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Book of Abstracts

PLENARY SPEAKERS

Piazza, Roberta
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The Globalisation of Cinematic Discourse: Tension and Resistance between the Local and World Screen

Many scholars of globalisation see it as the practice of compressing and intensifying the world as a whole (Robertson, 1992: 8). Similarity, closeness, and homogeneity are only some of the lexemes associated with the creation of the global village. The theoretical discussion of globalisation in the visual arts can, on the one hand, challenge Western aesthetic theories (Seppa 2010), while, on the other, applaud a discourse of homogeneisation of Western models of arts production and perception. Contemporary cinema, in particular, is strongly embedded in global discourses; however, tensions are still visible between a trend towards pursuing what is local and micro and another that propels films to follow in the tracks of homogenised world cinematic expression. As Higson observes, 'the paradox is that for a cinema to be nationally popular, it must also be international in scope. That is to say, it must achieve the international (Hollywood) standard' (Higson 1989:40).

This talk explores the inevitable tensions that a film imagined, designed, thought of and directed in France undergoes when it is transformed into a global aesthetic product. Two films, *Nathalie* by Anne Fontaine (France 2003) and Atom Egoyan's *Chloe* (Canada 2009), are the focus of this talk. While based on a very similar 'fabula' and centred on similar female characters, the two films are very different in their narrative discourse. In particular, their key distinguishing feature is their idiosyncratic image-word relationship. The talk takes a cognitive pragmatic perspective that highlights the mental processes plausibly followed by the viewers of the two films in response to specific textual elements. Drawing on the idea of viewers' agency (Bordwell, 1985) and the double articulation of film communication: (speaking amongst characters and to viewers, Clark & Gerrig, 1990; Kozloff, 2000), the talk brings to the fore the processes activated by both the dialogue and the images in *Nathalie* versus *Chloe*. Both Schema theory (Snell, 2006) and Text World Theory (Werth 1999) in relation to film discourse are germane to the study: human beings process and make sense of discourse by creating mental representations of it and by continuously adapting or revisiting those representations in response to the new information. The two narratives, one more language-based, the other more visual, trace different paths for the viewers to follow.

The presentation problematises the move towards globalisation if this becomes associated with a reductionist view of cinematic discourse that obscures the subtleties ingrained in the local and micro film discourse.

Eshelman, Raoul
Ludwig Maximilian University, Germany

Coping with Capitalism: Frames, Spheres and the Search for Transcendence

In the last twenty-five years we have experienced the complete ascendancy of global capitalism. Capitalism has penetrated to the very last corners of what used to be called the Third World, and any economic alternatives or pockets of resistance that may have existed there have effectively disappeared. In the early 1980s, Frederic Jameson famously tied this development to what he first called postmodernism and later postmodernity, and he convincingly defined the resulting cultural dominant using terms such as depthlessness, schizophrenia, weakening of historicity, waning of affect, and simulation. Given the undisputed dominance of global capitalism, one could expect that the net effect of economic globalization over the last twenty-five years would have been to intensify, expand, and solidify the postmodern condition so persuasively described by Jameson.

If we observe cultural developments over the last two decades, however, we find something drastically different. Rather than proliferating endlessly, postmodernism in the form described by Jameson has all but evaporated from the cultural scene. In its place, we find works that stress agency, sincerity and autonomy in human subjectivity, that focus on previously maligned "metaphysical" goals such as love, truth, or transcendence, and that deliberately repudiate postmodern strategies of irony, endless criticism, and simulation. If there is indeed a causal connection between global capitalism and culture, then the terms assumed by Jameson must evidently be reversed. It is the cultural dominant that determines how we experience economic developments and not the other way around.

In my presentation I would like to argue that our new cultural dominant is marked by artistic (and real-life) strategies that no longer try to undermine capitalism ironically or promote resistance from the periphery. Instead, these new strategies create plural frames which offer us a space to rest from, resist, or cope with capitalist reality. One common feature of these strategies is a set towards transcendence. This presupposes neither miraculous doings nor a religious revival. Rather, people seek to create singular, empty spaces—Peter Sloterdijk would say "spheres"—that promise immunity from the otherwise all-pervasive influence of the outside world, that promote inspirational bonding between human subjects, and that make it possible to become what Alain Badiou calls "immortal"—to persevere in a truth that breaks with the predictable order of things and achieves a positively defined good. In the world of culture, these social and ethical positions have a direct parallel in narrative strategies that I have labelled performatist. Performatist narratives in literature or film act by occluding exterior discourse and creating a double frame within the work that forces us to identify with a singular truth within the work itself. In my talk I will critically examine different variations of these strategies and relate them as much as possible to present-day social reality.

SPECIAL SESSION: AUTHOR TALK

Ekstam, Jane
Østfold University College, Norway

Regionalisation and Universalisation in *Katja's World Game 1: The Game Begins*: An Alternative Climate Change Novel

In my forthcoming trilogy on climate change, there is a basic tension between regionalisation and universalisation, between what Hubert Zapf describes as 'the exploration of concrete life in the local here and now on the one hand, and the transgression of all internal and external boundaries toward a potentially worldwide significance and audience on the other.' (248) The characters in my three novels, all students of creative writing at an English university, come from China, Iran, Norway, the Gambia, Northern Ireland and the U.S.A.

As my characters take part in a dance show about climate change, create a computer game that explores the causes and effects of the degradation of the environment, and design sustainable high-tech villages adapted to the climate and culture of the communities they serve, they demonstrate the value of togetherness and the importance of balance – not only between the global and the local, but also between the universal and the human. My novels are influenced by James Lovelock's 'Gaia' theory and, in particular, his most recent book, *Novacene: The Coming Age of Hyperintelligence*.

PANELS

Rodríguez González, Carla; Argüeso San Martín, Paula; Botamino González, Clara
Universidad de Oviedo, Spain

Urban Strangers in Contemporary Scottish Fiction

This panel aims to address the representation of urban strangers in contemporary Scottish fiction by interrogating the transcultural and (neo)cosmopolitan identities suggested in two novels and short stories that offer complementary renderings of modes of conviviality in our globalised world: Luke Sutherland's *Sweetmeat* (2002), Jeni Fagan's *Lukenbooth* (2021) and a selection of short stories by James Keman (1973, 1991). Set not only in Scotland's largest cities, Edinburgh and Glasgow, but also in London, these works will be analysed in the framework of the cultural and political debates that have taken place in the nation over the past decades, associated with issues of self-representation, and also as part of what Kate Turner and Jane Steadman denominate "an energising diversification" of the national paradigm, which they see has expanded the scope of literary representation in post-devolution Scottish fiction (2017: 3). In order to do so, the panel will consider these three interrelated perspectives to analyse issues of class, gender, glocalisation and translocation, crucial to understanding the construction of the *affect aliens* (Ahmed 2010) that appear in these works. Strangers are interstitial figures whose partial belonging to the communities they relate to provides them with the freedom to scrutinise more objectively the values and practices of a particular social group (Simmel 1950). Their "enlightened view", argues Vince Marotta, "undermine[s] binary logic" and facilitates the "reassessment of crosscultural encounters" (2010: 105, 120). From this perspective and drawing on Pheng Cheah's conceptualisation of the power of literature to enact social mobilisation (2016), this panel studies these Scottish works of fiction as examples of alternatives to our dehumanised global relations.

Martausová, Martina; Baučeková-Rosivalová, Silvia
Pavol Jozef Šafárik University in Košice, Slovakia

Sites of Globalization in the 21st-century Literature, Film, and Culture

In 1995 Marc Auge proposed that it is no longer possible to ignore spaces through which individuals transit as each of the traditional, static places reconstitutes one's identity. However, as a consequence of globalization, conventional spaces such as landscape, territory, place, or boundary have, in literature and cinema, become increasingly defined as "non-spaces by their acultural, ahistorical, asocial status, and dynamism" (Auge 1995) as opposed to real anthropological places limited by their static nature. This panel intends to bring together contributions about how migration, mobility, and movement between spaces/non-spaces

determine and influence those places that have become globalization sites, and vice versa; how these sites are determined by intensifying mobility and migration. Recent social research also focuses on mobility and its influence on gender (Uteng and Cresswell 2008; Elliott and Urry 2010) to reassess dominant representations and concepts determined by their very spatiality, and so the panel also attempts to open a discussion about how the dynamism encouraged by mobility, and as a result of the contested ground of the local and global, affects dominant gender representations in the literature and culture of the 21st century.

Keywords: mobility, migration, gender, film, literature.

Onega, Susana; Herrero, Dolores; Arizti, Bárbara
University of Zaragoza, Spain

Literature in the Transmodern Era

In *La sonrisa de Saturno* (1989), Spanish philosopher and feminist Rosa María Rodríguez Magda coined the term "Transmodernity" to signal the shift, in the 1980s, towards a new cultural paradigm generated by the constant presence of flux and connectivity of our present Information Society. The term, currently employed by thinkers from such diverse theoretical fields as philosophy, the social sciences, the performing arts and architecture, argues for a similarly fluid, "transborder" mode of thinking, capable of responding to the gnoseological demands made by our globalised post-industrial capitalist era of endemic inequality and violence. Starting from this premise, the panel seeks to demonstrate that there is a new generation of writers that are responding to this shift by introducing significant changes in the structure and thematic focus of their works. While some have recourse to palimpsestic or fractal structures, others adopt the liminal perspectives of a whole range of vulnerable and ungrievable characters, from sexually harassed women or children and handicapped or elderly characters struggling for visibility, to those wounded characters buffeted by war, gender discrimination or racial hatred, whose bare lives are qualified by biopolitics as disposable, abject others.

Keywords: identitarian fluidity, globalisation, grievability, Transmodernity, paradigm shift, palimpsestic or fractal structure.

PAPERS

Argüeso San Martín, Paula
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The Deindustrialisation of Glasgow: The Collapse of Traditional Working-class Communities in James Kelman's Short Stories

From the 18th century until the 1960s Glasgow stood as a paradigmatic British industrial city. Throughout the 1970s the global and gradual economic shift from the centrality of heavy industries to a third sector economy had an enormous impact on the city's configuration. The aim of this paper is to analyse a selection of James Kelman's short stories, focusing on their representation of the consequences of pre-millennial deindustrialisation, as a global process, on the local planning of the city's historical working-class areas and their subsequent repercussions on working-class identities. For this purpose, I will employ Zygmunt Bauman's ideas on the collapse of the sense of community as theorised in *The Individualized Society* (2001). The two short stories which have been selected represent a variety of Glasgow urban spaces and diverse attitudes towards them. In "The Cards" (*An Old Pub Near the Angel*, 1973), its protagonist Jake Duncan uses his last free ride on the city bus after being fired as a bus conductor, to go from Glasgow's city centre to his home in the historical working-class area of Partick. I will argue that, while unemployment and social insecurity are highlighted, the bus also symbolises a means to cross the invisible class zoning between the bustling centre and the peripheries, in a state of decay due to the city's shifting urbanity. I will also explore the consequences of Glasgow's urban modernisation in "events in yer life" (*The Burn*, 1991), in which the male protagonist Derek Hannah describes his feelings of isolation as an inhabitant of a housing scheme. I will study how, apart from depicting the effects of deindustrialisation on the restructuring of working-class communities, from close-knit and often unionised groups, to atomised individuals, Kelman also focuses on the reconfiguration of masculinities derived from this economic turn. Following Carole Jones's analysis of gender in contemporary Scottish fiction (2007), I will conclude that Kelman's working-class communities are characterised by a sense of disorientation, which already in the late 20th century anticipated post-millennial fluidity.

Bohuslavska, Olha
Constantine the Philosopher University in Nitra, Slovakia

English in the Slovak Glocalized Urban Space

In the world of heterogeneous readership, we interact with the help of multiple linguistic tokens: advertising billboards, price tags, street names, graffiti, traffic signs, shop signs - all of them represent linguistic data. The spread of English as lingua franca in Slovakia contributes to the increased amount of linguistic signs in the Slovak urban space. Recent studies by Monnier (1989), Huebner (1966), Ben-Rafael (2004, 2006), Backhaus (2009) and Ferenčik (2012) prove that linguistic landscape analysis in the multilingual settings can reveal the influence of globalization on English and other languages. The previous studies also point to the interplay between local and global conditions in the linguistic landscape. Since the capital of Slovakia frequently becomes a meeting point for diverse cultures and languages, this paper focuses on glocalization and investigates ways in which the multilingual space of Bratislava mirrors the interrelation between the global and the local. The corpus of linguistic tokens was gathered from the pedestrian zone in the city centre. The signs were categorized according to discourse types (Scollon and Scollon 2003) and divided into top-down and bottom-up items (Ben Rafael 2006). This paper also includes data from other languages with which English co-exists and co-occurs. Our basic assumption is that the physical placement of different signs in the material world contributes to the interpretation of their meanings.

Keywords: linguistic landscape, linguistic tokens, glocalization, multilingualism, English as lingua franca.

Bastida-Rodriguez, Patricia
University of the Balearic Islands, Spain

On Cosmopolitanism and (Un)Belonging: Young Muslim Women in Mohsin Hamid's *Exit West*

This paper reflects on Mohsin Hamid's latest novel, *Exit West* (2017), focusing on the way it depicts young Muslim womanhood through its female protagonist Nadia. *Exit West* explores the plight of refugees in the context of contemporary postmillennial globalization and revolves around the experiences of Nadia and Saeed, a young couple who are forced to flee from their city in an unknown Muslim country and whose lives intersect with those of other refugees and migrants as they go through magical doors leading them to a diversity of destinations, most of them in the prosperous West.

Nadia is portrayed throughout the narrative as an independent young woman who rejects family traditions and many of the religious customs she was educated in, a member of a new

generation of Muslim youth trained in social media and smart technologies who, unlike Saeed, is ready to leave her culture for good and embrace other lifestyles in a cosmopolitan fashion. This is specially reflected during their troublesome stay in London, when she establishes bonds of solidarity and friendship with female migrants from other backgrounds, such as the Nigerian community, where women have a prominent role in decision-making, while Saeed turns to the company of those from his own culture for protection and support despite their deeply sexist values.

The implications of Nadia's openness will be explored as evidence of a new cosmopolitan attitude characteristic of 21st-century migrants, as proposed by Gerard Delanty (2012), Walter Mignolo (2012) or Sneja Gunew (2017), but also as a result of her alienation from a culture where she feels she does not belong. Furthermore, the fact that the country of origin is never mentioned leads us to interrogate to what extent the author's imaginings of Nadia as a representation of young Muslim female identity and agency can be taken as realistic or just as an optimistic picture of a future in which the possibility of intercultural, cosmopolitan conviviality becomes a reality also among women.

Keywords: Gender, Muslim, women, refugees, cosmopolitanism, Mohsin Hamid.

Beganović, Velid
Masaryk University, Czech Republic

"What is An Author Made Of": Dubravka Ugrešić and Literary Production in the *Age of Uncertainty*

This paper takes as its starting point Zygmunt Bauman's concept of *excess* (excess of information, consumer goods, people) as one of the difficulties of navigating the contemporary life in what he terms *liquid modernity*. Bringing this concept in relation to his earlier examination of the historical trajectory of the objective of consumption (from the solid *need* to the more open and ambiguous *desire*, and finally to the fully liquid *wish*), I draw parallels with the postmillennial essays of Dubravka Ugrešić from her collections *Thank You for Not Reading* (2003), *Karoke Culture* (2011), *Europe in Sepia* (2014) and *The Age of Skin* (2020). Bauman's *excess* is reflected here in Ugrešić's preoccupations with the commodification and uniformity of the contemporary literary works, as well as the reshaping of the traditional view of the author as an idiosyncratic thinker into a standard dictated by the celebrity culture, the literary market and the popular demand. My aim is to tease out some of the ways in which Ugrešić's deliberations on the postmillennial literary market, popular demand and reading practices are related to the excess of information and the global literary output, in order to examine how these aspects influence the writer's self-perception and result in the figure of author being not *dead* but *liquid*.

Keywords: Dubravka Ugrešić, Zygmunt Bauman, excess, author, liquid, self-perception.

Botamino González, Clara
Universidad de Oviedo, Spain

Cosmopolitan Strangers in Edinburgh: An Urban Study of Jenni Fagan's *Luckenbooth*

This paper will analyse the figure of the stranger in Jenni Fagan's recent novel *Luckenbooth* (2021), a polyphonic narrative about the numerous tenants of an Edinburgh building, No. 10 Luckenbooth Close. The novel is set in the 20th century, a long time span that allows its author to explore the interrelated stories of nine residents, whom I will study as strangers within Scottish society. I will argue that Fagan's No. 10 Luckenbooth Close appears as a space where outsiders find a home and its dwellers share a spirit of resilience when it comes to political, social and economic hardship: among many others, there are the Devil's daughter and her lover, drug addicts in the basement, a homeless woman, a spirit medium and all the ghosts that haunt the place. My analysis will focus on Fagan's use of the figure of the stranger in order to identify the effects of globalisation in Scottish society. This approach to the stranger will be based on space theory, but also on theories of cosmopolitanism, as the figure of the stranger "highlights the ways in which otherness is constructed" (Carrera, 2018). Cosmopolitanism is particularly concerned with the relationship between the self, the other and the world (Delanty, 1999), and between the individual, the community and the globe (Rumford, 2008). All these issues are relevant for the conceptualisation of contemporary cosmopolitanism (Marotta, 2010; Iveson, 2005). As such, this paper will focus on Fagan's representation of cosmopolitan urban strangers, interrogating what types of otherness are to be found in the Scottish capital.

Buráková, Zuzana
Pavol Jozef Šafárik University, Slovakia

Writing Nomadic Experience in D. Foster Wallace and D. DeLillo

The article will focus on the literary representations of nomadism in contemporary American literature. Even though the images and symbols of mobility constitute a key aspect in American culture and literary discourse, the issue of nomadism has recently re-emerged after the publication of Jessica Bruder´s semi-fictional book *Nomadland: Surviving American in the Twenty-First Century* (2017) followed by its successful movie adaptation (Nomadland, 2020). Our aim is to explore a variety of representations of nomadism related to technology, labour market and climate change outlined in the works by David Foster Wallace and Don DeLillo whose works symbolically disrupt the myth of nomadism as an expression of a free choice and point to neo-nomadism as the new normal. We will focus on the tensions which neo-nomadism

brings between the local and global, national and transnational in the context of contemporary American literature and postmillennial world.

Keywords: neo-nomadism, digital, technology, local, global, transnational

Yolanda Caballero Aceituno
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The Construction of Women's Identity in Edwidge Danticat's *Claire of The Sea Light:* From the Local to the Global. Emotions and Adhesions

In her novel *Claire of the Sea Light* (2013) the Haitian-American writer Edwidge Danticat literaturises the processes by means of which female characters struggle to define their identity. These processes are characterised by an emotional intensity that deeply touches the readers and allows them to feel identified with their fight to assert their inner selves within a Haitian community which is in many ways hostile to female empowerment and self-realization. Women such as Gaëlle Lavaud, Louise George or Flore Voltaire configure patterns of transcendence of the limits of an asphyxiating local community which embrace a sense of shared humanity and, through sorority, interweave the feminist cosmovision of the novel. The first aim of this contribution is to analyse the anatomy of this process of construction of identity by highlighting its emotional rhetoric, within which symbolic actions and internal monologues occupy a central space. The highly idiosyncratic symbiotic relationship that Danticat establishes between the attachment to the local and the flight towards a more global ideological dimension will also be discussed. Likewise, as this novel is part of the compulsory readings of the first-year core subject "Introduction to Literature in the English Language" of the English Studies Degree at the University of Jaén (Spain), we shall briefly examine some of the students' perceptions of the aforementioned patterns of transcendence and their ability to establish meaningful connections between their own realities and the processes by means of which Danticat's women construct their identity. In our view, it is in these individualised appropriations that the activist quality of the emotional texture of Danticat's novel can be intensely perceived.

Keywords: Identity, emotional rhetoric, sorority, female empowerment, feminist cosmovision, activism

Dadkhah, Mahtab
University of Erfurt, Germany

Social Media and Identity Struggles of Commonwealth Migrants: A Postmigrant Study on African and Indian Refugees in Germany

As opposed to the familiar topic of migration from the Commonwealth to the UK, migration from the Commonwealth to Germany is under researched, despite the internationalization of the English language and the globalization of anglophone culture with a direct impact on Germany. As a new concept, postmigration theory offers perspectives on how European societies react to the increasing effects of migration and cultural diversity and how influential this reaction is for the situation of migrants in a given society. However, much less is known about the role of the post-migrant society of Germany concerning cultural identity formation/identification of the specific group of migrants from anglophone countries. Commonwealth migrants already have a mental image of Europe due to their access to globalized anglophone culture and their knowledge of the English language before migration; social media play a significant role in the formation of this mental image. Therefore, as an overview of an ongoing Ph.D. project, this article focuses on the role of mental images, formed by social media, for the migration decision-making and development of cultural identities in Indian and African refugees in an encounter with German culture. The article also uses postmigration theory mainly as a perspective on the condition of German society in relation to the identification of the mentioned migrants. The research methods for the interviews are grounded theory and phenomenology, in which data are gradually revealed from the qualitative analysis of interview transcriptions. Research questions are answered by deep estimation of migrants' points of view on the research concepts. The data are collected from both in-person and online interviews.

Keywords: anglophone culture, English language, post-migration theory, mental images, Germany, India, Africa

de Gregorio-Godeo, Eduardo
University of Castilla-La Mancha, Spain

Nationalism and the Global Rise of Populisms: Boris Johnson's Pro-Brexit Referendum Campaign Discourse

Boris Johnson is often referred to as a British populist by the media (e. g. Toynbee 2019; Lind 2020; Stone 2021). However, research on the assumingly populist facet of his political discourse has been remarkably scarce in comparison to other political leaders in Europe and America (Cf. Moffitt 2016; Hidalgo Tenorio et al. 2019). This is particularly noteworthy when considering his Europhobia during the Brexit referendum campaign, since "broadly speaking […] right wing

populists tend to combine it [populism] with some type of nationalism" (Mudde and Kaltwasser 2017: 21). With a focus on Johnson's Brexit 'Vote Leave' campaign as a case in point, this paper will firstly substantiate the populist dimension of his anti-European discourse. In so doing, the contribution will more broadly intend to embed Boris Johnson's pro-Leave type of populist discourse within a tension between the global and the local pervading discourses of identity in postmillennial Europe (Robertson 2014). To that end, the paper will disentangle the process whereby Johnson's nationalistic discourse during his Brexit-referendum pro-Leave campaign is inextricably intertwined with a global surge of populisms over the past decade. Taking critical discourse analysis (Flowerdew and Richardson 2018) as a methodological resource for cultural studies (Barker and Galasiński 2001; Barker 2002), the dialectical-relational approach to CDA (Fairclough 2015, 2016) will be drawn upon for a case study exploring a speech by Johnson as part of his Vote Leave campaign in May 2016. The results of the study will thus cast light on Johnson's characteristic type of right-wing populist discourse evincing a significant glocalization process (Roudometof 2016) in postmillennial Britain.

Keywords: Boris Johnson, Brexit, 'Vote Leave' campaign, nationalism, globalisation, Britain.

Della Valle, Paola
University of Turin, Italy

Postmigration in a Global World: Mohsin Hamid's *Exit West*

Extensive migration to Europe from North Africa, the Middle East and the Far East is a daily reality. Various reasons may drive migrants to escape: wars or other forms of violent conflicts, religious or ethnic persecution, famine, poverty and environmental disasters. Asylum seekers, climate-change refuges and forced migrants have become transnational actors of change and transformation in the "First World", continuously re-designing their own existence and re-defining the equilibrium of their host countries. Mohsin Hamid's novel *Exit West* imagines a world where global mobility and different forms of place-making seem to be the norm. By narrating the life of his characters – a couple fleeing from an unnamed city, which is undergoing a political apocalypse, first to Mikonos, then to Britain and later to California – the author is able to depict the global map of planetary changes and transformations. As the protagonists are migrating, millions or perhaps billions of other people are migrating as well. The novel is thus an attempt to look at the universality of migration in a world where "stable relations of dominance and subordination are being replaced by unstable and dispersed conditions of deprivation and insecurity" (Ashcroft 2017). My contribution will analyse Hamid's novel in the light of the following concepts elaborated in postcolonial theory and migration studies: "postmigration", defined by Roger Bromley (2017) as "a new set of emergent spaces of plurality"; "multiplicities of belongings", that is, "belonging in a transnational landscape of relationships and contacts" (Hermann, Kempf & van Meijl 2014); "multidimensional place-making", based on processes of deterritorialization and reterritorialization, which imply a dynamic configuration of places as

open-ending processes embedded in a larger system than the nation or the state (Gupta & Ferguson 1997); and "multidimensional subjectivity", a notion of "self" that is contradictory and lacking in hierarchical integration (Bottomley 1992).

Keywords: Mohsin Hamid, *Exit West*, postmigration, multiplicities of belonging, multidimensional subjectivity.

Denisova, Natalya
Saint Petersburg State University, Russia

Conceptualism: Personal Chronicles or Collective Memory

The present paper is in line with the now popular memory studies and art discourse analysis. The focus of the present research is on how conceptual artists – Grisha Bruskin and Vadim Zakharov – work with the concept of memory, juxtaposing their individual experience and the collective remnants of the Soviet past, thus confronting the all-pervading impact of cultural globalization and the blurring of cultural distinctions by preserving the memory of the country's recent history and cultural heritage through "archival art".

In a paper devoted to Bruskin's two notable projects, Silvia Burini concludes that Bruskin's supreme goal is the consolidation of a collective memory, which Burini connects with identity and history. Collective memory is a theme shared by many Russian conceptual artists: V. Zakharov, I. Nakhova, and I. Kabakov among others. According to Donald, art is "inherently metacognitive", the term 'metacognition' being used to denote "art's crucial role as a collective vehicle for self-reflection and as a shared source of cultural identity" (Donald, 2006), with the letter being compromised given the omnipresent globalization. Bruskin is in a constant search for this shared source of cultural identity, sending an artistic message in the form of Soviet symbols (*Archaeologist's Collection*) – partly destroyed park sculptures – to future generations, so that the artefacts of Soviet history do not get lost in the ocean of globalized culture and become a link between the country's own past and future. At the same time, Bruskin aimed to explicate historical continuity. Before displaying the sculptures to the public, Bruskin brought them to Toscana and buried there. Italy is where the two great empires of the past lie in ruins, so, by burying the third one there, he emphasized historical connections.

Vadim Zakharov's project titled *On One Page* is also about memory. According to Dorothea Zwirner, "Texts that have been inscribed into our cultural memories often lose their legibility, but are condensed to a text-image, becoming a kind of icon". Zakharov prints pages of Russian fairy tales on one page so that they become a sort of cognitive imprint on our collective memory. This project, however, is not limited to the Russian collective memory, thus Zakharov addresses the world history in his *100 Dictators on One Page*.

Importantly, in conceptualism, word and image become one. Thus, we find no barrier between much of Bruskin's and Zakharov's figurative work and literary production, both

organized as either archaeological collections or archives, which is key to understanding conceptual art as a means to consolidate collective memory – both Russian and universal.

Keywords: memory studies, metacognition, art discourse analysis, conceptual art, creolized text, individual and universal, Grisha Bruskin, Vadim Zakharov.

Ekstam, Jane
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'The most remarkable life-support system imaginable'. Disorienting disorientation in David Attenborough's A Life on Our Planet (2020)

As the stability of the planet wavers and biodiversity declines, the earth, our remarkable life-support system, is threatened. When the natural world fades, human action – individual, national and global, is imperative. In the current age of uncertainty, the Anthropocene renders the sense of place and planet less legible. As Opperman (2018) has demonstrated, contemporary ecological concerns exceed the capacity of localised awareness. The immense scale of biospheric change – across time and space – disorients perception, cognition, memory, and emotion. In David Attenborough's *A Life on Our Planet* (2020), the framing device – the fate of Pripyat in the Ukraine, and the nearby Vladimir Ilyich Lenin Nuclear Power Plant disaster of 26 April 1986, reduces disorientation and opens a window of hope. As Pripyat regenerates itself, it helps us 'to imagine a future and work towards achieving it' (Attenborough, p. 220). While no one lives in Pripyat today, important lessons can be drawn from its recovery. In this process, it is nature and not humankind that is in charge. As Andrews demonstrates, 'If we can abandon our paths of certainty, and thus render ourselves vulnerable to new ways of knowing, we will not only be transformed in the process, but we can in our small way contribute towards creating new realities. This possibility of renewal and change is one of the greatest gifts of our narrative imagination.' (p. 20)

Fernández, Fruela
University of the Balearic Islands, Spain

Displacement, Trauma, and Translation in Leila Aboulela's *The Translator* and Zahra Patterson's *Chronology*

As a mediating practice between languages and cultures, translation has been decisively entangled with experiences of travel and relocation: on the one hand, translation was a central tool in the colonial process, imposing the worldviews of the colonisers upon natives (*cf.* Cheyfitz 1991 and Rafael 1992, among others); on the other hand, translation has also been a powerful tool for postcolonial authors and platforms in their search for alternative social models (*cf.* Bassnett and Trivedi 1999 for an overview), but also for migrants who are relocated to new cultural settings (Inghilleri 2017). Therefore, translation is a practice that lies at the heart of the encounter with difference and otherness that is caused by processes of travel, migration, and displacement in their various degrees. This talk will focus on two contemporary literary works in which translation plays a prominent role: Leila Aboulela's novel *The Translator* (1999) and Zahra Patterson's essay-cum-memoir *Chronology* (2018). Beyond their multiple differences, which will also be discussed in the paper, both works share important traits: they reflect the experience of accessing a different culture that poses difficulties of comprehension and adaptation; at the same time, this cultural experience is strongly connected with a trauma caused by the loss of a close individual; finally, translation between English and a second language (Arabic for Aboulela, Sesotho for Patterson) is the activity that allows a personal response — even if not necessary a complete and fulfilled one— to both the cultural encounter and the traumatic event. Through the analysis of both works, this paper will argue that translation plays a central role in human experience, by showing how it contributes to the construction and development of personal identity.

Keywords: translation Studies, postcolonialism, travel and translation, Leila Aboulela, Zahra Patterson.

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Migration and Identity: American Spaces and Immigrant Lives in *Little America*

The intensifying mobility/migration on a global scale has clearly delineated the importance of spaces as loci of identity in the 21st century. This paper examines the role physical and social spaces play in the creation of immigrant identities in postmillennial United States society, as

portrayed in the 2020 Apple TV+ series "Little America". The very title of the show already speaks of the formation of localized – or glocalized – spaces within the American majority society, and their representation on a newly-formed, popular streaming platform suggests that these processes need to be not only represented, but also carefully examined in the postmillennial academia. Particular attention is paid to the creation of gender and sexual identities in relation to the movement through physical, cultural, and social spaces both in the protagonists' countries of origin and in the United States; this paper strives to answer the question of how these spaces influence the formation and re-formation of gender and sexual identities, but also to examine how these identities affect the movement through physical and cultural spaces.

Keywords: Little America, glocalization, space, gender, orientation, identity, migration.

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Showing through the Known: Problematizing Gender Identity in "Snow White & The Seven Microaggressions"

The power to pass on various kinds of cultural values and traditions that fairy tales hold has been established in the field of fairy-tale scholarship by many experts. In relationship to the best-known traditional fairy tales, this power has been frequently seen as a negative feature of these stories because of the negative effect these behavioral norms that are in this manner imposed on the readers, especially those that are imposed on the girls, can have. However, the undying popularity of the genre also makes it possible for modern authors to pass on new messages by re-writing and adding content to the stories. This makes it possible for modern writers to draw attention to the issues which are prevalent in contemporary society by integrating them into the traditional story, even if these issues might not generally be present in traditional fairy tales.

An example of this approach can be found in Ellen Haun and Lara Lane's *Cinderella and the Glass Ceiling: And Other Feminist Fairy Tales*. In this collection of short stories, the authors use the familiarity of the fairy-tale story frames to introduce a variety of issues that have become increasingly important in modern society. Their rendition of Snow-White called "Snow White & The Seven Microaggressions", as its name suggests, deals with various kinds of microaggressions related to numerous topics, including race, disability or gender identity and the changing gender expectations. The presentation will address how the authors use the well-known fairy-tale premises as a tool to enlighten their readers about the shifts in the perception of gender identity in contemporary society, the third gender and the outdatedness of sex-based gender expectations.

Keywords: Snow-White, gender, gender norms, microaggressions, re-writings.

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Jewish-American Literature: A Paradigm of Post-war Glocalization Trend

Throughout its history the American novel has constantly reinvented itself. It has been the most appropriate literary genre to capture the dynamic spirit of American democratic society and the diversity of human experience in the United States. It gained its influence and undisputed position only in the 1950s with the emergence of a significant new group of Jewish-American novelists whose work was based on the Yiddish tradition brought to the United States especially by Isaac Bashevis Singer.

By this time Jewish-American authors became observers of the differences between American values associated with individualism and the reaffirmation of moral visions, linking Jews to collective responsibility toward Jewish traditions and the nation. Consequently, Jewish prose focuses on dual protagonists who are forced to choose between material (American) and spiritual (Jewish) intentions. They cannot help but face the biblical dilemma, which means that they can conquer the world on one condition: losing their soul. What Jewish authors mean by their prose is the fact that every immigrant has to face the past of his own nation. Jewish and American identities must be reconciled in the minds of immigrants, otherwise they will always dangle between the two worlds, the American and the Jewish.

The present paper aims at pinpointing that glocalization as a hybrid practice that stems from cultural relativism at a time when the emphasis is placed on diversity and identity was a trend very much in action during the "Golden Age" of the Jewish-American literature when Jewish-American prose writers of the second generation became aware of the fact that they could see the world with "American eyes" without giving up on their personal identity, and that instead of becoming members of the same monocultural global country they could reach "a-hybrid-third-country" perspective from where to unveil the dangerous discrepancies and realize the links between cultural gaps.

Keywords: globalization, glocalization, identity, diversity, universalism, particularism.

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The City into Cultural Studies: Methodological Considerations

In the past decades the fast-growing interest in Urban Studies as a field of study in its own right has generally been accounted for by what Edward Soja has termed "the spatial turn" (2000) brought about by crucial shifts in urban, sociological, economic, anthropological and architectural studies. Laying a solid foundation for interdisciplinary research, space has been

scrutinized in close relationship with society and history, a triad able to remap the history of cityspace and to redefine key concepts like *lieu*, landscape, geography, region, location, habitat, etc. My paper seeks to frame the understanding of the city in tandem with an eclectic methodology which, I argue, fails to provide an articulate discourse specific to Urban Studies. However, in doing so, the wide array of theoretical approaches – which are currently part of the cultural studies-inflected agenda – are apt to unravel the city's role in the construction of cultural or national identity, in transforming space into a site of cultural production and performativity and, ultimately, into forging an urban epistemology which deals with constant changes in urban geographies, thus debunking time-honoured conceptions about the city as an autonomous, fixed, self-sufficient type of settlement.

Keywords: city, space, cultural studies, methodology, urban epistemology, identity.

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Queer Ecological Transitions and Road Movie Tropes in *God's Own Country* (2017)

Twenty years after the publication of "Queens of the Road: Drag and the '90s Road Movie" (2000), the seminal study published by Estella Tincknell still has a contemporary feel to it. Tincknell deconstructs some 1990s road movies such as *Thelma and Louise* (1991), *My Own Private Idaho* (1991), *The Adventures of Priscilla, Queen of the Desert* (1994) or *To Wong Foo*, *Thanks for Everything*, *Julie Newmar* (1995) to contend with the "spatial metaphors [of this genre, which] are usually combined to form an incontestable metanarrative [that] could be interpreted as yet another form of hegemonic masculinity" (Aitken and Lukinbea 1997, 352). For Tincknell though, *Thelma and Louise* or *Priscilla* offer "narratives in which [...] the search for masculine authenticity is replaced by a growing questioning of the very basis of gender identity, desire and sexuality" (2000, 184). In light of this, I will argue that in the twenty-first century road movies and coming out stories little has changed. Directors continue to use a wide range of road movie tropes in their LGTBQ+ feature films to narrate a symbolic journey of self-discovery, a liberation that comes at a price. Characters are forced to come out of the closet and face what Robert McRuer has coined as neoliberal flexibility. That is, neoliberal capitalism has come to accept some flexibility, in which queer people in the media are embraced "by a discursive climate of tolerance, which values and profits from diversity" (2006, 18) so long as they still behave in a homonormative fashion and are subordinate to heterosexual characters. This ambivalent vision of the coming out genre is in line with Laderman's, who highlights the "dialectical tension[s] between […] the criticism of conservative authority and the reaffirmation of a traditional expansionist ideology" as characteristic aspects of the road movie (1996, 41-2). Such dialectical tensions will be explored in God's Own Country (2017), a British coming out

feature where road movie clichés abound. Methodologically, this paper will draw on queer ecology as a theory in order to prove how the liminal spaces projected in this movie interact with the life forms that traverse them and observe how neoliberal flexibility operates in the coming out story of the two protagonists.

Keywords: *God's Own Country*, road movie, coming out movie, queer ecology, neoliberal flexibility, dialectal tensions, homonormativity.

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Local vs. Global in Douglas Dunn's *The Political Piano*

The Political Piano gives us an insight into the life of a renowned Czechoslovak composer Alois Hanka spending his senior days with his loving wife Eva in a little village in Scotland. The idyllic atmosphere in this secluded Scottish region is interrupted by the arrival of Paul Salmon, an American producer working for a well-known television company looking for an interview with the famous composer. The local vs. global issue operates on two levels in this short story: Hanka's attitude towards two global movements, Nazism and consumerism are examined. Namely, during the Second World War, while residing in Prague, Hanka was asked to conduct a Nazi military orchestra. His acceptance of the post was a cause of diverse allegations against him as a nazi collaborator. Without offering explanations of his conduct, Hanka moved to Scotland after the war and found his safe harbour there growing a small garden in his yard. Decades after the Second World War, Salmon comes to Scotland to probe into the heart of this mystery that would eventually grant him a considerable profit. The locality of isolated Scottish village and hospitality of its residents are thus sharply contrasted to the global phenomena occurring in different time frames of 20th and 21st century. This interpretation of the story deals with the main theoretical postulates and respective similarities of Nazism and consumerism, put into practice in Hanka's case. Apart from the examination of the local vs global dichotomy in the story, another set of binary opposites, personal vs political, will be depicted in this analysis. The theoretical framework of the paper relies on the critical insights of Bauman, Rubenstein, Eliade, Fromm, Frye, etc.

Keywords: Nazism, consumerism, local vs. global, personal vs. political, identity struggle.

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Glocalization and Terrorism. A Reading of *Kapitoil*, *Netherland* and *The Reluctant Fundamentalist*

Glocalization is presented as a conceptual instrument that tries to address the complexity of contemporary societies and their multidimensionality understanding processes in which the relationships between local and global come from an intertwining of actions and determinations that should not be considered unilaterally. Glocalization compels us to introduce nuances in globalization, contrary to those who are only concerned about the generalized extension of a cultural, economic or technological current that ends up covering, blurring or eliminating all the previous aspects by means of a sort of acculturation. I propose the expression "glocal fiction" as a theoretical construct that permits the incorporation of the narrative's differential characteristics about terrorism in a globalized society, one that is permanently exposed to risk and different forms of new uncertainties and has one of its principal expansive driving forces in global financial speculation. The "glocal" is one of the transnational layers (in terms of Roudometof 2016) that I intend to analyze in fiction. From the analysis of a series of 9/11 novels (*Kapitoil* by Teddy Wayne (2010), *Netherland* by Joseph O'Neill (2008) and *The Reluctant Fundamentalist* (2007) by Mohsin Hamid), I try to show the importance of glocal interrelation as the empirical basis of the transnational understanding. Thus, "glocal fiction" articulates the diverse levels of the events: the more general tendencies and those with global impact, join with what's private and individual, linking global and local areas in a framework of radical uncertainty provoked, principally, by systematic human and technological intervention.

Keywords: Glocalization, Glocal Fiction, 9/11 fiction, *Kapitoil*, *Netherland*, *The Reluctant Fundamentalist*.

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Psychiatry beyond Words: a Glimpse into the Impact of Globalization on a Verbocentric Science

Our report is dedicated to changes in the Russian professional lexicon of psychiatry due to the influx of texts translated from English. We will also discuss the implications of these changes for the efficiency of the local institutional communication. Among other sciences and practices

involved in transnational academic discourse, psychiatry occupies a special niche. The psychiatric community in any given country draws on international research protocols and absorbs internationally accepted practices and tools. However, being an epistemic system heavily reliant on linguistic signs, psychiatry is perhaps more sensitive to interference with its professional language than any other medical discipline.

Although linguists have long been aware of the culture-specific nature of emotion terms, this understanding has not yet been properly incorporated into psychiatric research on mental states. Globally approved clinical questionnaires translated into local languages, even in compliance with standard translation protocols, are only of limited value in local psychiatric practices. As a result, a claim like "I have measured the patient's anxiety with the Spielberger Anxiety scale" will not say much to a local practicing psychiatrist because there are as many different Spielberger Anxiety scales as there are translated versions of the original scale.

In our report, we will attempt to demonstrate which semantic components of some key psychiatric emotion terms (*happy, enjoy, ill at ease*) are clinically important, and in what ways their distortion disrupts local and cross-cultural academic communication. Cross-language semantic comparisons are made on the basis of a corpus analysis. The findings are supported in one case by a cognitive experiment involving 5 patients with various mental conditions and 5 healthy respondents.

Keywords: academic communication, psychiatry, semantic structure, emotion terms

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Heterotopia in the Post-National World of
V. Pelevin's *S.N.U.F.F.: A Utøpia*

This work is an attempt to look at how the problem of identification in the post-national futuristic world of Viktor Pelevin's dystopian novel *S.N.U.F.F.* (2011) is reflected in its spatial organisation.

Although the fictional human community is geographically located within (or rather above) the territory of Siberia, they are the descendants of all the world nations. The former global population is reduced to the size of a 30-million-people megalopolis Byzantion, or Big Byz, a so-called *off-globe*, a floating city where former nationalities play no significant role. This world is counterposed to the more numerous community of the lower world – Urkaine (sic), or Orkland, – who perceive the hi-tech prosperous Byzantion as a utopia. The ambiguity of characters' positions in the world and their identity struggle are mirrored in the ambivalent nature of the spaces they inhabit.

Pelevin's novel is a witty satire full of allusions to both Russian and Western pop culture, literature, and history. I will explore how the author's criticism of cultural globalisation

manifests itself through constructing heterotopias, described by Michel Foucault as counter-spaces where "the real sites are simultaneously represented, contested, and inverted"[1]. In the world of *S.N.U.F.F.,* heterotopias work as mediators between the actual and the fictional, or virtual, space inverting the reality and overturning the seeming hierarchy of the two worlds. Apart from more traditional heterotopias, indicated by Foucault, such as a cemetery, a rest-home, or a garden, the article will analyse non-physical spaces that bear hallmarks of heterotopias. These include virtual reality and the languages of Byzantion and Orkland.

Keywords: spatial organisation, dystopia, virtual reality, identity struggle, cultural globalisation

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Some Notes toward an Anatomy of the Postmillennial Death Wish

In a 2018 study on the psychology of apocalypticism, Charles B. Strozier and Katharine Boyd hinted at the universalising quality of death: "Because humans know of death, ultimate endings are an essential dimension of individual and collective consciousness" (53). Despite its totalising influence on life and our ability to bestow meaning upon it, inexistence has remained "unknowable or incomprehensible to us […,] a covered way of being" (Young 2008, 119). In the cultural context of globalisation and hyper-capitalism, millennial and postmillennial youths—often described as digital natives, with the array of consequences to socio-identitarian inscription therein entailed—find themselves in a growingly precarious position, with mental health conditions and suicide rates on the rise (Twenge et al. 2017; Gunnell 2018). Indeed, throughout the second half of the past century youth-suicide rates in the United States tripled, resulting in the suicide rate among young people levelling with that of adults (Cutler et al. 2001, 219), and similar tendencies can be observed across the globalised world (Wasserman et al. 2005).

One prevalent response to the governing disquietude among youths has been their semantic saturation and post-ironic exploitation of the death wish. In my paper, I seek to provide an explanation for this phenomenon drawing on new sincerity as a turn-of-the-century cultural movement (see Kelly 2016; Rutten 2017). I propose the contemporary death wish as employed by young people to function as a coping mechanism through its muddling of earnestness, irony and vacuity, becoming "a therapeutic tool for cultural trauma, and […] an economic coping strategy" (Rutten 2017, 159). The verbalised wish for death may thus turn the omnipresence of mental distress and cultural anxiety into a generational universal with the potential to forge a sense of community among young people. In this context, the de-signification of death appears to lead not quite to a negative teleology or a narrative reconstruction of the incomprehensible, but to the emotionally disengaged dismantling of the one metanarrative that postmodernism may

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[1] Foucault, M. (1986). Of Other Spaces. Translated by Jay Miskowiec. In *Diacritics*. 16.1, p. 24

have failed to entirely disintegrate: life; and, more specifically, the quasi-instinctive notion that it is—or, has to be—intrinsically worth living.

Keywords: New Sincerity, post-irony, death wish, postmillennialism.

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"The New Ethics": (Not) As New As It Seems

The paper will look at the evolution and present usage of the concept *novaya etika* ("New Ethics"), which has been brought to the forefront of public debates in postmillennial Russia. Although applied to a broad range of emergent societal issues, from digital etiquette to ethical consumer behaviours, the Protean term is mostly used to refer to "public openness about problems associated with power abuse, sexuality, gender relations, vulnerabilities and inequalities in institutional interactions" (Litvina 2020).

In popular discourse, the social values and practices captured by the label *novaya etika* (NE) are often framed as "alien to Russia" and "newly imported" from the Western culture or at least, in Artemy Magun's wording, "a distant echo of the processes which have long been observable in the West" (Magun 2021). The association of NE with Western influences is further reinforced by the fact that, according to historian Ella Rossman (Rossman 2020), NE may be more or less loosely linked with several namesake philosophical, social and psychological theories originating in Europe and the USA, notably Erich Neumann's post-WW2 proposal for a holistic ethic (Neumann 1973), Anita Allen's study on moral reasoning in the 21st century (Allen 2004), and particularly the New Morality articulated by early feminist Helene Stöcker.

The semantic development of the term "NE" in Russia occurs in the social context shaped by the global trend towards women's empowerment and the local countertrend towards the restriction of women's sexual and reproductive rights and the promotion of "traditional values". Although the potential efficacy of NE as an analytical tool is debatable (Rossman 2020; Litvina 2020), the concept features prominently in Russian media space. In this paper, I will attempt to demonstrate how NE is invoked in mass media publications and social network discussions on gender violence.

Keywords: gender, gender violence, New Ethics, media discourse.

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The Language of Jacinda Ardern – A Woman Politician

Jacinda Ardern – a social democrat, a progressive, a republican, and a feminist, as she delineates herself – is a prominent politician who has been serving as the Prime Minister of New Zealand since 2017. Contemporaneously, she has also been the leader of the Labour Party, which position she assumed after, first, being unanimously elected as deputy leader of the party and soon afterwards being chosen unopposed as the party's standard-bearer. The present paper explores the discourse of this female leader, particularly in terms of the features of men's and women's language. The author's primary interest is whether Ardern's public utterances manifest more womanlike or manlike characteristics and manner of speech in a persistently male-dominated political context. The peculiar case of Jacinda Ardern's discourse seems to be all the more riveting because the woman politician has been increasingly successful in implementing social, political, and economic measures (including her response to the Covid-19 pandemic) on the one hand, and her leadership style has received positive coverage from international media commentators, who refer to the phenomenon of Jacinda Ardern as "Jacindamania," on the other. In this study, the specificity of Ardern's speech and the way she communicates are assumed to constitute substantial part of her female political leadership, and the linguistic research into this area has been conducted primarily with the theoretical background in political discourse (van Dijk 1997, Fairclough & Fairclough 2012) and the language of men and women (Lakoff 1972, Tannen 1994, Mulac, Bradac, Gibbons 2001, Weatherall 2002, Coats 2003).

Keywords: political discourse, men's and women's language, Jacinda Ardern, female leadership.

Martausová, Martina
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Migrating American Adam in *Interstellar* (2014) and *The Revenant* (2015)

In a contribution to a broader discussion about the consequences of globalization upon humankind, Zygmunt Bauman in 1998 accentuated mobility's role in constructing identity. Mobility as a driving force of globalization allows access to social and geographical places through which individuals transit and whose identities are thus shaped and reformulated. While space, landscape, territory, place, or boundary with their impact on identity construction as static areas have received considerable attention, mobility has still been a somewhat overlooked concept. This study explores mobility and its function in two postmillennial and highly acclaimed American films - *Interstellar* (2014) and *The Revenant* (2015), in which both geographical and cultural mobility becomes a crucial determinant of the characterization of the

main male protagonist, who is in the study analyzed as the archetypal American Adam - the representative of the American mythology. His migration through space/non-space and advancement throughout the narrative suggests the synthesis of universalism that becomes a critical attribute of the postmillennial representation, and recent reformulations of the distinct American creation myth, in which migration and mobility allow for the "mythic quest for rootedness and settlement" (Campbell 2008). Therefore, the study also explores the concept of mobility with respect to postmillennial practices of mass-commodification of American mythic narratives in which cinema plays a crucial role.

Keywords: mobility, masculinity, American cinema, globalization, American Adam.

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(Dis)Encounters in Sephard: From Expulsion to Homecoming

This essay explores two specific moments in the history of the Jewish community in the Iberian Peninsula: first, through the expulsion decree announced by the Catholic Monarchs in 1492, a necropolitical approach is proposed to understand the way in which the Monarchs operated on the Jews, causing many of them to continue to expand, as one of the consequences, a diasporic identity because of their exile. Necropolitics, as it is introduced by Achille Mbembe, it is not only about exercising power over the death of a person (or group of people, in this case) but it is even concerned with establishing a normality in which disregard or indifference towards those who are considered inferior is the main premise. Thus, survival implied looking for a place of refuge, which took place through the displacement and territorial expansion of this community. Secondly, and in relation to the latter, the speech of King Juan Carlos in 1992 is examined to think about the problem of return and the conception of home for a community that has been historically characterized by having been pioneers in the origin and understanding of the notion of diaspora. The text of the Sephardic Nationality Law, published on June 25, 2015, will also be taken into consideration for this study. All of this caused, among other consequences, an identity and cultural struggle that became more pronounced over the years since local and common spaces became strange places. Therefore, it will be essential for this study to introduce concepts such as necropolitics, exile or home, among others, and to propose definitions according to this context. Specific questions will also be raised and answered through this study, including: what is *home* for the Jewish community? Or how does reconciliation between communities take place, or, in other words, how is the past alleviated, if so? Through this historical analysis this work intends to present an approach to the narratives concerning Sephardic Jews to better understand the current imaginary that revolves around this community through an experience of displacement, which it is still conceived as a cultural paradigm.

Keywords: Expulsion, monarchy, necropolitics, coexistence, Jewish diaspora, return, home.

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The Politics of New Weird Britain: Different Representations of Liberal Views in Contemporary Alternative Music

In accordance with the focus of his mentor, Matt Colquhoun writes in a preface to the collection of Mark Fisher's final lectures *Postcapitalist Desire* (2021) about the way class is finding its way back into the culture-related discussions in the twenty-first century and the role producers of alternative music play in raising consciousness about this while in danger of becoming "neoliberal spectres" themselves. Along similar lines, this paper intends to present contemporary alternative voices of British music and the larger views embodied in their works, as well as issues tied to articulating one's identity through the production and consumption of art. Influential in terms of this inquiry is John Doran's effort to map underground scenes in his BBC Radio 4 documentary *New Weird Britain* (2019). Popularised by Doran, "New Weird Britain" was originally used as an umbrella term for artists notable for their refusal of traditional structures and roles in search of a more authentic and independent art, often living and creating on the fringes of Britain, tied to specific locations and ways of life that greatly defy the mainstream. The term was, however, soon conveniently adopted by music journalists to describe various emerging alternative acts that focus on similar topics but, due to their experimentation, can hardly be classified under one specific genre. Perceived by some as tied to the movement, but much less obscure, are the bands Fat White Family and Idles, whose highly publicised dispute over the political content of their lyrics has initiated debates about the appropriation of class and the use of empty liberal slogans as means of targeting young audiences who, naturally, seek music that would mirror their political convictions. The tension between these cultural producers who, in essence, embody similar values, is reflective of a larger break the post-millennial society has to deal with in its attempts to strike balance in the globalised world.

Keywords: New Weird Britain, alternative music, John Doran, Mark Fisher, liberalism, Fat White Family, Idles.

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Wiredness as a Pandemic Cultural Paradigm: A Reading of Karen Lord's "The Plague Doctors"

Written in a dystopian fashion, Karen Lord's short story "The Plague Doctors" (2019), set 60 years from now and published only weeks before the breakout of the pandemic of COVID-19,

intuitively prefigures and reflects the world struggles and global anxieties about coping with the disastrous suddenness of this deadly pandemic.

Drawing on Breslau's definition of our times as marked by "a new standard—wiredness—as an organizing principle" (2000), I will try to read wiredness as a 'double entendre', that is, while on the one hand, it stands for connection through the use of communication technologies, in the pandemic context of the story, it reassumes its literal meaning of enclosure and comes to stand instead for the strict pandemic measures like the quarantine protocols or the wearing of face masks, that is as a metaphor for lockdown, thus creating a cultural paradigm that informs our anxieties about the future and hopes for the humanity.

Keywords: dystopian, Karen Lord, pandemic, wiredness.

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Cinema and Ecocritique: New Perspectives from the Humanities

The scholarly debates about the socio-economic roots of the current environmental crisis have intensified in the last decade, often under the term "Anthropocene" proposed by atmospheric chemist Paul J. Crutzen and limnologist Eugene Stoermer to define a new geological epoch, and now readily embraced by philosophers and cultural theorists, who have redefined and problematized it in various ways (Chakrabarty 2009, Nixon 2011, Haraway 2016, Gosh 2016, Alaimo 2016, Yusoff 2018, Oppermann 2018). This paper stems from these debates, while taking into consideration the critiques the concept of the Anthropocene has raised. It sets out to explore cinema's capacity to both articulate the several crises we face today and to question hegemonic imaginaries of the Anthropocene by blurring the binary oppositions that underpin its discourse: human/animal, life/matter, subject/object or culture/nature. In the discussion, in particular, I will trace the connection between the wider debates about the ecological in the humanities, on the one hand, and in film studies, on the other, to argue that cinema can fruitfully be thought of as "the art of noticing" (Tsing 2015). I will then turn briefly to some specific examples of ecocinema to trace a possible approach to studying films from a postanthropocentric perspective. The ecological turn in film studies provides the wider context for my approach, but I wish to suggest new ways in which an integration of affect theory, critical posthumanisms and new materialisms might further enhance the analytical scope of the study of cinema and environment.

Keywords: cinema, aesthetics, Anthropocene, affect theory, posthumanism, new materialisms.

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Spatial Discourse in Italian American Literature: Locating Identity in the Aftermath of Displacement

The by now familiar cultural turn in feminist and geographical research has shifted the focus from material critique towards the analysis of discourse and the basic connection with identity formation, reproduction and contestation. The relation of place and identity has also moved beyond culture, that is, the transparent understanding of cultures as placed (Gupta and Ferguson 1992). This is specially remarked by the heightened changes caused by globalization, which commonly assumes that an increased mobility has disrupted the stable or fixed sense of identity and place (Massey and Jess 1995).

Yet the significance of place has not only continued but been intensified, which is clearly manifested by revivals of ethnic nationalisms (McDowell 1999). Many scholars stress that a sense of place has not been destroyed but reconstructed, as has always been the case, since localities are fluid and produced, as well as transformed through socio-spatial practices. This is a useful perspective for the study of Italian American social and urban mobility, particularly during the so-called 'white flight' (Krase 1999; Suárez 1999) and the 'white ethnic revival' (Jacobson 2009), which explain the heightened sense of loss of cultural identity accompanying a relatively benign geographical dispersal. This paper particularly explores the relation between identity politics and place through representative texts of Italian American culture.
Keywords: Spatial discourse, identity politics, displacement, Italian American literature.

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Localism, Locavorism and Animal Rights in Olga Tokarczuk's Novel *Drive Your Plow Over the Bones of the Dead*

Combining insights from animal studies, especially Vasile Stanescu's recent criticism of locavorism, and the studies of localism (by Andrew Stables, David Hess, Timothy O'Riordan and Doreen Massey), the paper presents a reading of Olga Tokarczuk's 2008 novel which highlights the opposition between localism and locavorism on the one side, and universal animal/creaturely rights on the other. Named after one of William Blake's *Proverbs of Hell*, the novel is narrated by Janina Duszejko, a seemingly eccentric translator of Blake in her sixties, who, while obsessing over a series of mysterious murders in her village on the Polish-Czech

border, expounds on her idiosyncratic theories about the nature of the soul and astrology. It is on the basis of these theories and Blake's work that a plea for universal rights of all living creatures emerges in the novel, standing in sharp opposition to both localism and locavorism – just as Duszejko positions herself violently against the local advocates and practitioners of cherished traditions such as hunting. Localism, often greeted as a form of resistance to globalization for its assertion of the distinctiveness of place and the reaffirmation of boundaries (O'Riordan), and locavorism, a neologism that suggests that eating locally, animals included, is the only road to environmental sustainability, are exposed in Tokarczuk's novel as mere ideological justification for the violence against animals and the natural world in the hands of morally corrupt local authorities. Ending with Duszejko's literal crossing of the border, *Drive Your Plow over the Bones of the Dead*, however, does not necessarily endorse globalization, apart from extended *moral cosmopolitanism* (Held), which, in its extreme form practiced by Duszejko, abolishes the boundaries between human beings as the bearers of rights and privileges, and the living creatures subjected to death by humans.

Keywords: animal rights, hunting, localism, locavorism, moral cosmopolitanism, tradition.

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First Ladies as Agents of Cultural Production: A Semiotic Analysis of the Cases of Hillary R. Clinton, Michelle Obama and Melania Trump

This research aims at critically scrutinising the First Ladyship as an agent of cultural production to overcome a lack of literary scholarship on this matter. To do so, I here pay special attention to the roles performed by three First Ladies: Hillary R. Clinton (1993-2001), Michelle Obama (2009-2017) and Melania Trump (2017-2021). The argument is organised around three main ideas: (1) the First Lady as an ideal of true American womanhood; (2) as a global multimedia phenomenon; and (3) as a political asset in presidential administrations and even in political campaigns. Special emphasis will be placed on media framing, and on the delineation of an American icon that somehow represents a universal American identity. Therefore, this study seeks to explore the First Ladyship semiotically, which is, as a sign. The findings from this research might reveal that the meaning and the significations of the First Ladyship depend not only on verbal and non-verbal signs, but also on internal and external factors. This in turn has conditioned the way in which American people lead their lives and understand womanhood, idealising women's role in society and promoting gender roles and stereotypes. The conclusions reached provide insight into the First Lady character and the current development of the East Wing. The performance of such an ever-changing role could, therefore, result in a never-ending resignification of the burdens and duties a First Lady has to bear. This analysis is meant to unveil

the many contributions First Ladies make to America's national identity and, ultimately, to world politics.

Prieto-Arranz, José Igor
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The Cosmopolitan Stranger in Historical Crime Fiction. A Reading of C.J. Sansom's Matthew Shardlake Novels

The connections between mystery and historical fiction are perhaps best illustrated through the current popularity of the hybrid genre that may be referred to as historical crime fiction. The fusion of both crime and historical fiction is perhaps only natural. Thus, historical fiction is intricately connected to national identity discourses through its use of national icons and 'foundational times' as characters and settings, respectively. Yet critics have also noted that crime fiction often deals with history, sometimes channelling conservative reconstructions of an idealised past but also potentially reconceptualising collective memory in subversive ways. In light of the above, this paper aims at providing a critical reading of C. J. Sansom's enormously popular series of historical crime novels (2003-2018). More specifically, I will attempt to demonstrate that Sansom's narrative illustrates the shift in recent crime fiction from the crime itself to the '[s]ocial, cultural, historical and political conditions' of its setting (Erdmann 2009: 12), arguing that the geographical locus of the narrative is approached emotionally through the eyes of the cosmopolitan stranger protagonist of the series (the lawyer Matthew Shardlake). As a result, Henrician England is presented as a very different context from that foundational time identified by Whig historiography, thereby questioning the very pillars of Englishness / Britishness that proved so fundamental in the country's political climate leading up to the Brexit referendum. In doing so, I will not only illustrate the renaissance of both historical and crime fiction in Britain but also explore the elements they share in common and demonstrate that literature, by making key intellectual issues available to the average reader, may have an impact on the reader's imagination and therefore a potential for social change that should not be neglected.

Ramón-Torrijos, María
University of Castilla-La Mancha, Spain

A Certain Sense of "Community": Domestic Violence and Female Strategies of Resistance and Survival in Contemporary Female Crime Fiction

Over the past few years, a proliferation of crime novels categorized within the subgenre known as *chick noir* or *domestic noir* have appeared. The term *domestic noir* was coined by author Julia Crouch in 2011 to refer to that fiction which -within the modern mainstream of crime fiction- among other features "puts the female experience at the center of the narrative". Novels in this literary trend such as Gilliam Flynn's *Gone Girl* (2012), considered the first and archetypal text, Paula Hawkings' *The Girl on the Train* (2015), or Liane Moriarty's *Little Lies* (2014) have achieved huge commercial success (both the works of fiction and their film adaptations) and have provoked intense social and academic debate about the representation of women in popular fiction.

This paper intends to address Liane Moriarty's *Little Lies* -a highly acclaimed *domestic noir* work- with the aim of exploring the representation of violence within the domestic realm as female characters experience domestic tension and abuse within heterosexual relationships. While analyzing how violence is portrayed in a domestic setting, we will also have the opportunity to explore other contemporary women's issues which emerge as a consequence of this portrayal of violence, such as women's oppression inside their own homes, female solidarity and communities of women, toxic marriages, female agency and independence, the victimization of women, and female strategies of resilience and survival when dealing with domestic violence.

Keywords: Domestic violence, domestic noir, female crime fiction, female agency.

Rodríguez González, Carla
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"You Say You Are a Stranger and yet your London is like Another World to Me": Strange Cosmopolitans in Luke Sutherland's *Sweetmeat*

The aim of this paper is to analyse the (neo)cosmopolitan ethics and aesthetics of Luke Sutherland's novel *Sweetmeat* (2002) in the framework of contemporary transcultural Scottish writing, paying special attention to issues of collective identity, exclusion/inclusion and situatedness. In order to do so, the novel will be first framed in what Berthold Schoene describes as the "vibrant network of interdependent cultural contexts" (2007: 9) that characterises (post-devolution) contemporary Scottish fiction, which will be illustrated by Sutherland's decision to

set his story in London. Secondly, drawing on space theory, this paper will study the strong embodiment of urban spaces undergone by Sutherland's characters, as well as the decision to use magic realism as a transpatial strategy to represent the *strange encounters* (Ahmed 2000) that take place in the microcosm represented by the multicultural restaurant situated at the heart of the British capital from which the story unravels. Power relations within this net of the *global city* (Sassen 2009) will be analysed from the standpoint of affect theory (Ahmed 2004) in relation with the processes of *embodied meaning-making* (Whetherell 2012) explored in the text.

Rosivalová Baučeková, Silvia
Pavol Jozef Šafárik University, Slovakia

Their Very Own Space: Embattled Localities in Andrea Levy's *Small Island* and Zadie Smith's *NW*

In his essay *Liquid Times: Living in an Age of Uncertainty,* Zygmunt Bauman describes the contemporary city as a site where tensions between the global and the local are played out. It is in cities where the key phenomena shaping the globalised world, such as migration, terrorism, or individualisation, are most clearly visible. At the same time, the city is unquestionably local, occupying a specific physical area and populated by communities either unable or unwilling to leave its bounds. The importance of the city in the globalised postmillennial world has led to a rise of scholarly interest in fiction set in urban environments. In the present paper I aim to explore the representation of such urban environments, with their tension between globalising and localising tendencies, in two novels set in London: Andrea Levy's *Small Island* (2004) and Zadie Smith's *NW* (2012). Both of these novels follow the stories of immigrant characters and document their strife to forge a space for themselves in the foreign (and sometimes hostile) metropolis. Drawing on Michel de Certeau's concept of tactics, I will demonstrate how the protagonists of these novels make use of mundane, everyday activities, such as walking, shopping, and eating, performed in various public and private urban spaces, to create a sense of locality and belonging in a metropolis full of anonymous non-places. I will also examine if and how the gender of the individual characters plays a role in their success (or failure) in building a life for themselves in the city they one day hope to call home.

Keywords: Zadie Smith, Andrea Levy, London, locality, migration, tactics, contemporary fiction.

Royo-Grasa, Pilar
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Decentring Venice on the Globe: The Function of Storytelling in Amitav Ghosh's *Gun Island*

Climate change is leading to a reconfiguration of human and non-human ecosystems worldwide. The continuous and ever-growing emission of gases such as carbon dioxide, methane, synthesised nitrogen derived from human induced activities has altered the physical processes of the environment. They have brought about the increase of global temperature and altered climate behaviour to the extent that the planet is irrevocably becoming an ever-more inhospitable space. However, despite the existence of reliable evidence of the catastrophic effects of climate change and scientists and activists' growing claims on the pressing need to find collective ways to curtail its damages, companies and states refuse to fully abandon the intensive fossil fuel economy or the urbanisation in climate threatened areas. Nationalist discourses have gained strength (Ghosh 2016; Freeman 2020).

Contemporary literature, Ghosh argues in *The Great Derangement*, seems also to have failed to find a form whereby the topic of climate change may be effectively tackled. Many contemporary cli-fi novels tend to warn about the dangers of climate change by setting their plots in some fantastic dystopian scenario in the future. Yet, Ghosh warns, the process of climate change needs also to be addressed as part of our history and present reality. Thus, in his recent novel *Gun Island* (2019), he refers to a 17th century Bengali legend to make readers aware of the connections that still exist between the expansion of the European imperialism during the Enlightenment period and the present climate-induced migration crisis. This paper seeks to examine how Ghosh makes use of the technique of storytelling to depict a multi-centred Venice, and highlight the need to acknowledge the agency of those human and non-human entities that were and continue to be excluded by monolithic neoliberal discourses.

Keywords: climate change, forced migration, storytelling, Amitav Ghosh, Venice, Bangladesh

Rozenfeld, Julius
Pavol Jozef Šafárik University in Košice, Slovakia

Conservativism is the New Local

Since the publication of Yoram Hazony's book *The Virtue of Nationalism* (2018), which is not only a reaction to Fukuyama's vision depicted in *The End of History and the Last Man* (1992) but complementary to Huntington's *Clash of Civilizations* (1996), the public can observe a sharpening debate around the true nature of globalization. Hazony places the nation state in the center of his argument and offers a redefinition of nationalism in juxtaposition with Fukuyama's

vision about the ultimate triumph of liberal democracy as a globally unifying ideology. The objective of this paper is to investigate the confrontation between these ideologies in political documentaries within the framework of post-millennial interpretation of globalization and demonstrate their direct impact on policy formation in a US-EU relation.

Keywords: globalization, conservativism, nationalism, political documentary.

Sabolíková, Karin
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Post-Brexit Changing Identities in Northern Ireland

Brexit has opened a new chapter in an already complicated political situation of dual society in Northern Ireland. The popular histories of Protestants and Catholics, unionists and nationalists in the divided society offer conflicting interpretations of historical events; traditional narratives of these communities provide a framework through which these divisions are reinforced. Brexit means dangers on one side but also opportunities on the other side. It challenges and polarizes North's identity politics which in the words of Todd (2017) presents not a function of a homogenous identity but of identity change. It could affect how some people identify themselves politically, culturally or nationally and how they could begin to re-shape the traditional concept of identity. My paper is focused on Brexit as an opportunity for a change in Northern Ireland; an opportunity to re-shape the traditionally viewed concept of identity. I argue that an issue of identity has become dominant in a dynamic political landscape of the country. In my paper I will begin with a general background including theoretical perspectives on identity, identity politics and identity change. I will continue to present how Brexit has a potential to affect the future in the divided society as reflected in political discourse of selected political parties.

Keywords: Northern Ireland, identity, identity politics, Brexit.

Saboviková, Adriana
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Mobility and Gender in *The Fall* TV Series

Location and landscape have become increasingly significant elements in the production process of the police procedural television series in the UK. In *The Fall* (2013 – 2016), an example of a recent British television crime drama, location and landscape are presented as central characters. Urban landscape of contemporary Belfast becomes an important part of the narrative – it is a traditionally masculine space of heavy industry within which the (male) serial killer moves, and it becomes the site of global power struggle (between genders) as (female) detective arrives from London. This paper intends to examine the significance of location and landscape in *The Fall* TV series and specifically the role of Belfast as the site of globalization and gender dynamics encouraged by mobility.

Keywords: landscape, location, mobility, gender, police procedural

Sárdi, Rudolf
South Mediterranean University, Tunisia

Postmillenial Perspectives of Memory and Trauma in Kazuo Ishiguro's *The Buried Giant*

Global amnesia—seldom found in real-life situations—is a widely employed motif in narrative fiction. Memory has been the focus of a large and growing area of literary and cultural study, to such an extent that, one might correctly surmise, memory fatigue has started to occupy centre stage in contemporary literary works. Kazuo Ishiguro's literary output has long mined the theme of reminiscing and its whims as a narrative device, burying memories, akin to the titular giant, only to make them rise again and dispel the ambiguities of the narrative. Ishiguro's recent novel tells the story of an elderly couple, Axl and Beatrice, who live in a fictional post-Arthurian England, where the retention of long-term memories is impossible. In Ishiguro, memories—paradoxically—can be forgotten, erased, remembered, renewed, and changed so much so that his narratives also function as a patchwork process of reliving and recreating moments of the past. The paper will claim that the novel can be read as a poignant account of how the agonising memories of the past affect even personal relationships. Thus, it becomes unsettling to learn that even in a relationship of love memories are buried and must ultimately resurface. Ishiguro's brooding couple, who are involved in the process of looking back at their lives to exculpation, is employed to reinforce the perception that "Ishiguro examines the role of memory in macrocosmic and microcosmic relationships and raises the possibility that between nations, as between individuals, memories of past wrongs can prevent harmonious co-existence" (Lupack

2015: 120). While the novel can be read within the context of the interdependence of reminiscing and forgetting, it has been also perceived as an expression of Ishiguro's interest in the semi-mythological landscape (and in myth, in general) through which "the whole human community can be addressed across space and time through a transmodern mythopoesis" (Colombino 2020: 133). Interdisciplinary in scope, the paper will draw on the time-honoured interpretive strategies of reading collective memories of historical traumas and conflate it with new approaches of the metamodern spirit of our age, where the nature of spatio-temporal problems and memory fatigue acquire a collective perspective, which investigates the problematic notion of the construction of the self (Bauman 2001; Bornman 2003) by restoring one's mnemonic capacities.

Keywords: loss of memory, recreation of the past, metamodern, self-construction, historical traumas

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Bezmen, Evgeny Sergeevich
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Corporate Citizenship in Digital Society

The large-scale implementation of networked communication structures caused by the current state of digital technologies, mediatization force political and other social institutions to rethink the communication technologies used. The excess of unverified and unprofessional information on the web contribute to changing the nature of the addressee: it is no longer a "public" but a "mass" (Gustave Le Bon, 1894, 1895), prefers garish images, illusions rather than rational theses. The leader has an emotional influence on the crowd (Gabriel Tarde, 1901). Accordingly, the emotional and manipulative content of the "leader" attracts the audience, contributes to the deterioration of analytical skills and critical thinking of the audience, which destabilizes public relations and doesn't contribute to the formation of socially responsible behaviour.

Business enterprises, which are large employers, have great potential media reach in this situation. Corporate structures whose business objectives include creating corporate media scene at different levels typically develop corporate social responsibility and sustainability programs. Thus, a modern socially responsible business organization is a member of society, a corporate citizen, contributing to social development, well-being and the formation of an atmosphere of trust (Blagov, 2011; Tulchinsky, 2012; Kanaeva, 2013, 2014; Kosorukov, 2017, 2019 et al.). Today such organizations form their own ESG (ecology, society, governance) platform under the pressure of mediatization processes (Hepp, 2013; Hepp, Hasebrink, 2014).

The study objective: to analyze the impact of Global Compact Network on transformation of social aspect vision in Russian CSR practices. The special focus is made on its relevance to postindustrial society challenges.

Research methodology: CSR reports of major Russian organizations (Rosneft, MTS, Gazprom, Lukoil, Metalloinvest, Alrosa, Severstal) to consider principles of UN; expert interviews with representatives of relevant departments of large Russian companies responsible of corporate sustainability development (Gazpromneft, Russian Railways Holding, Norilsk Nickel, Sistema (AFK), X5 Retail Group, Severstal, United Metallurgical Company).

Keywords: sustainable development, corporate social responsibility, mediatization, corporate citizen, digital society.

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Creating the Image of a Soviet Artist in Anglophone Digital Media

The digital era in action has posed the question of cultural interaction from a different perspective. Being a blend of technology and content, digital media is viewed not only as a global means of communication, a broad information channel but also a powerful boost to cognitive processing and the formation of mental structures such as cognitive images. 'The medium is the message', a proverbial phrase coined by Marshall McLuhan, the Canadian communication theorist and philosopher, has gained actual meaning. Highly visual, rapidly accessible, always at hand and, therefore, omnipresent, digital media has a substantial impact on cross-cultural sensibilities and visions. The present paper provides the results of the study aimed at exploring the linguistic and non-linguistic means of creating the image of a Soviet artist in anglophone digital media. The study focuses on the verbal and non-verbal tools applied by English-speaking addressers to transmit their views regarding certain representatives of several stages of the Soviet art. It is revealed that online articles describing particular personalities and facts of their professional or, sometimes, private life are almost always equipped with the pictures of their works chosen, apparently, by the arbitrary decision of the sender of the message and tailored to a recipients' better awareness. Thus, the study deals with static creolized texts in which the degrees of verbal and non-verbal components are to be determined. The paper finds out the main social, cultural and political concepts associated with the image of a Soviet artist and represented verbally or non-verbally. The study contributes to contemporary research fields in terms of cross-cultural interaction and the impact of digitally transmitted data on building intercultural awareness.

Keywords: cognitive image, Soviet artist, digital media, creolized text, cultural and political concepts, cross-cultural interaction.

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Integration Discourses and Representations of Moroccans: From the "Moorish" Occupation to Contemporary Spain

In his text "Faith, culture and fear: comparing Islamophobia in early modern Spain and twenty-first-century Europe", François Soyer establishes a relationship between the eviction of the Moors from the Peninsula in 1609 and the contemporary state of the Muslim community in Europe, establishing a series of analogies that allow for a glimpse of similarities between these two events. Throughout this article, and departing from the analogies determined by Soyer, I intend to explore some of the discourses of adaptation and integration that have been maintained over the centuries in the Iberian Peninsula, beginning with the Conquest in 711 and culminating in Contemporary Spain. In this current context, identity discourses are still strongly influenced by the xenophobic discourses of the Colonial and previous periods, and my purpose will be to examine, within these discourses, the production of an imaginary in which the struggles between the "Moors" and the Christians have been perpetuated and extend no longer only to the Iberian Peninsula, but to Europe. To do so, I will mainly use two short stories and a short film: "Fátima de los Naufragios", by Lourdes Ortiz, "Jo també sóc catalana", by Najat El Hachmi, and "Hiyab", by Xabi Sala. I will discuss how the identities of the protagonists of these stories are projected through the gaze of other characters in the three stories and how discourses of violence are produced from the I (in this case, the contemporary Spanish identity) towards the Other (all those Moroccan immigrants currently categorized as "Moors"). I will also study how Globalization discourses are a big influence on how these "Other" identities are perceived. Finally, I will explore how, in a process of rejecting these images of the Other projected onto them, these characters are able to produce their own identities and create their own spaces.

Keywords: Lourdes Ortiz, Najat El Hachmi, Xabi Sala, Moors, Islamophobia, contemporary Spain, otherness.

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From *The Budapest File* to the *English Apocalypse:*
Identity, Locality, and Language in the Poetry of George Szirtes

Hungarian-born English poet, George Szirtes celebrated the turn of the millennium with a pair of poetry collections: *The Budapest File* (2000) and *An English Apocalypse* (2001). The first book selects from his oeuvre with a focus on Hungary, the country where he was born, from which he

moved to the UK as an eight-year-old child with his parents due to the revolution in 1956, and where he frequently returned after the change of the political regime in 1989 as an outstanding English translator of Hungarian literature. The second volume depicts a geographical as well as a literary landscape of his adopted homeland from an admittedly personal point of view.

Concentrating on these two books by Szirtes, my presentation attempts at outlining the major theme of identity as defined by locations and languages in his poetry. Tropes connecting places and culture permeate his entire work from *Portrait of My Father in an English Landscape* (1998) to *Notes on the Inner City* (2015), and his texts abundantly reflect both on the importance and the contingency of local features in one's identity. Challenging essentially national or even nationalistic approaches and bridging the cultures of two countries on the Western versus Eastern peripheries of Europe, poems by Szirtes seem to pose highly relevant questions about the constituents of individual identities, the formation of communities, and the fragile possibilities of a postmillennial European identity.

Keywords: contemporary poetry, literary translation European literature, , local spaces, identity construction, integration, heterogeneity

Szurek, Agnieszka
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Consuming History – Local, Global and In Between: A Case Study from Small Towns in Mazovia, Poland

In his book, published in 2008, Jerome de Groot explored various ways in which history is 'consumed', in both local and global context. De Groot investigates 'public', i.e. non-academic or non-professional history; history treated as a leisure activity.

This paper follows de Groot's line of study, exploring various ways in which the communities of small Mazovian towns (Grodzisk Mazowiecki, Brwinów, Pruszków. Milanówek, Podkowa Leśna) engage with the past – local, national and global. This takes place through a wide spectrum of activities – from self -publishing practices (writing, blogging, vlogging) through performances organized by local institutions (parades, city games) to official celebrations of anniversaries, naming of streets and erecting monuments. This paper argues that all these symbolical practices form a rhetorical ecosystem, in which the hierarchy and the proportions of the local, the national and the global are constantly negotiated.

Keywords: consuming history, local history, rhetorical ecosystem.

Šera, Filip
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A Semiotic Analysis of the Portrayal of Masculinities in Selected Gay Magazines

In the contemporary Western society, advertisements have become a stable phenomenon which offers its spectators anything from momentary gratification and bliss of senses to a range of artificial lifestyles and identities. Barthes pointed out the mythological function of advertisements, Lipovetsky mentions the uncontainable hyperadvertisement full of dreams and desire, and Baudrillard compares it to a systematic manipulation of signs. Furthermore, Kettemann claims that the consumption of goods has become an essential activity for the construction of identities and their portrayal. Based on these premises, it can be assumed that advertisements have an indispensable role in the construction of an individual´s identity. However, the identities presented through advertisements are commodified and situated within a hierarchy based on the monetary gain which they can amass. The commodification of identities in advertisement results in the creation of the illusion of equality, and the negation of the problems that their bearers are facing in everyday life. Inequalities among the different identities may be further amplified by stereotypical portrayal of race and gender. The aim of this paper is to analyse a sample of print advertisements and advertorials extracted from gay lifestyle magazines *Out*, *Attitude*, *The Advocate* and *Gay Times* in regard to the portrayal of specific forms of masculinity within the confines of homonormativity. It may be assumed that the findings are in line with Connell and Messerschmidt´s theory of hegemonic masculinities and the previous works on pink capitalism. The methodological basis of the semiotic analysis is derived primarily from Beasley and Danesi´s *Persuasive Signs*.

Keywords: homosexuality, advertisement, gender, race, masculinity.

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Death, Art and Nature: Performatism and Romantic Desire in Sara Baume's *A Line Made by Walking*

Sara Baume's novel *A Line Made by Walking* (2017) focuses on a young female artist, Frankie, who escapes from the pressures of a globalized urban society into the rural environment of the house of her late grandmother. Overwhelmed by the looming omnipresence of death—from the 'deadness' of her depressed mind to the frequent encounters with dead animals that disturb the pastoral idyll of her retreat—Frankie turns both to art and nature in an effort to achieve a

spiritual revival and a return to normality. The narrator's interior monologue presents the reader with a rich narrative filled with vivid descriptions of the Irish landscape, meditations about the meaning of (post)modernist works of visual art and the sense of an existential crisis brought about by 'unexplainable grief'. Although the novel clearly invites ecofeminist interpretations, this paper draws on the theoretical works of Eshelman (2008), Vermeleun and Akker (2010) and de Mul (1999) to demonstrate that Baume's narrative is also open to readings that both encompass and transcend ecocritical and feminist perspectives.

Frankie is read as an example of a performatist subject; opaque, radically separated from the outside world, trapped within a confined space (in terms of both her depressed mind and her mortal existence), striving for a sense of transcendence that relies on the Romantic aesthetization of the worldview, such as the transformation of dead animals into art objects in a photography project. The paper shows that the striving for transcendence is realized in the 'escaping from a frame' plot pattern (Eshelman 2008) and that the structure of the novel with ten 'inner scenes' (chapters), each including an 'ostensive sign' (a photo of a dead animal), corresponds with the performatist aesthetic device of 'double framing'. Finally, the paper argues that the novel participates in a metamodern (neo-romantic) sensibility that replaces postmodern nihilism with enthusiasm, hope and the desire to turn the finite into the infinite.

Keywords: Sara Baume, death, art, nature, performatism, metamodernism, Romantic desire

Tomaščíková, Slávka
Pavol Jozef Šafárik University in Košice, Slovakia

Global and Local in the 'Circuit of (Food) Culture'

In the third decade of the 21st century, probably more than ever before, Stuart Hall's 'Circuit of Culture'[2] which was developed as a tool of cultural analysis towards the end of the 1990s, can serve as an instrument for better interpretation and understanding of the cultural processes that have been influenced by the metamodernist paradigms.

Applying Guy Lipovetsky's 'hypermodernity' and Alan Kirby's 'digimodernism' to the analysis of individual aspects of 'the Circuit of Culture,' the paper will argue that the global and local (on the full scale from local, through regional, national, international/transnational, to global) find their various demonstrations in 'the circuit of food', the phenomenon that in its cultural representations embraces most of the postmillennial (post-fossil fuels, post-industrial, post-disciplinary, post-humanities, etc.) attributes.

It will discuss the reasons why contemporary cultural studies cannot afford to neglect the hypervisibility of food and why it is necessary to study food in the complexity of its significance

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2 Hall, S. 1997. Representation, Meaning and Language. In: Hall, S. (ed.) Representation: Cultural Representations and Signifying Practices. Milton Keynes/London: The Open University & Sage Publications Ltd, pp. 15-64

and signification. It will try to show that the status food has acquired on the map of culture in the past 30 years has been representative of both the globalisation and localisation tendencies operating in parallel, reaching both old and new discourses of media. As such food has provided attractive interdisciplinary platform for enriching debates about identity in its complex relationships with economic production, cultural consumption, technological changes and the intensification of visualisation, i.e. representation.

Keywords: media, food, postmillennial, global, local, circuit of culture.

Toska, Bledar
University of Vlora 'Ismail Qemali', Albania

Perception is in the Eye of the Beholder: Semantically Portraying Oneself in *The Picture of Dorian Gray*

The main aim of the present study is to semantically describe and portray three main characters in Oscar Wilde's novel, namely Basil Hallward, Lord Henry and Dorian Gray, who represent the author, what the world thinks of him and what he would like to be, respectively. Making use of corpus linguistic techniques and relying on semantic field theory, I intend to semantically analyse particular lexical items which relate to each of the characters in the respective discourse environments in order to 'build up' the perception of their portrayals in the novel. The first part of the paper deals with general introductory and theoretical aspects, while the second part provides the methodology of study, data analysis and discussion instantiated with various extracts. Contrastive analyses are also inclusive components of the latter section in order to construct each character's representativeness in discourse. This work concludes with some limitation comments, suggestions for future research and tentative conclusive remarks.

Keywords: Wilde, semantic analyses, corpus linguistics, portrayal, perception, representativeness.

Üçel, H. Haluk
Fmr. İstanbul Bilgi University, Turkey

Construction of Postmillennial Saints in Media: Global and Glocal Identity Discourses

This study focuses on the analysis of 'expert based unity' through celebrity culture, constructing global and local identities. Attempts at changing history and culture in Britain and the counter

reaction against the globalization, marked as 'culture wars' have intensified in the summer of 2020 with the acceleration effect of Covid-19 pandemic. This paper explores the identity discourses with the comparative analysis of the British media.

Myth making and the constructions of hypermodernist postmillennial saints through verbal and visual Christian signs and symbols and with a special reference to iconography construct a religion with its followers. This construction explores neoliberal identity politics and in general, a variety of 'economic, political, social and cultural spheres' extending to biopolitics. Research results show evidence that constructed postmillennial saints are economically and politically commodified, some participate voluntarily such as Meghan Markle and Greta Thunberg, and some not as in the case of George Floyd following his death.

Manufactured postmillennial saints are 'contemporary cultural products'. In this research, celebrities are presented as experts on any given liberal cause such as racism, climate, or mental health that requires scientific knowledge. But the celebrity has no education on any given intensified crisis and its related fields. A celebrity constructed as an expert can simultaneously cover more than one field and performs the saviour with total self-confidence, but without knowledge, warns humanity and delivers the message of the inevitable approaching end, the final day. Rather than solving the given crisis, the celebrity, constructed as a saint, can promote mobilization, construct and maintain the media attention for a cause to provide reinforcement of global identity for the unity and reinforcement for the 'stakeholder capitalism' as it is presented under the global economic and cultural policy in Davos culture and provides self-promotion.

Keywords: Identity, celebrity culture, globalism, media, hybridity, hypermodernity, racism, consumerism.

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'Here, There and Everywhere': Local and Global Identities in Contemporary British Crime Thriller

Crime fiction has long suffered from a reputation of a formulaic genre which has nothing to offer to the scholarly discourse. While this assumption was not altogether faulty in the past, crime novels of recent years have shown that nowadays it is far from the truth. On the contrary, crime fiction is becoming "a genre in which writers explore new social values and definitions and push against the traditional boundaries of gender and race" (Delamater 2010, 8). In fact, social boundaries are not the only ones that writers of crime fiction tend to transcend – their stories and characters very often cross-national borders as well.

In my contribution, I will examine two recent examples of British crime fiction which take place in the Netherlands, David Hewson's *Detective Pieter Vos* series (2015-present) and Jake Woodhouse's *Jaap Rykel Amsterdam Quartet* (2015-present). For the analysis, I will be

using the theory of imagology which focuses on how national traits and societies are portrayed from both the inner and outside point of view, especially regarding the use of stereotypes.

The paper will argue that not only the authors employ stereotypical portrayal of places and characters to establish contrast between the local and global identities, but also that this portrayal relies strongly on the centre-periphery model, both within the country itself and in its relationship to other nations. As such, the novels encourage how "our way of thinking in terms of 'national characters' boils down to an ethnic-political distribution of role patterns in an imaginated anthropological landscape" (Leerssen 2007, 29).

Keywords: crime fiction, British literature, imagology, stereotype, national character.