asian representation. Asianness has come a long way in Hollywood history and have now to some extent, found its status quo, which arguably again is problematic on some levels. The idea of the 'smart Asian', the healthy 'long-living Asian' has been a primary text in the more contemporary style of 'Netflix' dramas. Also attached with these images are the ideas of repressed sexuality or sexual behaviours, a hesitant Asian-American history and the now-popular idea of 'brownness'. Through a systematic study of contemporary texts, this paper will analyze Asian representations in Hollywood and bring out its different aspects. Drawing upon Richard Fung's ideas of repressed Asian sexuality as opposed to Western hypersexuality, this paper will primarily highlight select American movies and use them to characterize the standard Asian in the context of ethnic diversity.

» A Rainbow in the Dark: Beyond Global Diversity

Morimoto, Shin-ichi

Those who are dazed by rapidly appearing and disappearing objects weaken their discernment and flying news directs their consciousness outward. The important thing must be immutable sincerity. William Faulkner made his character insist: "what the heart holds to becomes truth, as far as we know truth." Faulkner also remarked that man's imagination is limitlessly vast. Master Hirota in Natsume Soseki's *Sanshiro* (1909) admonishes a young man that the interior of his head is even larger than Japan and warns him not to be biased. Hirota is a genuine philosopher. "'Reality' is not visible things," argues Ikeda Akiko. "It is 'reality' which lies in our brains—the core that will develop universally." Likewise Murakami Haruki believes to have been connected with his readers in the earth below dailiness. *Sheep Man* in Murakami's *Dance, Dance, Dance* (1988) recommends the narrator to go on dancing without questioning how foolish it is. Nevertheless, he is deliberating sagaciously in the deep darkness uttering that all the things lost and not yet lost have been put together there. We modern men need to be ready to visit this pitch-blackness to confront with ourselves. Among American novelists after Faulkner, Saul Bellow has achieved a prominent feat. In *Mr Sammler's Planet* (1970) a researcher proposes mankind's migration to the moon. Sammler, on the contrary, asserts that "it would be rational to have justice on this planet." According to Faulkner writers' privilege is to help man endure by reminding him "the glory of his past." Despite that difficult style Faulkner might be rather single-minded and Bellow has similar straightforwardness. In a very famous poem Wordsworth shows an earnest wish to retain his childlike longing for a rainbow so as to bind his days "each to each." Everyone should dare to reflect what he is ultimately for in the midst of global diversity.

» Forced Encounters: The Potential for Connecting Across Difference in the Dominican Film "Sambá"

Morris, Andrea

Since the debut of their first film in 2010, Laura Amelia Guzmán (Dominican Republic) and Israel Cárdenas (México), directorial team and creators of the production company Aurora Dominicana, have explored the interrelated im/mobilities associated with migration and tourism in the Dominican context. Their work features protagonists representative of marginalized sectors of Dominican society: a Haitian immigrant, a sex worker, and a formerly incarcerated deportee. Through screenwriting, photography, and editing, they have challenged narratives that disparage and demonize these subjects, and now by supporting independent filmmakers, they seek to broaden the discourse on Dominican realities. This paper analyzes the treatment of the forced return of deportees in the film *Sambá* (2017), which was written by one of the supporting actors, Italian Ettore D'Alessandro.

The protagonist of *Sambá* returns within the context of continued economic crisis in the homeland, increasing foreign tourism, and a burgeoning expatriate community. I examine his return encounters with family, nation, and foreign residents of his country in light of Zygmunt Bauman's inquiries into morality, ethics, and mobility as well as Nina Glick Schiller's conceptualization of cosmopolitan sociability. Through this lens, I explore "the social processes and complex moral shifts that are necessary for moments of mutual recognition and relationality to emerge or be denied within social and cultural contexts." [1] I consider what allows characters to connect with or miss connections with one another and the returnee's strategies to belong and connect in the homeland. Finally, I reflect on how the film and the filmmaking process speak to discussions surrounding diversity, specifically how encounters between people of different backgrounds can reinforce boundaries or allow people to connect across difference to envision a better world.

[1] Glick Schiller, Nina and Andrew Irving. Eds. and Intro. *Whose Cosmopolitanism? Critical Perspectives, Relationalities and Discontents*. New York: Berghahn Books, 2015.

» Made in Heaven: Locating Diversity in the 'Singularity' of the 'Great' Indian Marriage

Mukhopadhyay, Arpita

The philosophy of Vasudhaiva Kutumbakam (the world is the entire family) is intrinsic to the cultural diversity of the Indian society. The multiculturalism in India redefines the tropes of inclusivity, tolerance and modernity. A closer scrutiny reveals that despite its diversity there are a few common strands in the 'lived experiences' of the social or community life of the average Indian family. The traditional Indian marriage, across caste, creed and religious denominations is a unique phenomenon that is organic to the Indian way of life. In a post-globalised world, India has witnessed transformations in the technological or economic spheres; the discursive strategies of an 'open' world have also impacted upon the social and cultural fabric of a largely traditional society. Marriage as a socially encrypted institution has not remained unruffled by the subtle, yet certain shifts in this fabric. The paper intends to investigate the diversity of the Indian society through the representation of marriage in a web series by Amazon Video titled, *Made in Heaven*. Aired in 2019, it traces the adventures of two wedding planners, Tara and Karan, into the chaotic carnival that is an Indian wedding. Unlike the garish variety of Bollywood marriages it delves into the lives of individuals who are real and familiar. The series unpack the realities of a society in transition, caught between tradition and modernity and jostling with paradoxes. Issues such as superstitions, dowry, sexuality, domestic violence, freedom of choice, etc. reflecting the incongruent differences in a society held together by certain shared principles and systems, are represented with candour and without condescension. The paper will argue that this series treats the trope of marriage as metaphors for the diversity of a modern nation state grappling with its traditional moorings yet seeking to navigate and negotiate a different world order.

» Spatio-temporal systems in Paston letters: Discourse and diversity

Nakayasu, Minako

The purpose of this paper is to conduct a discourse-pragmatic analysis of the spatio-temporal systems in Paston letters along the lines of historical pragmatics and discourse analysis (Taavitsainen & Jucker 2015), paying attention to the sociolinguistic diversity of writers and their addressees. The text used in the present study is Paston letters and papers of the fifteenth century (Davis 1971). These letters offer significant data on England's social history and language in a crucial stage of its development (Davis (1954), Wood (2004), Bergs (2005), Hernández-Campoy & Conde-Silvestre (2015), Nakayasu (2017)). Speakers/writers exploit spatio-temporal systems by which they judge how distant the situations they wish to express are from their domain, i.e. proximal or distal. Such relationships are embodied by spatio-temporal elements such as pronouns, demonstratives, adverbs, tense forms and modals to take either proximal or distal perspective, as in: (i) And in alwyse I avyse you for to be ware that ye kepe wysly youre wrytyngys that ben of charge, that it com not in here handys that may hurt you heraftere. Youre fadere, wham God assole, in hys trobyll seson set more by hys wrytyngys and evydens than he dede by any of his moveabell godys (Margaret 198.3-7). On the basis of a quantitative analysis of the spatio-temporal elements, the present paper will address these questions: 1) How does the perspective change as the discourse progresses? 2) What factors are relevant to this change in discourse? and 3) How diverse are these factors and changes among writers and addressees? To provide answers, this paper will investigate elements and factors which are relevant to discourse, for example, metadiscourse, address terms, contrast between two worlds and discourse markers. Finally, this research shows how writers exploited spatio-temporal systems in discourse in their correspondence, with their evolving diversity reflected in the systems.

» Indexical scales in diasporic place-making and language maintenance

Nguyen, Khoi

This paper presents an account of diasporic or migrant place-making by the Vietnamese community in Manchester through the discursive construction and enforcement of Vietnamese spaces. It draws on ethnographic fieldwork in Manchester from 2018 and 2019 which consisted of interviews and observations. The analysis incorporates the concept of the social production of space, which is applied to certain Vietnamese businesses and places of worship, as well as the framework of scale analysis. Scales are defined here as social and semiotic practices which constitute and invoke sets of norms and values that frame any given social interaction. Several of these scales may be invoked simultaneously or in competition with each other, depending on the time, space and shared knowledge a participant is drawing on. In this analysis, micro-interactions are shown to shift interactional norms between global, national and local macro-scales in order to create Vietnamese spaces within the British city of Manchester. The sets of norms and values the participants utilise include ideas of language competence, politeness and ethnicity which are in competition and interaction with scales from outside these spaces. Besides contributing to diasporic place-making, these scale practices also promote Vietnamese heritage language maintenance by making the use of Vietnamese the norm in business, religious and social interactions. The findings hold implications for researching cultural and linguistic maintenance in superdiverse environments and demonstrate scale analysis as a way of researching language maintenance in micro-interactions in the absence of macro-level institutions.

» An Analysis of Political Speeches in a Multilingual Context

Nkansah, Nancy Boahemaa

Elections in any democratic country is considered a major event. Therefore, preparations are done at almost every level by major stakeholders such as the electoral commission, security

agencies and political parties. These political parties employ different campaign techniques to get as many of the electorate as possible to vote for them whether as presidential or parliamentary candidates. In Ghana one such technique which is of national interest to the electorate is the party rally that is usually held a few days before the nation goes to the polls. In a multilingual nation such as Ghana, where over eighty languages are spoken, flag bearers use different languages other than the official language to communicate. Employing a qualitative approach, this study investigates the occurrence of code switching and code mixing as products of multilingualism in political discourse and its effects on political communication. Six speeches delivered by flag bearers of the major political parties in Ghana during the final national party rallies ahead of the 2016 election serve as the data for the study. The study found that both code switching and code mixing are employed by flag bearers with varying degrees of occurrence different languages and for different purposes. The study has implications for political communication in Ghana, national cohesion and tolerance, democracy and studies on multilingualism.

» Bridging Cultural Barriers in Health Communication Through Selected Nollywood Films
Nnamele, Vincent; Erojikwe, Ikechukwu

Film as a unique and complex language has become a global and cultural product, a medium of communication transcending beyond entertainment values. The complexities of filmmaking and contemporary criticism have enhanced the possibility of reading films as literature and text. Filmmakers have made efforts to foster peaceful co-existence and cultural rectitude through imitations and recreation of events. It has become a source of mirroring and critically evaluating the norms and other forms of socio-political idiosyncrasies characterising our multicultural world. Moviemaking in Nigeria has metamorphosed from a focus on tribal aesthetics and folkism to accommodate the challenges facing contemporary Nigerian societies. Among these problems are the mutual suspicion, stereotypes, perceived discriminatory and gender bias in some Nigerian cultures. While there is a plethora of Nollywood movies addressing most of these issues in the country, Stephanie Linus' *Dry* and Kingsley Okereke's *I Am Not A Bride* will be the focus of this discourse. Guided by Critical Theory, the paper reads the movie as health communication messages. Critical Theory as developed by Max Horkheimer and his associates at the Frankfurt School tends to question dominant intents and its debasing effects in order to liberate the society from the shackles of traditional modes. The study analyses the elements of film language such as diegetic sounds, non-diegetic sounds, collateral texts and shots employed in the attempt to manage cultural differences. These components are harnessed to communicate the implications of harmful traditional practices such as female circumcision and child marriage in the films. The paper thus examines the treatment of cultural diversity and traditional ideologies with emphasis on the imperatives of Health-Humanities in reorientation and behaviour change communication.

» Validating Sexual Diversity in the Nigerian Digital Space: Tactics of Intersubjectivity and Sexual Identities in Online Discourses on Homosexuality

Ogungbemi, Olarotimi

The Nigerian digital space allows individuals to converge anonymously or pseudonymously to express their sexual orientation. Starting from the early 2000s, homosexuality in Nigeria has progressively gained scholarly recognition. Previously, research into homosexuality in Nigeria, which has been carried out on Nollywood movies, reveals that homophobia is predominantly prevalent because homosexuality is considered a serious rupturing of traditional norms. While language plays an indispensable role in the construction of identity in both the traditional and new media, little of this research on homosexuality has drawn on linguistic frameworks. Therefore, an investigation of the use of language in online interaction about homosexuality in Nigeria is a lacuna that needs to be filled. For data, we have focused on 200 posts (numbered

P1-P200) from interactions about homosexuality on social media/microblogging platforms like Facebook, Twitter, Nairaland forum and blogs. Using the tactics of intersubjectivity framework, we paid attention to how sexual identities are constructed through the deployment of language in homosexual-themed digital media threads in Nigeria. The study offers insights into sexual orientation and sexual diversity issues on Nigerian digital communities. Findings reveal that while homosexuals in Nigeria generally experience illegitimation to their sexual identities, a good number of commenters on the digital communities deploy a range of authentication strategies in legitimating homosexual identities. The study orients Nigerians to sexual diversity rhetoric and the construction of identity as well as its legitimation within the Nigerian society.

» Rethinking Language of Gendered Identity - Contemporary Nigerian Female Writers in Perspectives

Ogungbemi, Temitope

Language in literary writings constitutes the medium through which identity is articulated. Contemporary Nigerian female writers have deployed language in the production of women's exclusion, suppression, and subjectivity in mainstream politics and economic control. They have also engineered language to portray various dimensions of resistance against the traditional patriarchal system. This study, thus, investigates the use of context-specific linguistic forms to facilitate access to African women's identities and their inherent ideologies in selected contemporary African novels. It attempts to reveal the intersection of language and culture in the mediation of identity and ideology in the African society. Gaining insights from critical discourse theories of identity and feminism, patterns of language use in Lola Soneyin's "The Secret Lives of Baba Segi's Wives", Ayobami Adebayo's "Stay With Me", and Akwaeke Amezi's "Freshwaters" are critically analysed to reveal how the selected female writers negotiate and construct perceptions of women's identities and ideologies. The study also indicates how the selected female writers deploy language in their writings to enact resistance and challenge existing norms. This investigation promises a deeper understanding of the changing politics of women's identity in Africa, the popularisation of equality and enactment of libertarian philosophy.

» Les Stations thermales dans le cinema

Ohashi, Eri

Dans le monde entier, on a prêté aux eaux thermales qui guérissent les malades un caractère mystère. À l'époque moderne, le thermalisme n'a cessé d'inspirer les artistes, qu'ils soient écrivains ou cinéastes. Cette contribution analyse la diversité des perceptions et des représentations du thermalisme, à travers la société et la culture. Le film *Persuasion* (2007), d'après le roman éponyme de Jane Austen, a pour décor Bath, station thermale emblématique, prisée par la haute société du XVIII^e siècle, où l'héroïne, intelligente et honnête, rencontre l'amour en la personne de son futur mari. Pour autant, le film *La Peau de chagrin* (2010), tiré du roman de Balzac, qui traite des stations thermales du XIX^e siècle, en révèle ses côtés plus sombres. Son personnage soigne sa mauvaise santé à Aix-les-Bains et au Mont-Dore. Les villes thermales sont décrites comme des endroits fermés, en proie à la cupidité et à la cruauté des hommes. Les stations thermales du XX^e siècle apparaissent encore dans *L'Année dernière à Marienbad* (1960) d'Alain Resnais et dans *Huit et demi* (1963) de Federico Fellini. Le scénario de *L'Année dernière à Marienbad*, rédigé par Alain Robbe-Grillet a été inspiré d'un roman d'Adolfo Bioy Casares, *L'Invention de Morel*. Resnais a choisi Marienbad pour la rencontre d'un homme et d'une femme dans un récit qui mêle rêve et réalité. Dans *Huit et demi*, le héros, double de Fellini, fatigué de sa vie et désespéré, séjourne dans une station thermale. Il finit par y retrouver le courage de vivre après avoir surmonté les images obsédantes de son passé. Enfin, les particularités des villes d'eaux, leur univers clos, en dehors du temps, où d'improbables

rencontres naissent drames ou passions, ont inspiré les cinéastes et leur ont donné le matériau de films particulièrement originaux.

» Multilingualism without code switching? Data and perspectives from rural Cameroon

Ojong, Rachel

Much of the literature on individual multilingualism tilts towards code switching, a construct seen as a universal behaviour characteristic of multilinguals. However, just like there exists a possibility of bilingualism without diglossia and diglossia without bilingualism (Fishman, 1967), multilingualism without code switching too is possible. In Lower Fungom, a linguistically highly diverse region of the Cameroonian Grassfields, where most of the 12,000 residents (Good et al. 2011) are proficient speakers of multiple local languages plus Cameroonian Pidgin English, individuals seem to practice multilingualism without code switching (Myers- Scotton, 1982). Their language ideology, one trait of which associates languages and socio-political units (i.e. village-chiefdoms) in a one-to-one relationship, seems to impede a fusion of two or more local languages in the same conversational stretch. Their linguistic practices leave us with the question: Are multilinguals always code switchers? It is possible to be a code switcher without being perfectly multilingual but is it possible to be a maximally proficient multilingual without being a code switcher? If so, what prevents them from practicing what Auer & Eastman (2010) call the most striking surface manifestation of bi/multilingualism? These are the questions this article answers using qualitative methodology (recorded naturally occurring conversations of multilinguals, semi-structured interviews and prolonged observation) and within a framework informed by a problematized notion of identity (after Brubaker and Cooper 2000).

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» Sociopragmatics of Person Addresses within the Igbo and Ngas Cultures in Nigeria

Ozim, Chika

Nigeria as a country is home to peoples of different ethnic backgrounds with diverse and rich cultural heritage among whom more than 520 languages and 1150 dialects are being spoken, and each of these linguistic groups is predominantly found in a particular geographical area. However, in search for economic and other social satisfactions some of them move from one region to another. This migration sometimes results in intercultural conflicts, and hence create the need for mutual respect and tolerance for one another's culture for the purpose of social harmony and national integration. It is the assumption in this paper that respecting and tolerating people's cultures begin with learning and understanding the complexities of such cultures, and language is key in this direction especially as it concerns its use in expressing people's cultural beliefs. This paper, therefore, investigates and compares the sociopragmatic functions of person addresses (as forms of language use) among the Igbos and the Ngas (who are predominantly found in the South Eastern and North Central regions of Nigeria respectively), especially in achieving social harmony. In carrying out this task, an eclectic approach, involving the use of speech act, politeness and rapport management theory as theoretical framework, was adopted. The primary data for the study were collected through interview, focus group discussion and observation as well as through intuitive knowledge of the author as a linguistic member of these cultural settings while secondary sources of data collection include published materials such as books and journal articles. The findings of this

study reveal that there are unique and similar interpersonal rapport strategies inherent in person addresses within the studied cultures. It is therefore concluded that the knowledge of these strategies will help both migrating citizens and their host communities in minimizing incidence of intercultural and interpersonal conflicts.

» The 200 Books of the 'Bicentennial' in Colombia or How to Think the National Canon in Times of World Literature

Perez-Álvarez, Sergio

Within the framework of the celebration of the 200 years of Colombian independence, a group of professors of literature from the Universidad Tecnológica de Pereira and the Universidad de Caldas, supported by institutions such as the newspaper La Patria and Radio Nacional de Colombia, carried out a call to specialists, writers, professors, and diverse readers, in order to select the 200 works considered more "representative" of Colombian literature. The methodology consisted essentially in asking each reader to send their personal list of books and then define a final list according to the coincidences. After more than 400 direct invitations and a mass promotion campaign by radio and press, 106 participants sent their selections, whose final results were presented at the inaugural event of the Feria del Libro de Manizales 2019 (Manizales Book Fair). The bicentennial list is a wide cartography that reveals the difficulties in integrating the image of a rich and diverse literary tradition with the constants that characterize the idea of national literature as a conceptual unit. This presentation makes a critical approach to this initiative and its outcomes, considering what the theoretician Homi Bhabha has called -using Lacanian language- an ambivalent tension. It observes that the image projected by the 'bicentennial list' is a literary tradition in the process of globalization, which articulates local production with modern practices of cultural industry facing the risk of homogenizing the literary practice; at the same time, the list also remarks the need to search for an unattainable cultural singularity, which differentiates Colombian literature from other national literatures. The presentation will be supported by the statistical analysis of the poll from a qualitative and quantitative perspective.

» The aspect of "liveness" in the contemporary theatre and literary scene in the era of Zoom and co.

Pohn, Ramona

The contemporary theatre and literary scene unfolds its complete range of expressiveness by being performed and not only by being read on the couch at home. The lockdown solution of many cultural producers, literature houses, theatre institutions and artists was to provide events online. A new shift of the aspect of "liveness" can be observed. Fischer-Lichte claimed in her book "The Transformative Power of Performance: A New Aesthetics" (2008) back then that "liveness" is one of the main aspects of Performance Art, which can be transferred to the given examples of contemporary literature (readings) and theatre. Fischer-Lichte highlights that there is a shift visible from "understanding" (cognitively) to "experiencing", which is more related to body sensations and feelings. Does Covid bring a reshift to the cognitive part of perceiving literary or theatrical performance? Is there a difference between a Zoom reading "live" or a recorded YouTube video and why? What could be future effects on the scene? Those and more questions will be in the focus on the presentation.

» Coverage of armed conflicts by multilingual news media: Same events, different stories?

Ponomarenko, Lesia

The coverage of armed conflicts by news media is associated with a high level of sensitivity and adherence to the principles of impartiality. The processes of translation and interpreting cover an essential part of multilingual news production, helping to provide information instantly to international audiences. Reporting about armed conflicts in various languages create

additional challenges for journalists and translators in terms of the use of words that originate in political and legal discourses, as they may contain multiple levels of argumentation. The choice of words in various language versions of news may construct different frames not only in terms of how information is provided but also in connection with background knowledge, experiences, and expectations of the target readers. This implies that the criteria for impartiality may become vague when it comes to linguistic choices and suggests a series of questions. Do readers in various languages actually read the same story when they open the section of breaking news? Or is it the case that journalists may tell different stories based on the same facts as they write for different language audiences? Combining the approaches of translation studies and critical discourse analysis, we will analyze selected articles published by multilingual news media, covering the armed conflict in Donbas (Ukraine) at its early stages. We will compare the texts of news in different language versions: Ukrainian, Russian, English, German, and French. Based on the previous findings described in the Ph.D. dissertation “Translating Identities in Multilingual News”, we will focus, in particular, on the linguistic tools of discursive identity construction and look into their potential to generate distinct narratives while referring to the same events in different languages.

» Learning German in English-speaking Contexts: Building communities of practice for students of German in Australia

Quigley, Mary Grace

Students learning German at Australian universities face the challenge of learning a language outside of the context in which it is routinely spoken. Previous research has demonstrated that to learn a language to a high level, it is important for students to build authentic communities of practice (CofPs) in which that language is used. This paper investigates the social motivations behind students’ choices to use either English or German in situations that present opportunities to speak, viewing students’ social identity as contributing to the creation of CofPs. It explores the teaching of social language learning strategies (SLLS) as a means to encourage students to develop authentic speech routines with one another in German. A teaching experiment, framed by questionnaires, a diary study and interviews, provides insights into the ways in which social context influences language use and learning, and how SLLS can be used as a tool to allow students to make conscious decisions about their choice of language. Promoting choices to engage with the German language in Australia and creating German-speaking CofPs means creating opportunities for furthering future language learning and use, and contributes to language diversity within an English-speaking country.

» Connecting Wor(l)ds: The Motif of Linguistic Diversity in Barbara Kingsolver’s Fiction

Rao, Ansul

In identity politics, linguistic plurality functions as a tool of resistance against the overwhelming influence of the dominant culture. Language can perpetually sustain cultural identity despite the displacement of people. This paper focuses on Barbara Kingsolver’s novels and posits that her depiction of linguistic diversity presents a critique of the dominant white culture of America, which remains indifferent to the Native American languages and the languages that different diasporas use. This indifference is rooted in racism and is a hurdle in the realization of a just community. She confronts this inherent racism, which is perpetuated (rather innocently) with the help of language. Her focus on depicting the lively presence of other languages in the experiences of her characters counteracts the attempts at stereotyping the “Other.” Though as a white American writer, her work is not strictly postcolonial, yet by providing enhanced visibility to diversity through multilingualism, she challenges the hegemonic power of the “medium through which conceptions of ‘truth’, ‘order’, and ‘reality’ become established” (The Empire Writes Back). Her technique includes direct engagement with the issue like giving the chapter titles in Cherokee script along with English in *Pigs in Heaven*,

imagining a Spanish speaking fictional town in *Animal Dreams* which traces its root to Spain and depicting little children as translators between their migrant parents and English speaking people. By liberal use of linguistic diversity in her novels, she envisages a world that can draw inspiration from the assimilation of differences rather than from erasure of the "Other."

» Is a New Feminist Wave Upon Us?

Rewega, Sarah

Despite Clinton's failure, the 2016 presidential election marked a clear moment in feminist history. This paper argues that a new gaze has originated from the recent literary trope, 'nasty woman'. By reclaiming the term "nasty woman," women inspired a major shift in feminist criticism: the introduction of a new 'female gaze.' This gaze is produced and demanded by females; females are now refusing to be objects of visual pleasure. Instead they see themselves as independent and capable of performing in male dominated roles. This gaze signifies the development of the feminist movement from Laura Mulvey's 'male gaze' in which male pleasure exists at the centre. As Agnieszka Piotrowska describes, this 'nasty woman' is a female that "Disrupts stable situations and norms; she is pro-active and self-determining, and at times unafraid to use dubious means to achieve her goals. She is often single, but when married she subverts and undermines the fundamental principles of this patriarchal institution" (Piotrowska 7). The term was first coined during the 2016 U.S. Presidential election as an insult against Hillary Clinton. Shortly after this presidential event, several films were created in which this female gaze is present. This research paper will examine the [2017] movie *The Girl on The Train* and the [2017] film *Kidnap* because there is evidence of this new female gaze in these literary works. I argue that this occurs in two ways: 1) The amateur female detective is perceived as 'nasty' and 'crazy' because she wishes to obtain answers regarding a crime that has taken place 2) She does not let this stop her, instead, she continues to perform in such nasty ways and work toward solving the crime. Thus, this paper will compare what has changed since Laura Mulvey's male gaze in 1975 and compare what has changed since then.

» Metapher in der Literatur im Aspekt des Multikulturalismus und der Migration

Riabykh, Ekaterina; Ryabykh, Vladimir

Das 21. Jahrhundert hat für Forscher der Sprache, Literatur und Kultur ein neues Problem hervorgebracht, das mit dem Prozess der Globalisierung eng verbunden ist. Aufgrund des kontinuierlichen Dialogs der Kulturen gewinnt die Assimilation der Kulturen, die sich auch im modernen literarischen Prozess widerspiegelt, immer mehr an Bedeutung. Im Moment gibt es viele Schriftsteller unterschiedlicher Herkunft, die als «multikulturell» bezeichnet werden können. Im Rahmen des Beitrags wird vorgeschlagen, den Einfluss des Multikulturalismus auf die Bildung von individuellen Metaphern am Beispiel einer Reihe von zeitgenössischen deutschsprachigen Autoren, die aus der ehemaligen Sowjetunion stammen, zu untersuchen, zum Beispiel Nino Haratischwili, Olga Grjasnowa u.a. Olga Grjasnowa ist eine deutsch-jüdische Schriftstellerin, die in Berlin lebt. Ihre Romane, unter anderem "Der Russe ist einer, der Birken liebt", gehören zur Reihe der Werke von Migranten auf Deutsch. Die Vielfalt von solchen Werken kann man schon mit dem Ausdruck "Tradition" bezeichnen und vielleicht ist mit diesen Menschen die Zukunft der deutschen Literatur verbunden. In diesem Roman sind die Vergangenheit und die Gegenwart miteinander verbunden, die Fragen der postsowjetischen Bürgerkriege und vor allem die Konfrontation zwischen Armeniern und Aserbaidschanern in Berg-Karabach wieder aktualisiert. Aber vor allem sind die Fragen der migrantischen Identität hervorgehoben, was den Roman interessant und aktuell macht. Und all dies ist von Metaphern "durchdrungen", die einen sowohl explizit konventionellen als auch individuellen Charakter haben. Es wurden Metapher gefunden, die das Ergebnis der persönlichen Erfahrung und Kenntnisse mit dem Tauchen in den professionellen, kulturellen oder historischen Hintergrund sind, wo der Einfluss des Multikulturalismus ersichtlich ist. Somit ermöglicht das Studium der

kognitiven Grundlagen und der konzeptionellen Entität von konventionellen und individuellen Metaphern nicht nur die Arbeit des Alltagsbewusstseins, sondern auch des kreativen Denkens zu erforschen, die immer individuell ist, den Stil bestimmt und das Weltbild des Autors erlaubt zu rekonstruieren, das unter dem Einfluss des Multikulturalismus gebildet ist.

» Transnational trends in Russian-Israeli fantasy

Rimon, Helena

The early 2000s saw the immigration to Israel of a sizable group of Russian-speaking fantasy writers. I set out to show how the tradition of making active use of national mythology, appropriated by these writers in their country of origin, Russia, continues in Russian-Israeli works, but in a different and most original way: by facilitating the absorption of Jewish mythology and mysticism in fantasy writings composed in Russian. Russian-Israeli fantasy differs markedly in this respect both from the Russian fantasy contemporary with it and from Israeli fantasy written in Hebrew. Israeli fantasy is created almost exclusively within the secular segment of Israeli society. This does not preclude the use of Jewish mythology in Israeli fantasy, but makes the intervention of mythological motifs into plots revolving about the private life of Israelis today rare and also bound up with disaster. It's especially noticeable in the most popular and prolific genre of Israeli fantasy of the early 21st century: dystopian and post-apocalyptic novels. Russian fantasy, by contrast, especially its most prolific genre – in fantastic epic-novels – makes active use of Slavic and Scandinavian mythologies. Fantasy novels written in Russian by migrants on Israeli soil continue – perfectly in keeping with Russian fantasy tradition – to make active use of mythology, the difference being that now the mythology is Jewish. In Russian-language Israeli fantasy, mythological motifs transfer from the epic into the novel, becoming part of the everyday life. The contamination of Russian and Jewish cultural traditions and the active use of Jewish mythology, only recently appropriated by the new immigrants may perhaps be interpreted as one of those "compensatory strategies" (Hans Ulrich Gumbrecht) which help the émigré cope with the loss of the familiar environment and successfully incorporate into a new culture, all without losing the old cultural habits.

» The Role of Nihilistic Libertarian Values in Literature and Film an Illustration of Modern Society

Schwartz, Morissa

The decline of community and religion, combined with the subsequent rise of individuality and technology, has greatly affected literature and film as they are vehicles for societal critique. 'The Role of Nihilistic Libertarian Values in Literature and Film an Illustration of Modern Society' explores these changes through popular works written from a nihilistic and libertarian point of view, including novel and film adaptations of *A Clockwork Orange*, *No Country for Old Men*, *Fight Club*, *American Psycho*, and *Fahrenheit 451*. This will begin with an academic definition of libertarianism and nihilism and how the two schools of thought have shaped modern literature. The thesis then uses those definitions to assume that there is no meaning essentially bound to man's existence in the ways that organized religion and community espouse. Building upon that fact, literary characters then create their own meaning through other avenues. The text will then explore the implications of this creative approach to meaning through the following topics: consumerism, drugs, violence, art and education, relationships, work, and the fight against adversity. The text will conclude with observations on the future of this philosophy in literature, paying explicit attention to how these methods of thinking will affect future generations. Many argue about whether it is even possible to be a nihilistic libertarian. As this work will attempt to prove, it is at the very least a plausible suggestion. Nick Crafts, Professor of Economics and Economic History at the University of Warwick, created a presentation on nihilism in *Fight Club*, where he stated, "Everything that we see, touch, hold, and smell is irrelevant and thus nothing matters except freedom." (Crafts, Critical approaches

list). If libertarianism believes freedom ought to be the most important value to be upheld, then the common link between this ideology and nihilism also must be upheld.

» Indian Folklores' Narrative Tradition of Valour in Local and Global Perspective

Singh, Jayshree

The importance of folklore tradition in India, especially in the north-western region comprising especially of Rajasthan and Gujarat state as per the current physical and political map of India, has existed as the representation of memory of the heritage and history in relation to bravehearts, martyrs and the patrons of Indian and Regional Culture. It has been developed an area of study to encourage empathy for multilingual and multicultural studies as well as to understand anthropological aspect of the emergence of parody and polyglossia in the north-western region of India, since the intrusion of aliens' lingua franca in the indigenous spoken language. The archival units of this region of India have worked through their regionally/locally situated research-oriented centres and these have enhanced the knowledge for the nature of lingua franca and have enabled the efficiency in performance and interest in rendering translation of source language into the target language i.e. English. The native speakers appropriateness regarding socio-cultural, historiographical information have reduced the transliteration gaps in context of rendering translation of original language signs, symbols and sounds of L1 and L2. Presently the repository of heritage of folklores relating to the narrative tradition of 'Valour' and 'Gallantry' has been in possession of the existing archival units. Many of the indigenous folklorists have expedited the heritage conservation initiative by connecting themselves with the available widespread digital virtual world of cybernetics via webpages/websites. The collection of data on the variety of themes, textures, aesthetics, scripts, languages, calligraphies, illuminations and illustrations has been a contentious issue for carrying out research as well as to do documentation and translation, despite the fact that these are the source text for shooting a spirit of inspiration for scholarly interpretations. The study attempts to interface loyalty with the sense of totality via expression, performativity and poetic creation.

» Precariaty in the Entrenchment of Neoliberal Capitalism and Geopolitics of Globalisation

Singh, Jayshree

Psychological inhibitions, cutting-edge global injustices, job-insecurities, different cultural-social wavelengths and unpredictable de-radicalization of representational culture in contemporary times have gauged geopolitics and geo-economics in context of gender, sex, family, color and class. The pace of advancement in the garb of androcentric-coloring has deprived the outsider in the host culture or minority in the hegemonic culture of his or her identity and dignity. The movie *Reluctant Fundamentalist* interrogates the operating system of the androcentric ability to counter produce critical and logical thinking for sectarian and ritualistic life. Similarly the movie *Midnight's Children* investigates the controlling peripheral tracks of the art, culture, history, schools of thoughts and dramatics of religiosity in human existence. The movie *Namesake* reboots the insecurities that precariously haunt South Asians' functioning in the alien cultures where they have been largely overridden with global science and its aspirations for superficial economical success. The movie *Vanity Fair* stalks scientific-basis which determines presently the self-serving development, demand, diagnosis and demagogic paranoia, and has inadvertently laid back the practice of meditation, healing, self-actualization, caring and comforting. The movie *Fire* probes against the unnatural drive and rejects heterosexuality and canonical naturalization in order to assume gender stability in sexual and cultural politics of identity. To argue upon these aforementioned emerging unconventional absurdist patterns of postmodern age, the paper raises question against the current global commercial reality. The discussion will take up the facts that have diminished the notion of humanism in the sphere of scientific temperament. How right lessons of civility, liability and

equity have been into a carnival reversal in the pretext of acculturation and pluralistic insecurities? The study will explore the filmmakers as care communities who exhibit all such insecurities in the form of resistance against the environmental damage, malpractices, corruption, harm, insensitive behavior and rapid decline of humanism.

» The postmigrant condition in Thomas Arslan's Berlin Trilogy

Soares, Luisa Afonso

In recent years, the concepts of "postmigration" and "postmigrant condition" have emerged to describe and to make sense of new ways of living the migratory processes and the consequences of those processes on the second and third generation of migrants. The notion of postmigrant seeks to develop a new perspective on transformations caused by migration, going beyond confining and essentializing concepts. This perspective also seeks to overcome the "demarcation-line" between the migrant and non-migrant, going beyond the widespread use of the migratory as a demarcation line. The concepts of postmigrant offers a productive framework to read Arslan's Berlin Trilogy (1996-2001), in the sense that it offers new perspectives on migration and its social and cultural consequences, that means, new perspectives on culture and society at large. This set of films also called "Migrant Trilogy" are connected by the fact that the main protagonists are always young people of Turkish origin, who were born or grew up in Germany. Each of the three films tells a self-contained story but the characters turn up in all of them time and again. Despite the characters' Turkish origin, their ethnic identity is not the dramatic core of the filmic narrative. The problems they are facing, their feelings and emotions have a universality that goes beyond ethnic or national identity. Moreover, the recurrent stereotypification that characterizes the earlier filmmaking, usually authored by German directors, is absent from Arslan's work. In fact, Arslan marked the end of the so-called "Gastarbeiter-Kino" of the Seventies and Eighties, moving beyond essentializing categorisations of nationality or ethnicity, transforming thereby national stories into transnational and transcultural narratives. Drawing on recent theoretical approaches to (post-)migration (Naika Foroutan/Shermin Langhoff), my paper will focus on the narrative and visual strategies of Arslan's cinema to represent aesthetically the experience of the living the post-migrant condition.

» Locating Motherhood, Bridging Gaps: Making a case out of Tollywood film 'Gotro' (2019)

Thakur, Manjari

In April 2017, Huffington Post reported, 'India was ranked fourth in the world in 2015 - after Syria, Nigeria and Iraq - for the highest social hostilities involving religion'. Religious identity has often been consequential in creating a national discourse which is rudimentary in understanding the fissures of the increasingly 'unsecular' nature of the Indian society. In the midst of institutional fallacies and religious divisiveness, this Bengali film albeit through the idea of motherhood, not only in the absolute literary sense of the term but also through tenderness and empathy that is innate to humanity, tries to reconcile the discord between religions. The two main protagonist of the film include the ageing Mukti Debi and Tariq Ali, whose Muslim identity initially lies hidden from her. Her 'Vaishnavite' house is called the 'Gobindo Dhaam', a symbol of her Hindu religious pride. While her own son is settled abroad with his family, Tariq and her relationship evolves into the dialectics of a mother and son, breaking the boundaries of religion, and promoting harmony in diversity. There are varied notions of motherhood played throughout the film and often one is reminded of Beauvoir's understanding that women were "twice doomed: biologically, during pregnancy when they lacked control over their bodies; and socially, when children restricted them to the home,". Over multiple interjections and ideas, in a way, the film is a rejection of the animosity long garnered by the Hindu-Muslim binary. While it doesn't necessitate a great cinematic experience, it is a snub to the unassailable divisive politics, a prolonged epidemic in the country. The film tries to

elucidate three discourses: firstly, an exercise in describing the communal fabric of the country, secondly, maternal ambivalence, and in the end an effort to understand traumatic leanings of a 'community' often separated based on identity.

» Imbibing the language of inclusivity as a panacea for cultural and racial integration

Ugechi, Elizabeth

Language, a human tool for communication provides a means of accessing our thoughts, beliefs, ideas and feelings. It has varied functions and can be used to instill peace or trigger acrimony. The flexible nature of language enables people to have mutual social relationships with other people on the one hand, and to show hatred and anger on the other hand. The study centers on Boko Haram (a Muslim sect) and Niger Delta Avengers (an agitating group in the oil producing States of Nigeria). The paper explicates how people often consciously manipulate language to suit various communicative situations in order to justify their actions or inactions. For instance in Nigeria, Boko Haram has claimed responsibility over the constant bombing of people in the North-eastern part of Nigeria. Some people see Boko Haram as a terrorist group, others see them as freedom fighters. The paper used the questionnaire to collect data. It concludes that, inclusive language could be used to encourage cultural diversity and racial integration.

» Culture, Society and the Image of Women in Nigerian Motion Picture: Exploring the Movie, 'Dry'

Umar M., Aisha; Ismaila Yero, Safiya

The Nigerian movie industry, Nollywood which emerged in the early eighties, explore emergent social realities of the Nigerian nation. Notable among these issues is the image of women in the patriarchal Nigerian society. Like fictional writings, these movies explore the female character against the framework of diverse themes, such as subjugation, marginalization, molestation, rape, battering, widowhood, harmful cultural practices, trafficking and illiteracy. This paper examines the diverse images of women in Nollywood movies, through the movie; 'Dry'. The paper situates the portrayal of female characters in the movie as a replay of certain cultural realities in relation to the condition of women in Nigeria. In the attempt to lament the plight of the Nigerian woman, the movie, 'Dry' is a call for the social transformation of women, through the provision of better living conditions. Set in Northern Nigeria and partly in the United States of America, the movie re-emphasizes the relevance of education and health care in the stable progress of Nigerian women, for a sustainable social transformation. The paper adopts Omolara Leslie-Ogundipe's Stiwanism as its working theory. This theory, a strand of African Feminism argues that social transformation is not complete except it includes women in Africa. In her words, "This new term "STIWA" allows me to discuss the needs of African women today in the tradition of the spaces and strategies provided in our indigenous cultures for the social being of women" (Ogundipe-Leslie, 1994:299). The paper questions the role of adults in the predicament of the female.

» Managing Linguistic Diversity: Sociopolitical Perspectives on Language Policy and Planning in Xinjiang

WANG, Zixi

Located in northwest China, Xinjiang Uyghur Autonomous Region is home to a plurality of ethnic groups, each with its own customs, traditions, culture, and history. Its multi-ethnic mosaic contributes to the formation of a diversified sociolinguistic landscape characterized by the coexistence of a multitude of languages and their varieties, each assuming respectively more or less distinct functions. Mandarin (Putonghua) has become increasingly widely used nowadays as the lingua franca, enjoying a growing prominence in the mass media, education and public administration. The minority languages tend to gradually recede under such pressure from the predominating national language. However, covertly, they still enjoy a considerable

prestige within the indigenous minorities of Turkish origin who are inclined to assert their particularity within the supra-national framework. This paper intends to provide a comprehensive, critical overview of the existing language-related national and regional legislations, as well as the decisions, initiatives and actions that Chinese authorities took behind the scenes in Xinjiang over the course of the past seventy years. Drawing upon a historical-structural approach, the study seeks to situate language policy-making within a broader framework of economic developments, nation-building, and international relations. It is hoped that the paper will not only shed some light on how multilingualism is being managed in Xinjiang – and more generally, in China –, but will also provide an insight into the way in which sociopolitical and ideological context shapes language policy and is, in turn, shaped by it.

» Virtually in Austria: Language and Culture in Global Exchange

Webster, Charles; Nitsch, Evita; Schmude, Kyle

This paper presents case studies of two university-level courses about Austrian language and culture in a global perspective: an intensive beginning-level German as a Foreign Language course focused on Vienna and an advanced sociolinguistics course on the German language in Austria. These courses address the challenges of incorporating global learning experiences into the German language curriculum without requiring students to study abroad. Though these challenges have long existed, they have recently been amplified by the COVID pandemic, during which international travel was restricted and study abroad programs were canceled. The courses that are presented in this paper overcame those challenges through virtual, collaborative, and innovative global exchange between personnel in both the United States and Austria. On the basis of these case studies, this paper seeks to understand the components of Study Abroad which contribute to Second Language Acquisition (here, German as a Foreign Language), and their applicability to a virtual learning environment. The paper specifically addresses the following questions: 1) Which components of Study Abroad contribute to its positive reputation among students and instructors? 2) To what extent is the success of Study Abroad on Language Acquisition attributed to being physically present in the host culture? 3) How can the benefits of Study Abroad be replicated in a virtual learning environment, in order to achieve similar outcomes for students? and 4) How can virtual learning help to present global perspectives in courses about Austrian-German language and culture? Through the analysis of instructors' and students' reactions to and opinions of the courses, this paper also makes recommendations for implementing global virtual exchange programs within a university language and literature curriculum. We argue that this implementation can contribute positively to diversifying students' learning outcomes as a whole and not only for those who are able to study abroad.

» Exercises in Strangeness. Olga Tokarczuk's novels on cultural diversity

Wójciak, Monika; Sobczak, Barbara

In her body of works, Olga Tokarczuk has addressed the issue of cultural diversity across a broad spectrum of meanings and senses. Our presentation will attempt to analyse Tokarczuk's novel *Flights* (2007), where she highlights the notion of strangeness, focusing on its specific nature in cross-border situations and in the context of nomadic identity concepts. Tokarczuk seeks to explore the human nature of a person who, while moving from one place to another, crossing both symbolic and physical borders and remaining constantly on the move, is confronted with the strange and the unknown. Here, the notion of strangeness is not limited to a different culture, religion or language, but it manifests itself across many dimensions: between culture and science, a man and a woman, a human and an animal, the reality and the myth, the past and the present. In this way, Tokarczuk encourages the reader to engage in a 'change of perspective' and proposes an exercise in the understanding of (sometimes completely) different viewpoints, thereby making the contemporary reader go beyond the habitual view of reality.

We will try to discuss the concepts of Tokarczuk by confronting her works with the concept of a ‘nomadic subject’ described by the British philosopher Rosi Braidotti (Nomadic Subject, 2011; Nomadic Theory, 2011). Furthermore, our presentation will draw on the work of Catherine Malabou and Jacques Derrida referring to voyage paradigms (Voyager avec Jacques Derrida – La contre-allée, 1999). We will also open Zygmunt Bauman’s sociological perspective, who offered a more in-depth insight into the nomadic human nature in his Two Essays on Postmodern Morality (1991). In her novels, Tokarczuk takes up the problematic issue of diversity, at the same time arguing that a community-like and intercultural existence is still possible.

» Orders of Adverbial Clauses in English Cookbooks

Wongkittiporn, Abhinan

This study observes the orders of adverbial clauses in English cookbooks. While previous studies mostly examined the order of adverbial clauses in formal register, such as academic texts and scientific texts, this study contribute to something new in the field by focusing on English cookbooks. The data were collected from two reliable sources of cookbooks written by and Briscione (2018) and Oliver (2020). A total 110,000 words are made up of 207 tokens. The results show that nearly 90 percent of adverbial clauses in English cookbooks is temporal (i.e. once hot, add the pork steak and cook for 8 minutes or until golden). The order of adverbial clauses in English cookbooks is explained by reasons or sequential order referring to a prior event comes first while subsequent event come later (i.e. stir in the lemon and parley just before serving). This study also discovers a strong relationship between temporal adverbial clauses while with its common occurrence at the final position (i.e. Cook and Char or 10 minutes, turning halfway, while you pinch off and discard the tomato skins and roughly chop 1-2 of the chilies, to taste). Subjectivity, referring to the writers’ opinions or comments, are commonly inserted at the final position (i.e. Taste the sauce a final time and adjust the seasoning with salt and another pinch of tea and a little sugar if desired). To make this research paper different from others, pedagogical implications regarding the use of adverbial clauses in English cookbooks are added to support learners of English as Second Language (ESL) and English as a Foreign Language (EFL) to understand the process writing about cooking.

» Passive Constructions in American, Australian and British Business News Articles

Wongkittiporn, Abhinan

This study investigated the use of passive constructions in American, Australian and British business news articles. As indicated by previous studies, passive constructions are only used in certain denotations. The research question in this study is: what is the use of passive constructions in American, Australian and British business new articles? The data of passive constructions in this study came from The New York Times, The Australian, and The Times of London. Approximately 150,000 words, comprising 50,000 words from each dataset, provide a total of 515 tokens. The semantic interpretations in this study are based upon factuality and non-factuality. The percentages of factuality in passive constructions in the American and British data are 81.51 percent and 70.86 percent, respectively. Conversely, the percentage of factuality in passive constructions in the Australian data is lowest at 59.49 percent. As supported by qualitative data, the factuality of passive constructions in the American, Australian and British datasets are used to denote project developments, employment, advertising, sales, financial interpretations and authority. In regard to non-factuality, the three datasets reveal the same non-factual interpretations of epistemic verbs (i.e. considered, expected, believed) in passive constructions as in expectation (i.e. an outcome on the JPMorgan-run sale is expected to be known next week) and optimum assessments (i.e. Fantastic Furniture is believed to be the strongest performer). Unlike the American and Australian data, only the British data displays an interpretation of negative evaluation (i.e. The tax is widely seen as outmoded). Furthermore,

the use of by- phrases in the three datasets are company reputation, referring to blaming something else. The common interpretations in the three datasets are numerical or financial interpretation (i.e. an effort that was helped by a recent \$100 million gift from Amazon's founder) and historical significance (i.e. Luckin was founded in 2017 by Mr.Lu).

» Transcultural Memory in Chinese New-immigrant Fictions

Xia, Meng

This paper unravels the transcultural memory in fictions by overseas Chinese new-immigrant writers, to explore the fluidity, mutability and exchangeability of memory among and from the subjects across the borders and boundaries. By reviewing previous studies of memory, I define “transcultural memory” specifically as the memory of transnational experiences - dislocation, homesickness, alienation, etc., as well as the “global memory” sited in globally shared memorial spaces such as war, migration and exile. On this footing, I postulate an emphatic remembrance of “others” memory, particularly through fictionalized association as fantasy and imagination, that is, intersubjective remembrance – the interchange of memorial spaces and its reflection so as to reconstruct the memory. To approach it, I examine three fictions by Chinese new-immigrant writers, respectively from the perspective of “home” and “homeland”, clashes in cross-cultural romance, as well as intersection of global memory and local memory. Thereupon, I argue that in Chinese new-immigrant novels, a writing of global memory emerges from transnational experience beyond migration and adaptation, shifting from individual and group memory to universal remembrance of displacement, trauma and loss. Moreover, this narrative of transcultural memory gestures the ‘cosmopolitan imagination’ theorized by Gerard Delanty that steers a leeway to an open-ended modernity with the tendency of self-problematization, self-transformation and self-transcendence. On this grounding, I propose that the narrative of transcultural memory in Chinese new-immigrant fictions delivers a formation of “modern self” at the intercrossing of cosmopolitan imagination and memory construction. This modern self is arrived through the subjects’ transition to a hybrid, dialogic and reflective being, rooted in the plurality, fluidity of identity and the value of estrangement.

» National Identity and Cultural Diversity in Films: the Comparison between Disney and Chinese Movie Mulan

Yang, Zheng; Wang, Canfa

The legend that an ancient Chinese girl Mulan, a beautiful, spirited young woman disguises herself as a man to go to war in his place. Smart, brave and determined, she flouts tradition to embrace her true potential and blazes a trail of courage against their enemies. the story continues to echo down the centuries. In 2007, American Disney company, based on this legend, produced the worldwide famous American-style film Mulan. In 2009, a Chinese movie director presented the live action of Mulan to Chinese audience. Through the comparison analysis, the paper concludes that the films of the two countries based on the same story imply different national identity and core values. Yet the cultural differences cannot hide the points where the Chinese and American elements and values can find common ground. A good example is Mulan appearing in two images in Disney film. One has her dressing as a woman, the other with her practicing sword. Obviously, Disney described Mulan as a warrior, an independent female who can save herself instead of waiting for someone to save her. That's a good point where Chinese and American values are similar because gender equality and female independence are now valued in both cultures. It strikes a chord with both Chinese and Western audiences. The cultural diversity in the films enlightens us: under the context of globalization, the world today, however, is still in turbulence and we face more complicated challenges than our predecessors. The opportunity to share the prosperity of different civilizations has never been as pronounced as it is today. The cultural diversity will very likely facilitate mutual adaptation and

understanding, the cultural differences can be best met with an open inquisitive mind, ready to be integrated and make new observations.

» The pragmatics of graphicons in WeChat e-commerce

Xie, Chaoqun

The internet has been with us for some time, playing a more and more visible and indispensable part in our daily lives. Indeed, the internet is revolutionizing both of our contents and forms of interpersonal interactions and transactions. Nowadays, internet-mediated interactions are characterized, among other things, by words and graphicons, the latter of which mainly include emoticons, emoji, stickers, GIFs, images, and videos (Herring and Dainas 2017). WeChat, as one of the most widely used and popular social media platforms in China, not only contributes to new avenues for daily interpersonal interaction, but also becomes one of the ideal platforms for business transactions. This paper, based on both screen data and user data, coupled with follow-up interviews, employs Goffman's (1959) insights into self-presentation to focus on how graphicons contribute to WeChat e-commerce. A multimodal and interpretive analysis indicates that in the context of business-oriented communication, graphicons are not something trivial, rather they are used for facilitating and strengthening WeChat business persons' intended self-presentation and for inviting a purchase of the products advertised.

» The Representation of Duidao in In the Mood for Love

Xie, Chi

This paper sets out to investigate the relationship between Liu Yichang's novella Duidao (Intersection) (1972) and Wong Kar-wai's film In the Mood for Love (2000) in light of the theory of adaptation, and to further elaborate the formal features of the latter from the perspective of formalism criticism. Setting in 1962 Hong Kong, In the Mood for Love is about an atypical extramarital affair between two next door neighbours. From a content perspective, Wong creates a new story line that is different from the novella, but a form (formal or stylistic feature) perspective shows that Wong applies the parallel narrative style adopted by Liu Yichang's Duidao to the film. Drawing on the existing scholarly discussion on novel-to-film adaptation, this paper attempts to re-define In the Mood for Love as Wong Kar-wai's formalism adaptation of Liu Yichang' novella Duidao. It also seeks to explain how Wong Kar-wai develops 'Duidao' into 'a language of cinema' through the example of In the Mood for Love in which it presents a dynamic negotiation between Hong Kong and East Asia, past and present, light and colour, Qipao and tie.

» Digitally Symbiotic: Enhancing the Human and Nonhuman Synergy through Eco-Music Videos on YouTube

Yilmaz, Çagri

Today, YouTube uniquely stands out as a space where intra- and/or cross-cultural interactivity is facilitated through the immanence of contents with one-click. In addition to local audience's consideration, some contents are subtitled in English for international audiences' understanding. Comment section also works for interactivity as a sphere of give-and-take of views, opinions and ideas among users. Reaction videos, a recent trend on YouTube, in which users both emotionally and intellectually react to local or global contents, are another reason for the cross-fertilisation between cultures. As of late, a YouTube channel, namely Doğa İçin Çal (Play for Nature) has considerably attracted both local and global attention. It aims to heighten eco-awareness in the face of large-scale effects of countless ecological problems in Turkey. It brings many voices together across Turkey to sing for nature, and to be one for the sake of it, thereby breaking down the barriers of differences, divisions and dissents, and thus creating a symbiosis in which all diversities, if human or nonhuman, are melted in a pot. Songs the performers sing are of Anatolian folk songs that evoke a pre-modern longing for

interconnectedness and unity. In these, people express their feelings through nonhuman subjects such as animals, rivers, sea, clouds, land, and trees. This study is offered to introduce this digital eco-movement, and to show how a local movement not only locally but also globally exceeds man-made borders and promotes intercultural dialogue and interaction. The study examines, from an ecocritical perspective, the songs in terms of lyrics and use of settings, places and landscapes in forming a sense of aesthetics in the video clips. Besides, it briefly mentions the musicians' diversified background and the global reactions through reactions videos. It can ultimately be contended that *Doğa İçin Çal* is a universal call for celebrating our (non)human diversities.

» The Character-Based Nature of Chinese: A Radical Outlier in General Linguistics

Zhang, Liulin

In the field of linguistics, it is assumed that the written language exists for the sole purpose of representing the spoken language. Departing from this assumption, this paper focuses on the special characteristics of the Chinese language, which can mostly be attributed to the character-based nature, rendering Chinese a radical outlier in general linguistics. This specialty can be traced back to the formation of Chinese, is reflected in the evolution of this language, and affects specific linguistic analyses. From a geopolitical perspective, in the context of Europe, (the spoken) language is the cornerstone of national identity. A “spoken language – national identity – written language” pattern is followed. However, this golden standard does not work for China. In the Qin dynasty (221BC - 207BC), the forms of Chinese characters were standardized throughout all areas within this empire, where people could not communicate with each other orally. Ever since then, Chinese characters evolved uninterrupted until today, and thus maintained the cultural commonality of China. In contrast, up until the 20th century, very little effort, if any, had been taken to standardize spoken Chinese. The Chinese pattern can hereby be summarized as “written language – national identity – spoken language”. The character-based nature has been having a profound effect on the evolution of Chinese. Since characters directly encode meaning but not pronunciation, the phonetic system of Chinese has greatly simplified. Morphology was totally lost, giving way to function words that can be recorded by characters, with their meanings extended from their original lexical meanings to abstract grammatical functions. The “analytic” feature of Modern Mandarin stems from its character-based nature. The character-based nature also renders it difficult to define “words” in Chinese: only characters are inherent, and there are no clear boundaries between words. Therefore, Chinese can hardly fit in many European-based linguistic frameworks.

» Stigma as an Attribute of Oppression or Change in the Novel *Girl, Woman, Other* by Bernardine Evaristo

Zorc-Maver, Darja

The purpose of this paper is to describe the processes of stigmatization and oppression of women as presented by Bernardine Evaristo in her book *Girl, Women, Other*. The book features twelve female characters who are very different from each other, but what they have in common is that they each, in their own way, face stigma, misunderstanding and social exclusion. The social construction of stigma causes various social inequalities of the stigmatized. Through the narrative of the stigmatized and the reflection of their position in the novel, stigmatized women become the bearers of change and not merely the victims of oppression.

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