

II INTERNATIONAL CONFERENCE 'THE DISCOURSE OF IDENTITY'

- Facultade de Filoloxía, University of Santiago de Compostela -
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BOOK OF ABSTRACTS

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PLENARY LECTURES

Roman BARTOSCH (University of Cologne, Germany) **“Identity and Interdependence: Relationality, Animality, and the Teaching(s) of Literature”**

Among the numerous debates in current human-animal studies and philosophies, the question of human/animal difference is among the most challenging ones. This is because the very question seems suspended in an ongoing, even unending, dialectic: Animals, it has been argued, are ‘wholly other’ (Derrida) while at the same time the human is today recognized as thoroughly, though perhaps not exclusively, ‘animal.’ How can we then reasonably speak of human (and, possibly, animal) identities? In my talk, I will argue that we can understand identity formation and negotiation as a narrative process and therefore should turn to narrative analysis for answering some pressing questions of the discourse of identity. Drawing on a range of literary examples from different epochs and cultural origins, I will discuss the respective fictional engagement with human as well as animal identities and argue that these identities can be described as fundamentally relational. Relationality – between text and reader but also between diegetic humans and animals – is thus characteristic of identities in fiction and engenders a non-static and more-than-human perspective on what has traditionally been thought of as a fundamentally human ontological domain. Literary fiction can therefore be understood as an educational and ethical tool as it probes epistemologies and ontologies by the staging of relational and aesthetic events, some of which I will describe and discuss in detail in the course of my presentation.

Veronika KOLLER (Lancaster University, UK) **“Analysing Collective Identity in Discourse: Combining Discourse-Historical and Socio-Cognitive Approaches”**

This paper presents an approach to the study of collective identity that combines the discourse-historical (Reisigl & Wodak 2015) with the socio-cognitive (van Dijk 2014, Koller 2012, 2014) strand in Critical Discourse Analysis. Drawing on social cognition theory, collective identities are understood as socio-cognitive representations of the group self, including its attributes, relational behaviour, goals and values, which are both constituted and negotiated by the interactions within a discourse community. Both discourse, as instantiated in textual interaction at the micro-level, as well as the models of collective identity that are engendered and negotiated in discourse, are shaped by meso-level contexts of text production, distribution and reception, which are in turn linked to the changing socio-political context at the macro-level. Combining discourse-historical with socio-cognitive analysis of discourse thus enables the researcher to investigate what models of collective identities are salient in a discourse community at a given historical moment, how changes in those models can be traced in concrete texts and to discuss why these changes have taken place. Following from these theoretical considerations, the linguistic analysis at the micro-level addresses parameters such as actor roles and evaluation, process types and modality, intertextuality and interdiscursivity as well as metaphor. Textual analysis along these lines shows what attributes and behaviours are allocated to the collective self, what values and beliefs are ascribed to it and what concepts it is aligned with and demarcated from. The theoretical and methodological approach is illustrated with examples from healthcare and business discourse.

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Koller, V. (2014). Applying social cognition research to critical discourse studies: the case of collective identities. In: C. Hart and P. Cap (eds) *Contemporary Critical Discourse Studies*. London: Bloomsbury, pp. 147-165.

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van Dijk, T. (2014): Discourse-cognition-society: current state and prospects of the socio-cognitive approach to discourse. In: Hart, C. and Cap, P. (eds) (2014): *Contemporary Critical Discourse Studies*. London: Bloomsbury, pp. 121-146.

Ewa LUCZAK (University of Warsaw, Poland) "The Making of Perfect Americans: Eugenics, Dr. John Harvey Kellogg, and Charlie Chaplin"

One of the most controversial pseudo-scientific discourses of the 20th century was undoubtedly that of eugenics. Conceived as a science of better breeding and tapping into the desire for providing solutions to the pressing conflicts of modernity, perfecting the nation and making better citizens, eugenics quickly changed its status in the U.S. from a scientific curiosity to that of a popular discourse. Taught at most prestigious American colleges, disseminated at local fairs or from the pulpit, eugenics became the talk of the town -- common knowledge to anyone interested in new scientific advances. Eugenics was also ultimately responsible for American state-ordered sterilizations and strengthening of anti-miscegenation and anti-immigration statutes. One of the major proponents of eugenics in the U.S. was Dr. John Harvey Kellogg, who reached international fame thanks to numerous publications on healthy diet and new lifestyle. In his Battle Creek sanitarium, popular among politicians, writers and Hollywood celebrities, Kellogg launched the famous anti-flesh campaign and preached the gospel of healthy life. The founder of the Race Betterment Society, his head full of eugenic rhetoric, Kellogg warned against racial degeneration in hope of creating the society of perfect Americans. His list of degenerates was extensive and included epileptics, "feeble-minded," prostitutes, alcoholics, tobacco smokers and readers of sentimental fiction. Kellogg's eugenic rhetoric, however, was in an equal degree internalized by thousands of scientifically-minded Americans wishing to improve themselves, and interrogated and ridiculed by those who could not accept the logic of racial purity and social engineering. The criticism of Dr. Kellogg's ideas and operations can be found, for example, in the early movies of Charlie Chaplin. In my talk, I will discuss Dr. Kellogg's program of individual betterment as developed in the sanitarium in Battle Creek, Michigan and juxtapose it with Charlie Chaplin's movie *The Cure* (1917). The movie lampoons sanitarium practices and challenges Dr. Kellogg's campaign of purifying the nation. Coming from an underprivileged British background, with his mother hospitalized in a psychiatric hospital and his father an alcoholic, Chaplin could not accept eugenic premises on which Dr. Kellogg built his American health empire. The juxtaposition of Dr. Kellogg's scientific rhetoric with Charlie Chaplin's radical humor throws light on the struggle the comedian waged against the reformatory, powerful and all-pervading discourse of eugenics.

Sara WASSON (Lancaster University, UK) "Haunted Selves, Fractured Identities: Writing Chronic Pain in the Gothic Mode"

Affiliated with our AHRC-funded research project 'Translating Chronic Pain', this paper contends that Gothic studies can bring a valuable alternative slant to critical medical humanities and health humanities. One element of this project involves literary representations of chronic pain. Chronic pain has been shown to significantly mar quality of life, wound interpersonal relationships, and increase suicide risk; as Melanie Thernstrom says, 'Chronic pain is a spectre in our time: a serious, widespread, misunderstood, misdiagnosed, and undertreated disease'. There is profound intellectual urgency to this phenomenon, for sufferers often endure what might be called a representational crisis, enduring significant difficulty communicating their lived experience of stigma, invisibility, and marginalisation. I consider texts which deploy a constellation of Gothic tropes -- darkness, confinement, isolation, and split or spectral subjectivity, tropes which arguably destabilise two characteristic elements of more traditional illness narrative: the restoration of 'self' and the quest journey of self-discovery. Instead, these texts partially subvert those conventions by featuring liminal, abject or ghostly figures, and journeys into desolate wastelands and tortuous zones of horror which destroy illusions of autonomy or stable identity. I argue that these Gothic and grotesque tropes are not lurid, dramatic or unnecessary, but rather do critical work in articulating the crisis of chronic illness, particularly within contemporary systems of western pain management.

PANEL SESSIONS

Nancy ALBHAISI (Canterbury Christ Church University CCCU, UK) **“Human Rights Education and Identity Construction: The Case of the Gaza Strip”**

UNRWA stands for the United Nations Relief and Work Agency for Palestinian refugees in the Near East. Human rights education (HRE) is one of the UNRWA's programs that aims at spreading the culture of human rights through formal education. This program promotes tolerance and conflict resolution, the main concepts underpinning both the policy and the schools' human rights textbooks. I am carrying out a Critical Discourse Analysis (CDA) of these textbooks in juxtaposition with the UNRWA's human rights education policy. The static notion of the universality of human rights faces challenges when considering the Palestinian refugees' experiences as *suspended legal subjects* who have no recognized Palestinian state nor citizenship. The Palestinian refugees experience constant discrimination and human rights violations as a result of mainly the political intricacies and the international community's inability to perform effectively. The HRE programme raises concerns related to the extent at which the UNRWA is aware of the representation of the refugees' identity, collective memory and struggle, as seen from a local perspective. The research purpose is to explore the process of identity construction in the HRE programme as opposed to the existent local process of identity construction, which is rooted in, at least, the oral history, narratives and collective memory of three generations of Palestinian refugees.

Isabel M^a ANDRÉS-CUEVAS (University of Granada, Spain) **“A Man Looks Silly with Tears in his Eyes’: The Construction of Masculinities in Jeanette Winterson’s Short Stories”**

Most of Winterson's narratives, regarding both her novels and her short stories, are aimed at deconstructing traditional definitions of gender roles. By considering her shorter fiction, “The Poetics of Sex” is a demystification of conventional myths associated with lesbian relationships and a paean to the purity and authenticity of lesbian love. In many other short stories, as I will discuss, an insight into male characters reveals Winterson's frequent resort to masculine identities that defy patriarchal stereotypes, inasmuch as these characters evince certain notable flaws or lacks that contrast with other much more experienced or adroit females – or feminized characters. This remains essentially true in the case of both the stories collected in *The World and Other Places* (1999) – Winterson's first collection of short fiction – and those from her recent volume *Christmas Days. 12 Stories and 12 Feasts for 12 Days* (2016). Nevertheless, in the latter, Winterson takes her exploration of male characters a step further by delving for the first time into the dynamics of roles in a homosexual relationship. As I intend to demonstrate, a more detailed analysis of some of the most representative male characters in Winterson's stories will shed light on the purpose underneath her construction of masculinities in her shorter fiction, as well as the significance of the latter in her conception of gender identity.

Marla ARBACH (Carleton University, Canada) **“Closeted and Questioning Characters in Contemporary Young Adult Fiction”**

In Tim Floreen's young adult thrillers *Willful Machines* and *Tattoo Atlas*, the main character must uncover a conspiracy at the same time as resolving questions about his love interest, including what kind of person he is and whether he is involved in the crime. But people are not solvable like crimes, and a detective's search for the truth of his love interest's identity can have no such closure. This complicates the structure and assumptions behind crime fiction, but aligns with the discourse surrounding sexual identity in other types of young adult novels. While the coming-out story, with its objective notions of truth, is still popular, some contemporary YA novels present characters who eschew identity labels/categories and refuse to self-identify as queer despite actively pursuing same-sex relationships, positing that one's sexual behaviour need not have any implications for one's identity. While these novels may not take a position on the long-

term sustainability of such a strategy, they have great potential for teaching life lessons: by studying the impact of the closeted and questioning characters' attitudes and behaviour on the out main characters, we will show how the books temper the freedom to define one's identity in one's own way with the importance of being compassionate toward others.

Arya ARYAN (Durham University, UK) **“Schizophrenia and the Woman Writer’s Divided Identity in the 1960s”**

One of the key aspects of the radical Counterculture of the 1960s was a movement that David Cooper, himself a psychiatrist, referred to as “anti-psychiatry,” a sustained diatribe against orthodox psychiatry’s paradigms of treatment and medication and which encompassed figures as various as the psychiatrists David Cooper, Thomas Szasz and R. D. Laing and the cultural theorist and historian, Michael Foucault, amongst others. Collectively, they provided a hugely influential critique of the medicalisation of madness, the notion of “mental illness” and the psychiatric institution as autocratic and oppressive. R. D. Laing’s *The Divided Self: An Existential Study in Sanity and Madness*, a phenomenological study of schizoid conditions and schizophrenia, in particular, was an influential inspiration for women writers of the 60s, especially Doris Lessing. Applying, or appropriating, Laing’s ideas in the understanding of the work of key women writers of the time, for whom “madness” is taken to be a key political theme, one might liken the condition of the woman writer to that of Laing’s schizoid or schizophrenic in the sense that the woman writer effects a paranoid condition strategically as a consequence of her lack of control but ultimately as an extreme means by which to gain the control of which she has been deprived by patriarchy.

Dolores BARBAZÁN-CAPEÁNS (Columbia University, USA) **“Foreign Language, Culture and Identity: Questioning the Stereotypes Transmitted by the Cinema that Contribute in the Formation of the Spectators and Students’ Identity”**

When learning a foreign language, we are learning a new culture, and in the same way that there are different levels of interlanguage, there are also different levels in the acquisition of the new culture. Culture comprehension allows the development of one’s identity, taking into account his or her culture and the new culture that one is learning (Meyer, 1991, in Oliveras, 2000). This process is the last step in the acquisition of the intercultural competence (Byram, 2002), one of the key competences in the study of a foreign language (Lobato, 1999; Estévez y Fernández, 2006; Bermejo, 2008). The aim of the present study is to show how to work in the foreign language classroom on a cultural topic: “Spanish women of the Spanish cinema”. What are the student’s perceptions on the Spanish women of the Spanish cinema? What do the students think? The assumption here is that the representation of women in media (movies, ads, talk shows, etc) contributes to the transmission of values in society, transmitting stereotypes and making an impact on the construction of women’s identities (Menéndez 2001, Alonso 2004, Arranz, 2010), and therefore, on student’s identities and their perception of the Spanish women and their culture of origin.

Noemi BASANTE LLANES (University of Santiago de Compostela, Spain) **“Cala porque ten medo de que lle descubran algo’: The Past as Resource for Gender and Age Identities”**

The purpose of this paper is to define how femininities and masculinities are performed in an oral Galician corpus of three groups, lasting one hour and a half and involving conversations between three heterosexual couples from a same family. People were divided firstly in two separated groups according to their sexes and then assembled in a mixed group. This data supports empirically socioconstructionist and performance approaches which defend not only the existence of intragender differences but also the complexity of individual identities and their dependence on the interactional context. Moreover, it shows how gender categories are shifting and how they interact with other social aspects, particularly age. Age stages are also socio-cultural constructions that cause people specific pressure and are related with chronological age only indirectly. Following this, I will analyse how a particular age stage is gendered in these conversations: all

people ascribe themselves discursively to adulthood across gender in terms of the hunter-hunted traditional flirt system, especially in relation to feminine passivity and masculine virility. Finally, I will explore the relevance of the interactional context comparing the analysis of three different groups of people. They show how age stage perceptions and gender are used to positioning the self not only in relation to interlocutors but also other social groups that are constructed in the interaction according to inclusion or exclusion dialectics.

Víctor BEDOYA PONTE (University of Calgary, Canada) **“Identity without Originals: The Desire for Change in José Donoso’s Novellas”**

In two of José Donoso’s (1924-1996) novellas, “Taratuta” and “Gaspard de la nuit”, we find individuals striving to acquire a new identity. Most critics agree that this change consist of social mobility, i.e climbing the social ladder, but I show that it is more complex than this: they want to become richer, but also poorer, more intelligent, or more creative. Taratuta longs for a family link with an important Jew related to the Bolshevik revolution; Mauricio whistles a melody to find someone he can replace and whom he admires/desires. Because this new identity can actually take any shape, desire in Donoso has a liquid nature: it goes in every direction and takes every possible turn, like the core of AntiOedipian economy in Deleuze and Guattari’s (*Capitalisme et schizophrénie*). Donoso’s fiction plays with disguise, mask, optical illusions; this points to the fact that access to originals is not possible anymore: since there is no centre, we are always in the periphery and all we have are repetitions (Deleuze, *Différence et répétition*). Thus, Taratuta cannot be sure whether his predecessor really existed, but his search helps him start anew in his life. Mauricio actually succeeds in becoming a different person and shows what it is to totally abandon identity. Donoso’s literature is the exploration of a new form of identity that searches for new horizons without a centre; this also relates to the thesis that European Modernity cannot happen place as such in Latin America (García Canclini, *Culturas híbridas*).

Andrea BELLOT (Rovira i Virgili University, Spain) **“Wiping away a tear’: Women and the Thirtieth Anniversary of the Falklands War”**

The aim of this paper is to explore the representation of the British women in the newspaper discourse for the Falklands War thirtieth anniversary in 2012. This will be done by analysing the language and imagery of the main British national newspapers, tabloid and quality. Commemorative events related to wars, such as religious services or ceremonies, are marked by gender divisions and gender roles. It is generally the dead heroes’ mothers or widows who have a leading role in the services. Kurt Piehler argues that “the role granted to women in commemorating past wars rests on the premise that combat remains a masculine endeavour [...] When the war ended, women ensured that their sons, husbands and ancestors would be mourned and remembered” (1994: 169-170). This paper will show how the commemorative activities that took place for the thirtieth anniversary of the Falklands War comply with Piehler’s description: women took an active part in the ceremonies, granting their men the honours they deserved for their heroic deeds in battle. This paper will also argue that the narrative of the suffering widow in the press discourse of the Falklands War anniversary brings about the notions of the united family, the British families joined in remembrance, celebration and mourning. The press transforms these widows into national symbols of remembrance; they are the societal mourners whose primary role in the family and in the nation is to keep the memory of the hero alive. They become public as widows for the heroism and death of their husbands but, at the same time, it is through these widows that masculine heroism is performed.

Hajer BERRAHAL (Canterbury Christ Church University, UK) **“Black British Poetry as Identity Resistance in Britain”**

The modern portrait of Britain was transformed by various fundamental events including the mass immigration of the Windrush 1948 to Britain. However, my focus is on the second generation of black

people who were born and brought up in Britain but were not accepted. In this respect, my research examines the Foucauldian genealogy of resistance with relation to black British people during (1970s, 1980s), and their incentives to preserve their national cultural identity. More importantly, this research gives an account to a group of radical black British poets in the aforementioned era in order to notify the poets' themes that emerge from their poetry like exile and alienation. The reality of the situation led them to feel strangers in the UK. So, it motivated them to resurrect the Caribbean cultural traditions like the use of the patois language in their poetry, and the celebration of the Notting Hill Carnival in Britain by the mid-1970s. My research contributes to the existing knowledge by creating a reciprocal relationship between black British history and black British literature and arts specifically poetry of some poets such as Linton Kwesi Johnson, Grace Nichols, Marsha Prescod and others. The importance of poetry in this context associates with the writers because it is their territory to portray, defy and abolish racial discrimination and also pertains the link towards the original land of their ancestors.

Iago BOÁN FRANCIS (University of Santiago de Compostela, Spain) "***Harry Potter and the 'Chapel' of Secrets: Christian Identity through Animal Imagery***"

This paper aims at analyzing how *The Harry Potter Saga*, the most popular one over the last decades, adapts the cultural identity of the Western civilization and delves into it. The main objective is to explore how J.K. Rowling might have introduced Christian animal imagery into the world of Hogwarts to narrate the eternal battle between God and Evil. In order to carry out our study, we have analyzed the animal imagery in *Harry Potter and the Chamber of Secrets*, since this is the book within the Saga which includes a final battle between animals representing opposite ideas and concepts, i.e. the basilisk and the phoenix. However, the most important Christian reference in terms of animal imagery is directly connected to the houses to which the characters belong. The protagonists of the House of Gryffindor are represented by a golden lion, an animal linked to Jesus in the Christian tradition. Moreover, Albus Dumbledore, the Head of the School, owns a phoenix, whose regenerating qualities echo Christ's Resurrection. In contrast to Gryffindor, the Slytherins are represented by a snake, which is the embodiment of Satan in the Bible. Furthermore, Lord Voldemort, the Rowlingnesque antagonist, controls the snakes by talking to them in their own language, Parseltongue, which reinforces the connection between this reptile and evil itself. For our purpose, the methodology to be followed entails a close correspondence between the main characters, their animal representation and its deep connection with the Bible.

María Jesús CABARCOS-TRASEIRA (University of A Coruña, Spain) "***Tracing South African Indian Identity in Farida Karodia's Other Secrets***"

In the introduction to his recent study *Diaspora and Identity in South African Fiction* (2016), J.U. Jacobs critically reviews the work of several contemporary literary theorists who have proposed images that might be useful in interpreting cultural expressions of South African identity. According to Jacobs, Leon de Kock's trope of the "seam," Sarah Nuttall's concept of "entanglement," Mark Sanders's notion of "complicity" and Stephen Clingman's idea of "transitivity" share Homi K. Bhabha's formulation of the "Third Space" as the site where hybrid post-colonial and diasporic identities emerge and in different ways describe identity as being perpetually "in a state of flux and subject to ongoing negotiation and positioning over divides" (4). This paper aims to explore how Farida Karodia's novel *Other Secrets* (2000) destabilizes the binaries and divisions of apartheid politics and post-apartheid dynamics when its female protagonists navigate concomitant oppressive dualities in order to define identity. Jacobs's articulation will serve as a starting point in order to then read Karodia's work from an ecocritical postcolonial feminist perspective which will aim to understand how these characters simultaneously negotiate what it means to be female in a patriarchal world, non-white in apartheid South Africa, foreign in the South African nation(alist) state, and human in a natural environment that is essentially perceived as hostile.

M. Teresa CANEDA CABRERA (University of Vigo, Spain) **“Translating Identity in the Tropics: On the Interdiscursivity of Translational Practices”**

The traditionally established view of translation as reproduction and equivalence has been under suspicion ever since the pioneering work of critics such as André Lefevere and Susan Bassnett (1990, 1998), as well as Sherry Simon (1996) and Lawrence Venuti (1992, 1995, 1998) among others, drew attention to the interrelation between literary translation, power, ideology and politics for translation studies. Venuti's (1995, 2000, 2005) interrogation of ethnocentric and imperialistic translation practices and his exploration of alternative modes of cultural resistance certainly paved the way for contemporary discussions of the role of translation in processes of identity formation. To translate, the paper claims, means to produce a network of new relations for a text which is refashioned across time and space and therefore engages in a dynamic process of reinterpretation through which discourses are reformulated. Thus, the paper focuses on the relevance of the concept of interdiscursivity for translational practices which clearly participate in the formation of cultural and political identities. By concentrating on specific case studies of translations between Ireland and both revolutionary (Caneda 2013, 2015) and contemporary Cuba, the paper proposes an examination of how certain translational practices foreground identity issues by drawing precisely on the notion of interdiscursivity. Ultimately, the paper offers a reflection on the (political) power of translation processes: conditioned by the recontextualization of certain utterances in new enunciative and performative occasions, the translated text can be made to signify for a complex and unexpected network of new discourses of identity.

Jana CATTIEN (SOAS, University of London, UK) **“Troubling the ‘Identical’ in ‘Identity’”**

For a long time, ‘identity’ has been the number one buzzword in feminist theory and politics; but its fame slowly seems to be fading. From denunciations of an all-too separatist ‘identity politics’ to outright derogatory allusions to a ‘political correctness’ gone overboard: the politicisation of identity has troubled contemporary understandings of political coalition-building. This paper seeks to carve out a precarious space for politicised identity in between the ‘interdependent’ and the ‘identical’. My argument proceeds in two steps: First, I draw inspiration from Alyosxa Tudor in differentiating between ‘social’ positionings and ‘critical’ positionings. Whilst the former proceeds from static and ascribed identity categories (gender, race, etc.), the latter conceptualises positionality in terms of one's political commitments and relative precariousness – the political risk that one takes on – in the struggle against power relations (sexism, racism, etc.). Building on this idea of identity as a fundamentally political – not social – category, I then go on to complicate the relationship between identity and power relations. Once assembled into an identity, do all power relations become identical – or are they merely interdependent? I mobilise examples from the discursive regime of racialized sexism around the 2015 Cologne event in Germany, in order to argue that racism and sexism are not merely ‘interdependent’ and deeply entangled with each other, but that they constitute each other's condition of possibility. At the same time, I reject conceptualisations that collapse sexism and racism into one and render them ‘identical’, by deploying Althusser's notion of ‘overdetermination’.

Tuan Jung CHANG (University of Georgia, Athens, Georgia, USA) **“The identity of a Medieval Writer: Chaucer's Individualism in *The Legend of Good Women*”**

Colin Morris in his *The Discovery of the Individual 1050-1200* points out that the crucial part of the beginning of individualism in the eleventh century is the re-reading as well as re-writing of classic texts. Chaucer, among his contemporaneous writers in the Middle Ages, has taken part in the process in which these medieval writers try to integrate Christian values into their re-telling of classic texts. Chaucer's *The Legend of Good Women*, by its title alone, has shown the significance of such an attempt. Most importantly, by re-writing these historical women in the classic works, Chaucer dissolves from many perspectives the question of being a medieval writer: whether he is merely a translator or is he a poet? Laura J. Getty in her “Other Smale Ymaad Before: Chaucer as Historiographer in the *Legend of Good Women*” has deconstructed

Chaucer's description of good women into the metaphors of 'writing.' Yet, if taken more consideration, these metaphors not only symbolize the act of writing in a medieval sense; they also represent Chaucer's struggles for identifying himself as a medieval writer. Each relationship between the male and the female protagonists in every legend reflects a certain aspect of how Chaucer views his relationship with the old authorities. Through unravelling the delicate relationship between the old authorities and a medieval writer, Chaucer by all means tries to construct his version of individualism that still retains its significance in terms of gender, identity and even modernity.

Elisa COSTA VILLAVARDE (University of Las Palmas de Gran Canaria, Spain) **“Reading the Silenced Discourse of Identity in Female Transient Migration through the Documentary *Harryet's Journey: British Women in the Canary Islands from a Twenty-First Century Perspective*”**

“Transient migrants are people who are temporary residents in a country prior to settlement in a country of choice. Transient migration from the global movements of people for work, study, lifestyle, war, natural disaster or climate change is part of everyday life” (Gomes, Leon and Guntarik, 2015). “Transients are not even second-class citizens; they are simply not supposed to be related to the host population at all” (Xiang, 2017). If transient migrants face multiple complex factors in the construction and definition of their socio-cultural identity, both individually and collectively, the case of women in a situation of transient migration represents a further level of complexity in their discourse of identity. Their role as educators and transmitters of cultural identity in the family and immediate circle of their community as well as providers for emotional stability, as often demanded from them, is only one example of that entwined net of factors building their identity. This paper presents a reading of female transient migration focusing on a particular case in point, which is the case of British Women in the Canary Islands seen through the analysis of the documentary *Harryet's Journey* (2015). This short documentary film allows for the study of transient migration from quite an uncommonly historical perspective, and ultimately reveals female discourses in the identity of transient migrants as a silenced discourse.

Ana DÍAZ RODRÍGUEZ (University of Santiago de Compostela, Spain) **“Female Aging, Memory and Identity in May Sarton's *As We Are Now*”**

The representation in literature of memory and its relation with ageing and identity is a question often ignored by literary criticism despite the writers' constant efforts at dealing with the topic in literature during the last decades of the twentieth century. Notwithstanding, thanks to the emergence of new areas of study such as ageing and disability studies, these themes are beginning to be taken into consideration from interdisciplinary critical perspectives. Within the theoretical framework offered by ageing studies and feminist criticism, it is our intention to study the case of *As We Are Now*, a novel published in 1973 and written by May Sarton, one of the main contributors to the topic of female ageing in American literature. Therefore, the main objective of this paper is to analyse the theme of memory loss and its relation to identity and self-perception in the aforementioned novel. Through an in-depth analysis of the characterization of its main protagonist, Caro Spencer, a woman in her late 70's who has recently moved to a retirement home, we will study how Sarton deals –with her particularly ironic style- with such delicate issues as female ageing, memory loss and identity; in an attempt to vindicate the so-called 'Third Age' as a positive stage of life in which there is still time for introspection and self-discovery.

Martín FERNÁNDEZ FERNÁNDEZ (University of Santiago de Compostela, Spain) **“Literary Reverberations: The Trauma of Emmett Till in African-American Identity”**

This paper examines the influence of the lynching of Emmett Till on the shaping of African-American identity through the lens of fiction and drama. The brutal murder of the fourteen-year-old Chicago boy in the Mississippi Delta in 1955 was, according to some, a major trigger for the civil rights movement. With

respect to this, criticism on the connections of the Till case and the latter movement has been particularly prolific. However, the scholarly production may have not paid enough attention to the magnitude of the boy's lynching and, further, it has not dealt in detail with its traumatic impact on African-American identity. Recent publications on the case (e.g. Anderson 2015; Tyson 2017) have shown that the ghost of Emmett Till has never ceased to haunt the US black population. From the foundational trauma at the end of slavery as the origins of African-American identity to the current escalating racial tensions in the Trump era, black identity has been reshaped over the years; and the Emmett Till case is indeed a traumatic event that has played an important role in this process. Bebe Moore Campbell's *Your Blues Ain't Like Mine* and Berenice L. McFadden *Gathering of Waters* together with James Baldwin's play *Blues for Mister Charlie* fictionalize the Emmett Till case providing an interesting framework for the analysis of its traumatic repercussions. In this context, the Emmett Till trauma has proven its influence on the reshaping of African-American identity and it ultimately demonstrates the crucial relevance of literature for dealing with trauma and for the formation of cultural identity.

Olga FERNÁNDEZ VICENTE (University of Deusto, Spain) **“Apostasy and Rebellion: Joyce and Baroja”**

The Catholic Church was in great part responsible for Pío Baroja and James Joyce's attacks on Spain and Ireland respectively. Joyce's apostasy was motivated by his desire for freedom of expression and sexuality, as well as by his anger toward the Church's intrusion into nationalist politics. Throughout the year 1898-99 Joyce was reading about the Dreyfus Affair in several Dublin journals; the discourse about 'the Jew' in these articles affected even further his ill-feelings toward the Church. Joyce viewed the Church's anti-Dreyfusard position as another abuse of its institutional power – an abuse that perpetuated stereotypes of 'the Jew' as conspirator against the Christian state. Directly after reading about Dreyfus, Joyce experienced the scandal raised over Yeats's *The Countess Cathleen*, and his belief in himself as a 'voice of reform' trapped in a wilderness of provincial minds was further reinforced. In Spain, the Trials of Montjuic played a similar role to that of the Dreyfus affair in France – both proceedings brought about the discredit of the parliamentary system together with a criticism and a rejection of the power held by both the army and the church, and of the way they enforced it. Both the Dreyfus Affair and the Montjuic Trials put several crucial matters up for discussion: the role of intellectuals and science, the breakdown of the State, the separation of Church and State, and, especially, the appearance of a concept and feeling that had serious consequences for European democracies: military nationalism.

Laura FILARDO LLAMAS (University of Valladolid, Spain) **“You held me down, but I got up’: Analysis of the Discursive Construction of Empowered Women in Contemporary Songs”**

Following recent trends in Critical Discourse Studies, this paper focuses on songs as discourses through which ideological beliefs can be spread (Machin 1999). It can also be argued that songs, as communicative means, are discursively performative and can therefore contribute to the creation of gendered identities (Butler 2004). In this paper, I intend to explore how a new female identity has been built in songs of the past 50 years in both Spanish and English, particularly in those in which that identity can be associated to the songs being sung by a female voice. A sample of songs will be analysed with the aim of showing the main discursive strategies used to promote female empowerment and how these discursive strategies may be related to the construction of a (new) social and cultural identity. Methodologically, this paper intends to approach the construction of gendered identities from a linguistically-grounded view of discourse studies. Thus, we will rely on notions from cognitive linguistics, such as the construction of mental spaces and discourse worlds (Fauconnier 1994; Chilton 2004) and the use of conceptual metaphors (Lakoff & Johnson 1980). Given the multimodal nature of songs – and music videos –, the study of images (Kress & Van Leeuwen 1996) and music (Machin 1999) will be also incorporated with the aim of explaining how discursive constructions do not only stem from textual choices but also from visual and musical ones.

Isabel GIL NAVEIRA (University of Oviedo, Spain) **“Women as the Virgin, Women as Malinche: Chicanas Fighting for Identity”**

The figures of the Virgin and Malinche have always been controversial; considered as an icon for the most liberal side of the Mexican and Chicano societies, Malinche has been despised and judged as a traitor to her people by the most conservatives. Her presence as a main symbolical character, together with the Virgin of Guadalupe, is felt in many artistic representations, including literature. Both characters have been used throughout history to compel the role of women in society, forcing them to identify themselves either as virgins or as prostitutes. Hence within Chicano Literature female characters are frequently identified as lost women or portrayed as submissive women who, under the control of a patriarchal figure in their family, watch their lives pass by, looking out from the window leaning “their sadness on an elbow” (Cisneros 1984: 11). However, since the 1980s Chicana Literature has aroused as a powerful weapon against this constraining dual identification. This paper provides an analysis of Sandra Cisneros’ *The House on Mango Street* (1984) and Ana Castillo’s *The Mixquiahuala Letters* (1986), where the authors bluntly criticize the passive image of women and disapprove how those other women who do not resign themselves to staying at home are treated as prostitutes. These pioneer writers not only deconstruct this old dichotomy by conferring strength and determination to their Chicana characters, but they provide the possibility of having the future in one’s hands and creating an identity of one’s own.

Esther GÓMEZ LÓPEZ (University of Santiago de Compostela, Spain) **“The Development of the Self within the Family Circle in Joyce Carol Oates’ *Carthage*”**

The development of the self is deeply influenced by the family, as Joyce Carol Oates’ *Carthage* (2014) proves. According to Martin et al., the self is a dynamic process of understanding a particular person’s being and activity in the world. It is created at an early period within inescapable sociocultural contexts. In *Carthage*, Cressida Mayfield struggles to define her own self against the context of her family and to penetrate the assumptions and meanings hidden in that context; that is, to surpass her reputation of being “the smart daughter.” She will only be able to do this after she has undergone a traumatic experience of rejection that leads her to disappear from her house and allows her to re-evaluate her relationships with the Other, which are so relevant to the construction of the self.

Carolina GONZÁLEZ (University of Brasília, Brasil) **“Gender Identities and Sexuality in the Brazilian Education: Human Rights taken as Risk in a Critical Discourse Analysis”**

Using the tools of Critical Discourse Analysis (Fairclough, 2001; 2003; 2010; 2015, Chouliaraki & Fairclough, 1999) taken as an interdisciplinary field between social and linguistics studies, I pretend to analyze the discourses of risk that involve the social representations of gender and sexual identities in the context of public schools in Brazil and especially the context of my PhD studies of the city of Brasília, in Brazil. Assuming risk situations due to technological, social and environmental processes, as well as to discourses about risk itself (Giddens, 1992; Giddens, 1999) I intend to reflect over the suppression of the use of gender on the National Education Plan. In addition, featuring some research data that will result in my thesis, I will present some interview excerpts granted by social actors involved in disclosure policies, training and inclusion policies of Gender and Sexuality discussion in DF Education. These social actors are living in a state of fear and risk situations which are involved in complaints of the practice of “ideological” teaching that distort the sense that social movements and the Gender Studies gave to the terms “gender” and “sexuality”. With this work proposal, I intend to reflect about how this conservative and fundamentalist Movements impacts practical teaching and helps putting people in situations of risk. Also, it is important to reflect over the impact of how language and silences are being used to cope with everyday expressions of sexism, intolerance, fear and prejudice.

Carmen GONZÁLEZ VARELA (University of Santiago de Compostela, Spain) **“The Female Body in Dystopian Literature: P.D. James’ *The Children of Men*”**

Phyllis Dorothy James’ *The Children of Men* was published in 1992. The novel is set in England in 2021, and it tells the story of Theodore Faron, a 50-year-old man, Doctor of Philosophy, divorced, childless, and cousin to the Warden of England, Xan Lyppiatt. James depicts a world dominated by sterility, where a global disease rendered all human sperm infertile since 1995, a year that became known as Year Omega. Nevertheless, Theo’s life sharply changes when he meets Julian, a young woman belonging to the Five Fishes, a group of rebels that defy the authority of the Warden. Within this sterile atmosphere however, Julian gives birth to a child that will bear the future of humankind. Therefore, Julian’s body can be regarded as a weapon that counteracts the sterility that dominates England in 2021, and thus questions the mechanisms of power at work within this infertile world. The aim of this paper is two-fold: on the one hand, I will be carefully analysing the dystopian body, with a special emphasis on the notion of the post-human. On the other hand, both sexuality and the female body will be critically examined from the point of view of gender studies.

Marta María GUTIÉRREZ RODRÍGUEZ (University of Valladolid, Spain) **“From Goddess to Demon and Back Again: The Identity of the Modern Witch in Fictional Salem”**

In origin, the word ‘witch’ described a person who practiced magic or divination, and it did not bear any negative connotations as it was considered that only gifted people were endowed with the expertise in the use of herbs and the control over the powers of nature. However, over the years, this image was dramatically transformed with a special emphasis on its most undesirable aspects so that at the beginning of the Early Modern Period, a witch was “a person who exercises maleficent magical power by virtue of having made a pact with the Devil” (Levack, 2). Though the practice of magic was widely spread and acknowledged in seventeenth-century New England, the possibility that some of the accusers during the Salem witch-hunt were practitioners of this ancient power has been hardly considered by historians and researchers. Nevertheless, in the last decades, novelists have paid attention to this possibility and they have endowed their female characters with superior powers that have been transmitted and preserved for generations. The aim of this paper is to analyze a group of contemporary novels in which the main characters are female practitioners of magic and their gifts somehow bear a direct connection to the Salem Witch Trials. We will see that these works have returned to the ancient perception of women as goddesses, healers and owners of a superior wisdom, leaving aside the negative description of witches as Satan’s servants. Consequently, the identity of the modern witch is constructed in these novels returning to its roots and establishing a very clear distinction with all the women who were burned or hanged during the (Early) Modern Period.

Alexander HOPE (Autonomous University of Madrid, Spain) **“The Contradictions of Plastic Identities: Malabou’s Readings of Neuroscience”**

In Catherine Malabou’s work we find a number of conflicting versions of how brain plasticity is related to questions of identity. On the one hand, in *The Future of Hegel* she quotes the author of *The Phenomenology of Spirit*, seemingly approvingly, in a discussion about the “plastic individuals” of ancient Greece, “self-made, and developing into what they essentially were and wanted to be” (2005, 9). On the other, Malabou develops a theory of “cerebrality” in relation to a “destructive” plasticity in *The New Wounded* (2012, 2). Taking as a model Freud’s distinction between “sex” and “sexuality”, she makes a distinction between “brain” and “cerebrality” in order to investigate the “specific historicity whereby the cerebral event coincides with the psychic event” (2012, 2). Malabou’s interest in this conceptual distinction is, then, to investigate the interplay between psychical construction of identities and the materiality of a neuronal substrate that may begin to deteriorate, as happened to Malabou’s own mother. While I find many of Malabou’s attempts to conflate social and neuronal ills troubling, both in *The New Wounded* and yet more so in *What Should We Do with Our Brain?* (2008), there is no doubt that Malabou’s work provides one of the most interesting philosophical engagements with contemporary neuroscience and psychoanalysis, particularly in relation to trauma and PTSD. This paper seeks to analyse the question of the relationship

between brain, identity and discourse by turning Malabou's work back on itself and asking: "how does plasticity construct identity, and how does it construct itself as plastic"?

Tobias HÜBINETTE (Karlstad University, Sweden) **"To be a Non-White Swede in Contemporary Sweden: Racializing Sweden and New Narratives on Swedish Whiteness"**

Sweden is today one of the Western countries having the highest proportion of minorities and particularly of inhabitants of colour who mainly derive from Africa, Asia and Latin America and who today constitute over one fifth of the total population. Previously, this demographic group made little or no impact on contemporary Swedish literature but since the 1990s, and especially since the 2000s, a growing number of titles written in Swedish by non-white authors in the form of novels, autobiographies, poetry collections, theatre plays and essays has been published. This collection of published texts is highly heterogeneous in terms of genres and themes and the authors are as heterogeneous as some are foreign-born while others belong to the so-called second generation and some are transracially adopted while others are mixed-race. This paper is a presentation of an on-going study on what it means to be a non-white Swede in today's Sweden. The study is carried out by the way of a close reading of a selection of publications written by Swedish authors of colour as a way of examining new Swedish racial formations and new narratives on Swedish whiteness. The texts are analysed within the theoretical framework of critical race and whiteness studies as well as within the context of previous research on race and Swedishness, and with an emphasis on how new constructions of Swedishness are articulated and narrated. How is Swedish whiteness and how are white Swedes represented in the texts? What is told and how is it told when it comes to Sweden and Swedishness from the perspective of being a non-white Swede? And do the authors write about themselves as Swedes, and if so, how do they construct their own Swedishness?

Flavia IOVINE (University of Santiago de Compostela, Spain) **"The Nun's Mother: Identity, Marriage and Mother-Daughter Relationships in Mary Lavin"**

Family and motherhood have been traditionally idealised in Irish culture and history to the point of being considered as identity foundational pillars of the nation. Meanwhile it can be detected that recent literature is recurrently dealing with the topic of dysfunctional families in Ireland, authors such as James Joyce or Mary Lavin had already questioned in their fiction the institutions of family and motherhood. The present contribution studies Mary Lavin's "The Nun's Mother" (1944) as a representative text in which the Irish writer deals with delicate topics such as marriage, motherhood, religion and sexuality. The decision an eighteenth-years old girl to become a nun and the negative reaction of their parents serves the author to unravel topics usually avoided in Irish fiction such as religious disbelief, sexuality and the female body, or the problematic of motherhood. The short story, narrated from the perspective of the mother, Mrs Latimer, should be interpreted as a matrilineal narrative in which Lavin soundly reflects on the question of women's identity in relation to marriage and motherhood. We shall demonstrate how the author, once again, manages to transcend the Irish setting to endow her story with a universal meaning.

Gabriela JELEŃSKA (University of Warsaw, Poland) **"(Re)affirming Identity Through Storytelling in Thomas King's 'Borders'"**

In King's short story, an American Indian woman travelling with her son is stranded between the Canadian-U.S. border. Leaving Canada is not a problem; upon entering the U.S, however, declaring your nationality as Blackfoot means trouble. She refuses to identify as either Canadian or American, and is sent back to Canada. Upon (re)entry she gives the same answer, and, consequently, is turned away. This awkward ritual is repeated several times, with officials from both sides trying to negotiate while maintaining balance between effectiveness and political correctness. It is not until the media arrive and make the story headline news that the situation resolves itself and the protagonist is let back into Canada. King's story is a powerful voice in the ongoing debate on the meaning of identity. Critics of his works unanimously agree as to the

importance of the woman's persistence in refusing to play by "the white" rules and ignoring artificial boundaries drawn on her ancestral land. What I would like to focus attention on, however, is not the story's post-colonial dimension of identity affirmation, but rather, its overlooked cultural aspect. When the mother and son are forced to spend the night between the borders, she's trying to divert his attention by engaging in a sort of ritual – storytelling. She tells the boy origin myths of their tribe and thus binds him to its fate. Between Canadian and U.S border she creates a "third space" (H. Bhabha), a symbolic place of Indigenous identity and survivance.

Charlie JORGE (University of the Basque Country, Spain) **“Before you were born, I devoted you to him, as the only expiation of my crime’: Family Disruption and Child Sacrifice in *Melmoth the Wanderer*, by Charles Robert Maturin”**

Since the publication of *The Castle of Otranto* by Horace Walpole, in the late Eighteenth Century, Gothic literature has been seen and used as an attack on oppressive institutions and behaviours. For a long time the weakest member of a given society has been used as a scapegoat, be he or she used to placate some gods' rage, to receive redemption for the sins committed by long-gone ancestors or to feed the endless whirlpool of human hunger for social and economic ambition. The Gothic novel has given the world of art, film and literature an endless input of these sacrificial scapegoats, as well as their "sacrificers", being these two the major roles in this type of fiction. *Melmoth the Wanderer* (1920), by Charles Maturin, brought this genre to a new pitch of claustrophobic intensity, where such figures unleash their full potential. In this paper, I intend to analyse the family relationships within the Monçada and Aliaga circles, the ones Alonzo and Immalee, later called Isadora, –two of the main characters in the novel– belong to, and the events that lead these relationships to their disruption and collapse. This ends in the archetypal sacrifice of these scapegoats to the Catholic Church, in the case of the former; and to an undesired marriage and the Holy Office, in the case of the latter.

Richard JORGE (University of Santiago de Compostela, Spain) **“The Female and the Nation in the Short Stories of J.S. Le Fanu”**

The usage of the female in nineteenth-century literature to represent the nation has been widely explored. This figure, however, has not proven to be consistent, being used in some cases to strengthen the idea of a dominant, powerful nation, as in the case of the British notion of 'Rule Britannia,' while in others it has been used to de-masculinize and disempower the other, as is the case with nineteenth-century British misrepresentations of Ireland. From this short explanation, it can be easily seen that the dichotomy female/weak vs. male/dominant is not as clear-cut as it could at first seem, the female being read in some cases as a symbol for the weak and in others a metaphor for the dominant. In his short stories, the nineteenth-century Dublin writer J.S. Le Fanu deploys both to abrogate and subvert a symbol which had been used by the British colonisers to ease their rule over Ireland. In attempting to do so, J.S. Le Fanu paves the way not only for a new, modern concept of the Irish nation but also for a new perception of the Irish female, empowering the notion of the female as nation and subverting British misrepresentations of Ireland as a female in need of a chivalrous (British) knight in shining armour which had justified British colonial interventions in Ireland.

Elena KALININA (Herzen State Pedagogical U. of Russia) **“The Myth of Rome as the Basis of European Identity: Spain and Russia as Recipients”**

Identity can be defined as a perception of the group unity based on the common understanding of the past and the future. Legal identity is based on the common sense of justice and values. Its core is a collective mythology. It becomes a factor in the formation of political and legal institutions. The basic myth underlies the identification process. It creates an illusion of the common historical memory. Myth forms the sacred

space of meanings. For European civilization, the basic myth is Rome as the spiritual capital of the world, which aspires to be the cultural, legal and political significance value. Both in the East and the West the idea of the "transfer of Empire" — *translatio imperii* was established. After the fall of Constantinople there were two major opponents who did not only just aspire to revive Rome and the Empire, but to justify metaphysically their right to formulate the universal understanding of the Roman Empire values. There were Charles the Great (Charlemagne) and his Empire (subsequently the Holy Roman Empire), and also Ivan III in Russia with the idea of Moscow as the Third Rome. Then Mercurino Gattinara based the idea of the "universal monarchy" for Spain on the transfer of mission for the renewal of Rome from one Charles (Charlemagne) to the Spanish one (Carlos V).

Sona KAZEMI (University of Toronto, USA) "Toward A Conceptualization of Transnational Disability Theory And Praxis: Engaging The Dialectics Of Geopolitics and History"

This is a study of the production of disabled bodies as a result of war, analyzed in a dialectical and historical materialist framework. This study comprises of a case study and a new conceptualization of disability theory from a transnational perspective. The case study examines the social relations behind the production and perpetuation of disabled bodies in the Iran-Iraq war, in which chemical WMD were used. The second prong of the study takes up the report created by the case study to build a new model in understanding disability, which I term: *Transnational Disability Model/Theory*. This study uses the global context of capitalist economy and imperialist politics of the U.S. and Western Europe in the Middle East to understand how disabled bodies are generated through armed conflicts started and sustained by imperialist and nationalist social relations. This study is the first of its kind in the field of Disability Studies to engage the dialectics of global politics, examine them in the context of the war between Iran and Iraq, and propose the beginning of a new model to understand how disabilities are created and sustained. This study leads to a *radical peace pedagogy* that takes into account global economic/class relations as well as political and social ones in order to prevent disablement due to unequal power relations.

Carmen LARA-RALLO (University of Málaga, Spain) "Women's Identities in Ovid Metamorphosed"

In her Preface to the second edition of her influential study *Women in Greek Myth* (2007), Mary R. Lefkowitz argues that "[w]omen in the ancient world were better understood and appreciated than modern readers at first might suppose, and pagan religions gave them responsibilities and freedoms that were later denied to them [...]" (xiii). Those "responsibilities and freedoms" play a crucial role in the forging and development of the identities of women populating classical mythology. Whether powerful like goddesses and heroines, or vulnerable like the human victims of abuse and violence, these female characters reveal their identities in terms of their engagement with issues concerning sexuality, motherhood, or creativity, among others. The complexities underlying the depiction of their identities become even richer in the light of the transformations to which many of these mythological women are subject. Such transformations figure prominently in one of the latest literary responses to Ovid's works: the short story collection *Ovid Metamorphosed* (2000), edited by Philip Terry, and featuring short stories by contemporary writers in English like Michèle Roberts, Marina Warner, and Margaret Atwood. These stories playfully address Ovid's texts, paying special attention to his version of Greek myths in his *Metamorphoses*, and so offer the possibility to approach the identities of mythological women from new perspectives. In the light of this, the present paper aims at analysing the processes of identity-creation for the female protagonists of some of the stories collected in *Ovid Metamorphosed*, in the context of the "responsibilities and freedoms" mentioned by Lefkowitz, and considering at the same time the implications of metamorphosis for their own identities, and for the identity of the myths themselves in their protean rewritings in the short stories.

Begoña LASA-ÁLVAREZ (University of A Coruña, Spain) **“The Contribution of the Enlightened Literature for Children and Young Adults to the Consolidation of the English National Identity”**

The expansion of the Industrial Revolution was decisive for the English society during the second half of the eighteenth century, particularly because the values of the middle classes and the emerging bourgeoisie gained momentum. Books for children and young adults, with a new discourse based in pedagogical dialogue and conversation, constituted one of the most relevant means for the circulation of these values, which promoted merit, talent and hard work, in detriment of privileges, class and birth (Kramnick, 1980: 205-6; O'Malley, 2003: 2-3). As M.O. Grenby underlines, this type of literature became one of the most important agents of consensus building and of enhancing the English national identity (2011: 92). The writers of literature for children and young adults –among them, many women–, created a core of consumers and readers, which was growing in number and strength, also due to better education programs and the development of the print industry. The aim of this study is to examine some instances of the specific discourse used by some of these women writes in their texts, which were meant to instruct and train those who would become the future generations of the English nation.

José Luis LLAMAS ÁLVAREZ (University of León, Spain) **“Literature and Identity: The Historical Discourse in Brian Friel’s *Translations*”**

Since it was first performed by Field Day Theatre Company in Derry on 23 September 1980, *Translations* has often caused a great deal of controversy. Some of this controversy seems to have centred on the way the play presents the Irish past by offering an interpretation of colonialism and nationalism in 19th century Ireland. The play's use of the making of the 1833 Ordnance Survey of Ireland is open enough to allow variant readings but it also gives Friel the opportunity for historical, cultural and linguistic retrospection. It is widely acknowledged that any playwright setting a work of fiction in an historical period will be of the opinion that the imperatives of fiction must take precedence over those of historical accuracy. This paper explores to what extent Friel in *Translations* adheres to historically correct material and to what extent he appears to deviate from it; it then tries to identify what contemporary political points Friel might be said to be making through his adaptation of this verifiable material.

María Jesús LORENZO-MODIA (University of A Coruña, Spain) **“‘To say things slant’: Medbh McGuckian’s Discourse of Ecofeminist Identity”**

To the best of my knowledge there is consensus regarding the obscurity of Medbh McGuckian's poetic discourse. From the beginning of her career one of the main features of her texts is her distorted syntax and the cryptic references making her compositions hypertexts which lead readers to other places and times. According to her own words, one of the reasons for her twisted syntax is the context in which her poetry is written, i.e. the situation of Northern Ireland. Moreover, she is also interested in her country from the point of view of ecofeminism and how women incarnate both the historical conflicts as well as their own plight, bearing in mind that patriarchy considers men as ruling both nature and women with negative results for the lives of all creatures on earth. Following James McElroy (2011: 64-5) and Jody Allen Randolph (2009), who miss an ecocritical study of this poet, the presentation will include an analysis of one of her latest poems from this theoretical framework (Gaard and Murphy 1998, Price and Shildick 1999, Warren 2000, and Vakoch 2012).

Cecilia MARCHETTO SANTORUN (University of Santiago de Compostela, Spain) **“‘Leutha’s flower’. The Construction of Female Identity in William Blake’s *The Book of Thel* and *Visions of the Daughters of Albion*”**

This paper explores the relationship between two of William Blake's illuminated books, *The Book of Thel* and *Visions of the Daughters of Albion*, two verbal and visual narratives with a common thread—the

construction of female identity with nature as a guide—that starts in Thel’s innocence and ends in Oothoon’s experience. This essay interrogates these characters’ functions: that of Thel as an apparently failed initiate into earthly life and sexual maturity, and that of Oothoon as a martyr who denounces religious moral hypocrisy, specifically as regards the ideal of virginity. With this analysis, I intend to engage in the debates concerning interpretations that either deprecate (as Gleckner) or defend (as Helen P. Bruder) the figure of Thel, and concerning feminist readings of *Visions of the Daughters of Albion* as the self-interested discourse of a male libertine (as Anne K. Mellor suggests), in which Oothoon’s male companion is the only one allowed to enjoy utopian free love. I will examine both characters, Thel and Oothoon, to ascertain whether the notion of fulfilment through erotic love is associated with their female condition, or whether vision and revolution are also present in the construction of their gendered identities. This analysis calls for an ecofeminist framework to understand how nature operates in Thel and Oothoon’s development, since it teaches Thel to love and becomes part of Oothoon’s characterization as “the soft soul of America” (Blake 1974: 189.3), whose rape is a sign of male domination both of nature and of women.

Regina MARTÍNEZ PONCIANO (University of Santiago de Compostela, Spain) “‘Yours Truly’?
Authorial and National Identity in Sir Arthur Conan Doyle’s Private and Public Discourses”

Due to a lack of access to any private papers, the majority of biographical discussions on the writer Sir Arthur Conan Doyle (1859–1930) have been grounded in his autobiography, *Memories and Adventures* (1924), as well as public letters to the press, propagandistic pamphlets, war correspondence, essays and articles. In these texts, Conan Doyle carefully projected public identity that obscured details of his personal life, and indeed avoided introspection. As a result, Conan Doyle has been fixed in the public and critical imagination as a monolithic conservatist and militant imperialist. In 2003, however, around 3,000 letters, notes, and literary manuscripts that had been thought lost were released by the family estate, thus “constitute[ing] a far more candid autobiography than the one that Conan Doyle actually published in the 1920s [...] which was long on adventures but deliberately short on the memories” (Foley, Lellenberg, Stashower, 2007: 4). This paper aims to exploit this recent yet understudied material to compare and contrast the convergences and divergences between Conan Doyle public and private discourse on authorial and national identities, as well as to his own relationship to all three.

Lin MEIHSU (National Chiao Tung University, Hsinchu, Taiwan) “Writing the Self: South Asian
British Womanhood in Meera Syal’s *Anita and Me* and *Life Isn’t All Ha Ha Hee Hee*”

Meera’s Syal’s *Anita and Me* (1996) and *Life isn’t All Ha Ha Hee Hee* (1999) are composed of diasporic experiences especially that of the second generations of immigrant women. With humorous narrative, Syal attempts to make a true portrayal of the life that South Asian girls/women once had in Britain. She tactfully relates her own lived (life) experiences with (to) her professional career as a playwright, writer, producer and actress in her writings. Syal’s debut novel, *Anita and Me*, portrays how an Indian immigrant family interacts with their British neighbors in a sub-urban area during the 1960s. Through the perspective of the nine-year-old protagonist, Syal depicts the acute sense of dislocation of this child of (in) an immigrant family and the later (re)formation of her identity. *Life isn’t All Ha Ha Hee Hee*, her second novel, focuses instead (x) on the lives of three adult women of South Asian descent. By presenting the lives of the three London women in the late 1990s, Syal illustrates the tremendous changes that women of South Asian are facing (experiencing) in terms of relationships and belief systems. Syal discloses a more complex yet reality-reflecting account of circumstances faced by South Asian women in Britain. From *Anita and Me* to *Life isn’t All Ha Ha Hee Hee*, the different age groups and settings sketch a relatively comprehensive spectrum of South Asian British womanhood. Most importantly, Meera Syal takes on the task of making her two novels, *Anita and Me* and *Life isn’t All Ha Ha Hee Hee*, usually seen as a sequel, a writing of selfhood that represents the formation of her own identity.

Beatrice MELODIA FESTA (University of Verona, Italy) **“A Critical-Literary Approach to the Technological and Digital Evolution of American Identity”**

The aim of this contribution is to present my Phd project that aims at analyzing how the concept of American Individualism has changed starting with technological advancements in the 1840s, and then demonstrating how literature and culture have been threatened by technology and the New Media today. This research will specifically focus on the evolution of American Identity, which has been altered by technology use and a consequent redefinition of concepts such as individualism, privacy, freedom and identity. I will look at those novels in American literature that illustrate the evolution and consequent redefinition of identity through technological and digital change. The novels that will be analyzed in this project are *Wired Love- A Romance of Dots and Dashes* by Ella Cheever Thayer, *A Connecticut Yankee in King Arthur's Court* by Mark Twain, *The Broom of the System* by David Foster Wallace, *Chronic City* by Jonathan Lethem and Jennifer Egan's *A Visit from the Goon Squad*. Through literary analysis, this project will consider the complex alteration of identity through technological advancements, ranging from one of the first examples of technology, the telegraph, to the Internet. The ultimate aim of this research is to find a possible definition of the new concept of American identity, and thus trying to respond to the question “Who are We?”, the question that best represents the ongoing difficult in defining America's National identity.

Vasilica MOCANU (University of Lleida, Spain) **“Language Use and identity among International Students”**

Recently, there has been an increase in research on the construction of identity in situations of mobility (Darvin & Norton, 2015), with a special attention given to higher education students (Kinginger, 2010). However, there is a need for research conducted with participants in environments with different linguistic, cultural, and social landscapes. This study will examine the effects of a stay abroad on the construction of identity of university students in three European countries, namely Finland, Romania, and Catalonia. These three places were strategically selected as representative of three distinctive European regions: Northern, Eastern, and Southern Europe. Furthermore, the three contexts present different particularities with regard to the cultures, the local languages and their international visibility. The data comes from a study conducted during the academic course 2015-2016 which included a survey and a semi-structured interview. Pre and post versions of both research instruments were administered at the beginning and at the end of the stay abroad. The data will be analyzed by means of thematic analysis and it will enable us to shed light on new ways in which identity and language learning are structured in the new millennium.

María del Rosario PATIÑO EIRÍN (University of Santiago de Compostela, Spain) **“Breaking the Silence: Transitional Identities of the New Woman in Sarah Grand's *The Heavenly Twins*”**

Despite the antagonism that the New Woman novel stirred at the time, Sarah Grand published in 1893 her international bestseller *The Heavenly Twins*. The contribution to the feminist cause of the genre's foremost writer included the coinage of the phrase “the New Woman” and a championing of the education of girls in sexual matters. Venereal disease, cross-dressing, same-sex relationships or suicide featured amongst the least palatable topics of this notorious *fin-de-siècle* narrative which managed to become one of the most popular novels both in England and in the USA. I intend to analyse the most prominent discursive positions adopted by a central female character in Grand's novel, Angelica Hamilton-Wells, as she engages in dialectical confrontation with religious discourse and dominant sexual ideologies of late Victorian society. Angelica's discourse of subversion and excess, her unrepressed laughter and *excitable speech* (Butler, 1997) offer a unique site to re-examine the possibilities of resistance and “reverse discourses” (Weedon, 1987: 106) potentially embedded within state regulated misogyny as *hate speech*. By focusing on Angelica's performative construction of the self the present paper aims to explore the shifting subject

positions occupied by Grand's New Women as identities in transition who "form the junction of the old abuses and the new modes of thought" (*THT*: 340).

Carla PRADO (University of Coimbra, Portugal) **"From Buenos Aires to Algiers: Motherhood, Memory and Political Action in Post-Conflict Argentina and Algeria"**

During the 1970s and the late 1990s, there have been many regions across the globe who underwent periods of political transition. From the end of dictatorial regimes to blood-shedding civil wars, there have been many different forms of post-conflict settlements according to each particular context, especially in terms of dealing with memories of past atrocities and reconciliation policies. Venturing beyond the sphere of state-led initiatives, there was an ever-growing involvement of the civil society in these processes, especially when memory and accountability are concerned. Among this vast myriad of answers to the question of what to do with the past, we shall, for the purposes of this papers, pick two of them which despite their obvious geographic and contextual differences stand pretty much in defiance of this "to each their own" assumption: the Madres de Mayo (Mothers of May, 1977) in Argentina and the CFDA (Collectif des Familles des Disparus en Algérie, 1999). Both are movements inspired by the actions of women (mothers or other female relatives) fighting for human rights, the preservation of memory and against the barriers of silence imposed by official amnesty policies and unofficial enforced disappearances following the Argentinian dictatorship (1976-1983) and the Algerian civil war (1988-1999). In this paper, we shall try to look closely for similarities not only in their actions but also in the discourse within these two movements. Using a gender studies approach to memory studies, we shall discuss the phenomena of the politicization of motherhood in post-conflict settings by trying to understand how this "label" of motherhood helps to build the human rights discourse in both countries and whether it works as a benefit or a hindrance towards their goals of accountability and reconciliation.

Nerea RIOBÓ PÉREZ (University of Santiago de Compostela, Spain) **"Embracing the Wolf: Angela Carter's Animalistic Little Red Riding Hood"**

This paper examines Angela Carter's short stories "The Werewolf", "The Company of Wolves" and "WolfAlice", three different reassessments of "Little Red Riding Hood" in her collection of tales *The Bloody Chamber and Other Stories* (1979). In these tales, Carter deconstructs the cultural icon of the traditional fairy tale by using metamorphosis and animalization. The story of "Little Red Riding Hood" is predominantly known through both Perrault and the Brothers Grimm's versions, which created a cautionary tale for women's curious behaviour. Carter rewrote the tale of in the last three short stories that close the collection. In this article, I examine how Carter denounces male objectification of women as a means of subjection to patriarchal control and order. Whereas the negative representation of women as animals and monsters has been a recurrent construction in patriarchal societies, Carter uses the same iconography to empower her female characters and to bring to the foreground issues pertaining to gender roles. Thus, I also look into the literary devices by which Carter's deploys metamorphosis and animal transformation in order to create her idiosyncratic conception of female identity and sexuality. In order to critically examine the narrative, I draw on fairy tale approaches, animal and gender studies, as well as on specific criticism on Angela Carter.

Jorge RODRÍGUEZ DURÁN (University of Santiago de Compostela, Spain) **"'There are places you never, ever go': Children and The Troubles in Lucy Caldwell's *Multitudes*"**

A popular proverb states that "children and fools tell the truth". And in 2016, Northern Irish novelist, Lucy Caldwell, published her first short story collection, *Multitudes*, in which all the narrators are young girls living in a Pre-Stormont Belfast who tell their reality as they understand it. Many studies have focused on the relation between the Northern Irish city and the individuals who wander it. However, not many pay attention to children and their experience. The mother in the title story says that "before we are born, we

decide in advance the lives we are going to live". This quote becomes a reflection of the lives of children in the collection, who have not directly experienced the Troubles and yet, know that something is not right through the transmitted social narratives. Caldwell shares her experience as a woman growing up in Belfast and gives voice to a section of the population that is usually dismissed as not important in public matters. The stories in *Multitudes* are narratives in which the ordinary and the worldly become key to understand the bigger picture which were the Troubles. The violent conflict is always haunting the character and shaping their lives. Children know things and try to make sense of the little information they get as they grow up. The innocence in Caldwell's narrators gives a new fresh perspective about the Northern Irish society of the 80's beyond its hegemonic intention.

Arancha RODRÍGUEZ FERNÁNDEZ (University of Santiago de Compostela, Spain) **"Domestic Arrangements: A Sense of Belonging in Vona Groarke's *Other People's Houses* and María Lado's *Casa atlántica/Casa cabaret*"**

The symbolic meaning of space has been one of the most recurrent topics in both Irish and Galician poetry. Contemporary and post-troubles poetry in Ireland as well as post-Transition poetry in Galicia have relocated and redefined different aspects of traditional value of their national literature, such as landscapes or domestic locations, and also some symbolic concepts, such as the family or personal relationships. The aim of this paper is to analyze the new perspectives on domestic spaces held by women poets in Ireland and Galicia, studying the particular cases of Vona Groarke and María Lado. The poetry books chosen, *Other People's Houses* and *Casa atlántica/Casa cabaret*, introduce the exact word of the house from the title, constructing a prominent yet ambiguous idea of the relevance of this concept. Is a house a home? What does it mean to live somewhere? Is it the same as feeling like you belong? While Vona Groarke's poetry could be defined as millimetric, keen on details, Maria Lado's seems more abstract and metaphoric, although they both create a strong sense of intimacy. Their singular conceptions of the house can be related to different aspects in life, some of them extremely transcendental. These conceptions also mark a continuous (re)writing about certain subjects, being some of them love and identity. Both Groarke and Lado manage to show these types of intimacy as tied to new and singular spaces, reconstructing symbols as meaningful as the family house without losing some sense of *continuum* with their national traditions.

Laura ROLDÁN SEVILLANO (University of Zaragoza, Spain) **"'I was no-one': A Palimpsestic Reading of Postcolonial Trauma, Memory and Identity in Roxane Gay's *An Untamed State*"**

In Roxane's Gay *An Untamed State*, Mireille Duval Jameson, the American-born daughter of an affluent Haitian family returned from the States, lives a fairy-tale-like life which is truncated when she is kidnapped and raped by a gang of Haitian men in Port-au-Prince. After her eventual liberation, Mireille will suffer from PTSD. Nevertheless, perhaps the most hurting experience for her is to realise that her wealthy father, the King of her tale, resisted paying the ransom. Drawing on postcolonial trauma theory, the aim of this paper is to examine the protagonist's fractured identity and memory resulting from the psychological trauma she develops after her hideous kidnapping, and from a collective/cultural trauma related to Haiti's cruel past and the Haitian diaspora. For so doing, I will analyse Gay's novel as a palimpsestic text whose hidden layers contain Haiti's largely ignored history of (neo)colonialism which has had a traumatic impact on Haitians' collective psyche, and the historical sexual use and abuse of the female body as a terrain where men dispute their political games. Finally, I will demonstrate that Gay's novel condenses a feminist agenda since not only does she denounce the domination of women's bodies by men, but she also calls for women's empowerment by subverting the ending of Mireille's tale: because Mireille cannot count on help from any man, it is through female bonding and her own resilience that she eventually wakes up from her emotional numbness and starts her healing process.

Alberto ROSSI (University of Verona, Italy) **“Identities at the Margins in Carol Ann Duffy's and Robin Robertson's Poetry”**

Among contemporary Scottish writers, two poets have been particularly involved in a life-spanning reflection about identity: Carol Ann Duffy and Robin Robertson. The way they have been carrying out this reflection, nonetheless, is quite different and apparently incomparable. Duffy developed a huge frame of confessional, biographical works in which she described her life as a lesbian subject, from her introverted childhood to her love affairs and her career as a poet. On the other hand, Robertson's poetry often focusses on his Scottish belonging, usually using images from the remote past in order to convey a visual representation of what means (and what has meant) being Scottish: recollecting Scotland's Celtic period as well as the Viking conquest and the wars against England, and interpolating them with lyrical descriptions of the hostile Northern seaside, a sense of Scottishness that takes solid roots in the past is probably the most outstanding aspect of Robertson's work. Nevertheless, this ostensible incompatibility between Duffy and Robertson is mitigated by their being peripheral, the former at the margins of the heteronormative society, the latter at the margins of the political and cultural centre of the United Kingdom. The aim of the present paper is finding how this marginality shaped Duffy and Robertson's poetry and how they can be connected, despite all their superficial differences, as focusing on a discourse of identity. To do so, two exemplary works such as Duffy's *Mean Time* and Robertson's *The Wrecking Light* will be taken in consideration.

Tinu RUPARELL (University of Calgary, Canada) **“Kenosis and Interstitial Identities”**

This paper describes the development and normative conditions for interstitial, hybrid religious identities. Such identities are increasingly common in globalised societies where immigration and interreligious/intercultural encounters are quickly becoming the norm. I describe the development of these identities using Paul Ricoeur's hermeneutics, following interactionist theories of metaphor. The dialectic of metaphor explained in these theories clearly describes the hybrid and dynamic nature of these interstitial identities. Moreover, my analysis not only delineates how these identities form and are sustained, but also indicates their normative potential – that is, the ways in which these identities span liminal spaces to undermine reified, homogenised cultural and religious positions. I argue that hybrid, liminal identities can be leveraged to respond to some of the issues faced by communities dealing with increased plurality brought about through immigration in secular, liberal contexts. Leaving aside political debates concerning policies of multiculturalism, I focus on the problematizing and corrective potential of hybrid, interstitial identities within multicultural contexts, specifically their use as *emic* responses to religious fundamentalism and radicalism. Using the internal logic of kenosis – that is self-emptying – found in Semitic, Indian and secular traditions, I show how such identities are enjoined upon members of religious and irreligious communities towards active, hybridizing regard toward the other. This is a radical proposal. I argue that hybrid, interstitial identities *should* be leveraged to respond to fundamentalism and radicalisation. I conclude with a brief description of a social network analysis supporting my argument.

Meyre Ivone SANTANA DA SILVA (University of Santiago de Compostela, Spain) **“Trauma, Migration and Amnesia in African Women's Fiction”**

Amnesia plays an important role in the process of unfolding a traumatic story. As trauma thwarts memory, forgetting becomes essential to the process of writing the text. Drawing on trauma theorists, such as Cathy Caruth, Shoshana Felman, Dominick LaCapra and Ron Eyerman, I examine the ways in which Ken Bugul's *le baobab fou* is constructed through the interstices of memory and forgetting that creates a liminal space to the author's imagination. Through ellipsis, flashbacks and repetitions, Bugul's text reveals how the narrator attempts to come to terms with unspeakable memories. Migration from Senegal to Brussels has led the narrator to succumb to madness and spiritual death, thus *Le baobab fou* is replete of silence gaps where words cannot translate her pain. As she goes through deep degeneration, regeneration becomes possible when she is able to voice her story. In this sense, literature promotes healing and the reconstruction of subjectivity by uncovering the body and revealing the mind of a postcolonial subject who has gone through physical and symbolic violence. *Le baobab fou* not only unveils the narrator's degradation, but also

provides a moment of catharsis. The narrative becomes a collective document which confronts Africa's subjugation and the status of the continent after colonization.

Diana SILVER (University of Coimbra, Portugal) “**À Beira/ On the Margins: Feminist Perspectives on Discursive and Sociolinguistic Constructions of Identity among Expat Migrant Women in Central Portugal**”

This paper gives some responses from the areas of sociolinguistics and discourse studies to the following questions: How do expat migrant women present the negotiation of their gendered identities in a variety of contexts in their new country? What is the role of language and language ideology in these processes? The paper reports on interim findings of a pilot study based on a small group of relatively privileged women migrants in urban and rural locations in Portugal's Central region. Seeking to establish the gender dimension in expat migration processes, I examine how women negotiate their identities between mobility and cultural dimensions of gender. In emphasizing the importance of linguistic ideologies and practices that position women's subjective meanings in/by language as central to their relatively affluent migrating process, the research aims to gain knowledge of the complexity and fluidity of women migrants' trajectories and lived experience of language across intersectional dimensions of class, age, nationality and location. The paper presents first findings of the research, indicating that nationality is a contested feature of these identities, while language practices are problematic and highly complex.

Laura TORRES-ZÚÑIGA (Catholic University of Murcia, Spain) “**Defying ‘the natural order’: The (De)Construction of Gender in Helen Simpson’s story ‘Erewhon’**”

For the last twenty years, Helen Simpson's already well-known short stories have given voice to the silenced feelings and frustrations of contemporary women, in particular those related to the difficulties of coping with maternity and the demands of the “second shift” (Hochschild and Machung, 1989) that they are still subject to. Although most of her stories are humorous in tone and realistic in subject matter, Simpson's last collection, *Cockfosters* (2015), features a piece that has been described as “discomfiting” (Mukherjee, 2015), “almost like science-fiction” (White, 2015), due to its reversal of gender expectations. In this paper, we will analyze the elements within this story, titled “Erewhon”, that produce such a distressing contrast between the gendered identity of its characters and their discourse. By means of a comparison with earlier stories as well as another text in the same collection (“Moscow”), we will argue that the discursive strategy employed in “Erewhon” is in fact a common technique used in Simpson's canon in order to problematize gender stereotypes, and we will try to discover why the disturbing effect of “Erewhon” takes her unmasking of the artificial fundamentals of gendered identities a step further.

Sabela VARELA FERNÁNDEZ (University of Edinburgh, UK) “**Re-Accessing (Linguistic) Matter through Scale and Resonance: The Use of Castrapo in *Cativa en su lughar***”

When Luz Pichel chose a stigmatic border-language instead of the suspiciously clean Spanish standard for the translation of her book *Casa pechada* (2006), she fully embraced the potential of location. As no one's first language, Castrapo's significance lies in its nature of border-work; dependent of the Galician speaker's actual knowledge of Spanish, Castrapo dwells in gradation. It is, therefore, an individual creative effort following a clear pattern of motion: as it intends to detach from Galician and approach Spanish, Castrapo exists in liminality, in a constant gesturing towards something else that often translates into a self-perception of incompleteness. In the free translation *Cativa en su lughar* (2013), poetry offers ideal conditions for shifting the stigma carried by Castrapo speakers. Together with mechanisms that refer back to conventional logic, the poetic artefact integrates a kind of thought that happens *through* resonances and patterns of interconnectedness, and therefore involves an alternative way of accessing experience (Zwicky, 2012: 204). In parallel to how sound acts as a threshold to language in the early infancy, poetic prosody becomes a focus,

a perceptual anchor that enables an undoing of perception. It urges the biased reader/listener to unlearn the language —only to *access* it again through an attunement with its very physicality. The specificity of the poetic resonant arrangement —“only and exactly *these* words” (Zwicky, 2012: 205)— implies a gesture of calibration, a re-scaling of sorts. In the same way, it is in the ontological consistency of the specific type of assemblage that constitutes Castrapo that the speakers’ experience cannot be erased. What their bodies know —and echo, as actively involved in the production of these utterances— must implicitly be acknowledged. This recognition of agency is key for a collective whose experience had no legitimate status as such. Measuring the scope and nature of such agency in the particular case of *Cativa* might offer new insights into how the alternative modes of thought harboured by the poetic artefact can enable trans-scalar *accesses* to matter —and thus powerful realignments of identity.

Sara VILLAMARÍN FREIRE (University of A Coruña, Spain) **“Identity, Diaspora and Family Role Models in Junot Diaz’s *The Brief Wondrous Life of Oscar Wao*”**

The notion of fatherhood has undergone noteworthy transformations during the last decades. Recent discussions in Lacanian psychoanalysis have repeatedly brought this issue forward; in Massimo Recalcati’s *The Telemachus Complex* (2014) it is stated that the Symbolic father function has shifted from an authoritarian position towards a more dialogical perception of this role. Narratives of life and experience are promoted, together with ethical bonds aimed to underpin communal tradition. However, this viewpoint acquires a troublesome dimension if we try to apply it to diasporic groups, namely the Dominican community depicted in Junot Diaz’s *The Brief Wondrous Life of Oscar Wao*. In the novel, family relations play a key role in shaping the characters’ identities. Nevertheless, this allegedly renewed notion of Symbolic fatherhood does not apply to male characters. On the contrary, in *Oscar Wao* women become “fathers”, bearers of memory and identity, custodians of the family past. In this paper, I propose a reading of Junot Diaz’s novel in which I will explore male and female family roles. In addition, I will build upon William Safran’s diaspora notion in order to establish how it interferes with Symbolic fatherhood; I will also reflect upon how these changes are made visible in Diaz’s narrative through the manner family bonds are constituted. I will argue that what is understood by “fatherhood” in psychoanalysis nowadays both encompasses and surpasses the traditional gendered-based role adscription, hence leading us to rethink the existing categories and their impact on identity formation.

Chris WAUGH (University of Leeds, UK) **“‘In Defence of Safe Spaces’: Vulnerable Politics, Counterpublics and the Neoliberal University”**

This paper offers a theoretical analysis of “safe spaces” policies. Originating in the LGBTQ+ movement, safe spaces policies encourage participants of a physical space (such as a meeting) or a metaphorical space (such as a social movement) to engaging in reflexive behaviour which acknowledges societal privilege and power dynamics of oppression. In media commentary, safe spaces are frequently criticised for impinging on freedom of speech, and being a means for students to avoid the hard truths of life. Drawing on the work of Judith Butler and Nancy Fraser, I contend - against the media narrative - that safe spaces are counterpublics where the politics of vulnerability play out. Safe spaces offer an at times imperfect but nonetheless politically vital opposition to the socialisation of resilience inherent in neoliberal subjectivity. Safe spaces are not separatist but in fact spaces for temporary withdrawal, recuperation and the formation of new strategies of resistance. This paper seeks to begin a critical academic discourse around the politics of safe spaces, and offer new opportunities for the study of resistance on University campuses.

Pawel WOJTAS (University of Warsaw, Poland) **“Form follows dysfunction’: Coetzee’s Narrative Ethics of Disability”**

This paper seeks to demonstrate the extent to which J.M. Coetzee’s post-rational ethics of “embodied understanding” (Mehigan 2011, 6) is compatible with *dismodernism* – as conceptualised by Lennard J. Davis (2002; 2006) – that champions subjectivity predicated on dependence, malleability and difference as its operative condition. Ethical engagements registered in Coetzee’s novels refuse to operate in an aesthetic vacuum. Indeed, as some critics observed (Attridge 2004; Attwell 2015; Tegla 2015), ethics in Coetzee’s works is to a large extent a function of the formal qualities of his works. I attempt to weigh modernism against dismodernism as concepts heavily dependent on fragmentation, disruption and estrangement for their operation. Taking on board the structural confluence of ethics and form, I argue that narrative ambiguity approximates the logic of disability in its reliance on the metaphysics of lack (narrative ruptures, understatements, metafictional disruptions of narrative). I test this hypothesis on the basis of Coetzee’s fictionalisations of disability in his selected novels.

Elizabeth WOODWARD-SMITH (University of A Coruña, Spain) **“Ageing, Gender and Advertising Discourse”**

From the scientific definition that aging constitutes “changes that significantly decrease the probability of survival, and that are caused by processes within the individual which are universal, inevitable and irreversible” (Schulz and Ewen, 1988: 5), to the feminist affirmation that “We change, we age, we die. Learning to deal with this is part of the existential challenge –and richness– of mortal life” (Bordo, 2003: xvii), there would seem to be room for discussion of what aging consists of, both physically and psychologically, and more importantly, what is to be done about it in our modern consumer society. This paper will examine a sample of advertisements for cosmetic products dealing with the perception of aging in both men and women. Advertising body copy typically includes phrases such as “age-defying”, “anti-age”, “for mature skin” etc. Such language is aimed at an ever-expanding sector of the market, since life expectancy in Western countries is on the increase. Older women in the middle and higher income bracket have for some years been urged to make the most of their appearance with appropriate products. Now it is the turn of men to be encouraged to use products they probably never contemplated buying. Advertising texts and images will be used to compare the perceived needs of older consumers focusing on gendered differences in advertising discourse.

Bariş YILMAZ (University of Szeged, Hungary) **“Revision of Identity Expression in One Particular Text: Orhan Pamuk’s *The White Castle*”**

Orhan Pamuk (1952), which is one of the most concerned contemporary writers with identity issue, has discovered an unusual problematic situation in his third novel, *The White Castle* (*Beyaz Kale* 1985, eng. 1991). Within the frame narrative there is a sub-narrative in which a small fragment of the history of Ottoman Empire is rewritten. The two main protagonists of the novel also represent a reconstruction of “master-slave dialectic” in Hegelian meaning devised by postmodern discourse. This postmodern device is a decision which determines the narrative as a ground for identical investigation. At some point of the plot, the narrator who is an Italian (“slave”) prisoner in Istanbul and his capturer (“master”) who is an Ottoman scholar, decide to exchange their identities with each other, because they are similar to each other as identical twins. Besides they want to invent a unique experience by altering their identities with a person belonging to a complete contrast cultural group. Thus, not only master and slave relocate, but also a probability occurs providing a revision of whole critical constitution over again. In this work, I am going to resolve the meanings of the relocation, and trail the tracks of the representation of identity and alterity through a postmodern narrative.

II INTERNATIONAL CONFERENCE
'THE DISCOURSE OF IDENTITY'

identity discourse
social linguistic literary
individual collective practices theoretical
language drama collective perspective strategic processes gender issue individual literature sociology linguistics discourses
cultural identities groups psychology private advertising society pragmatic egodocuments methodological English public historical re history letters create frame personal practices theoretical individuals

