



ANNUAL TRINATIONAL EUCOR ENGLISH MASTER AND PHD CONFERENCE

April 12-13, 2024
UHA Mulhouse



ITINERARY

Friday April 12		Conference Venue FRIDAY: <i>FLSH, 2 rue Frères Lumière, Campus Illberg</i>	
	10.00	Registration and Coffee Second floor, hallway	
	10.30	Official Welcome Salle Ganjavi: Pierre-Alain MULLER, President of the UHA Mulhouse	
	11.00 – 12.30	Panel 1: Intercultural Negotiations a) Luiza Citaku (Basel) b) Fatma Yardimci (Mulhouse) c) Claire Steffen (Freiburg) Chair: Philipp SCHWEIGHAUSER (Basel). Room 201	Panel 2: About Sounds a) Samira Guerraiche (Mulhouse) b) Scott Walsh (Strasbourg) c) Khayria Guiza (Mulhouse) Chair: Sämi LUDWIG (Mulhouse) Room 203
	12.30 – 14.00	Lunch Break: <i>RestoU, Illberg—serve yourself; you get a voucher!</i>	
	14.00 – 15.30	Panel 3: Beyond the Binary a) Isabel Jimenez (Basel) b) Ece Ergin (Freiburg) c) Larimene Boubekour (Mulhouse) Chair: Lyndon HIGGS (Strasbourg) Room 201	Panel 4: The Stories Behind a) Chloé Muller (Strasbourg) b) Rachel Renae Mina Moorthy (Basel) c) Titem Nadi (Mulhouse) Chair: Lara DELAGE-TORIEL (Strasbourg) Room 203
		Coffee Break, Second floor, hallway	
	16.00 – 17.00	Keynote Tomáš Pospíšil (Masaryk University, Brno, Czech Republic): “Exploring the Auteurs of Canadian Cinema: Cronenberg and Egoyan’s Tech Discourse” & discussion. Salle Ganjavi (2 nd floor)	
	17.00 – 18.00	Staff Meeting EUCOR English. Salle Ganjavi (2 nd floor)	
		Change of venue to the hotels: find your hotel room in town!	
	19.00	Hôtel de Ville, salle des colonnes : Official welcome and reception with food and drink offered by the City of Mulhouse and a free evening in Mulhouse...	
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Saturday April 6 th	8.30 – 9.00	Conference Venue SATURDAY: FLSH (UHA), 2, rue des Frères Lumière Welcome and Coffee	
	9.00 – 10.30	Panel 5: Monstrous Otherness a) Laure Chevy (Strasbourg) b) Martin Theiller (Strasbourg) c) Sofia Guimarães (Freiburg) Chair: Thomas MANSON (Basel) Room 201	Panel 6: Politics a) Meggan Girardin (Strasbourg) b) Naima Hamdi (Mulhouse) c) Sophie Lambea (Strasbourg) Chair: Laurent BEREC (Mulhouse) Room 203
		Coffee Break, Second floor, hallway	
	11.00 – 12.30	Panel 7: Enchanting Otherness a) Adèle Brogniart (Strasbourg) b) Nor El Imane Mekkari (Mulhouse) c) Daniel Ortiz (Basel) Chair: Noëlle CUNY (Mulhouse) Room 201	Panel 8: Racism Revisited a) Louis Landreau (Strasbourg) b) Lindsay Parkhowell (Basel) c) Arnaud Boerlen (Mulhouse) Chair: Tammy IMBODEN (Basel) Room 203
	12.30 – 14.30	Lunch Break: catering FLSH, hallway, 2 nd floor	
	14.30 – 16.00	Panel 9: Visual Stories a) Jacob Hovde (Freiburg) b) Almir Hodo (Basel) c) Ioana Ulici (Strasbourg) Chair: Rémi VUILLEMIN (Strasbourg) Room 201	Panel 10: Stories of Space a) Corin Kraft (Basel) b) Suheyla-Hacer Sahin (Strasbourg) c) Anna Opanansenko (Freiburg) Chair: Maria SULIMMA (Freiburg) Room 203
	16.00	Final meeting Verre d’amitié, etc. Salle Ganjavi	

Presenters and Titles of Their Talks (in alphabetically order)

Arnaud BOERLEN (UHA Mulhouse, MA student)

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“The Law of the Danes or the Danes and Their Laws? Linguistic Dichotomies in the Danelaw”

Supervisor: Laurent Curelly

“This year the army rode across Mercia into East Anglia, and took up their winter quarters at Thetford: and the same winter king Edmund fought against them, and the Danes got the victory, and slew the king, and subdued all the land, and destroyed all the minsters which they came to.”- J. A. Giles: *The Anglo-Saxon Chronicle*.

The Danelaw, a term derived from the Old English “Dena Lagu,” stands for a region of the British Isles controlled by Danish Vikings from the late 9th to the early 11th century. Despite its significant impact on the Anglo-Saxon people and the English language, this historical and socio-linguistic period often takes a back seat to the better-known Norman Conquest. My memoir thesis focuses on the linguistic and socio-linguistic evolution between the conquered and conquerors during the Danelaw, exploring how these languages influenced each other.

This presentation will focus on the relationship between Anglo-Saxon and Danish Viking languages, investigating reasons why an Anglo-Saxon might have understood a Danish Viking. First, a simple overview of the period shall be given. Subsequently, both languages will be discussed in their simplest and primary similarities in order to contribute to the question of bilingualism and hybridization during the Danelaw period.

Keywords:

Danelaw, linguistics, sociolinguistics, Anglo-Saxons, Vikings

Bio:

Boerlen Arnaud’s main interest, besides his lavish hobby of raising chickens, is centered on history and linguistic evolutions during violent periods of war and conquest. He wants to teach English in Japan and is currently working on a novel.

Larimene BOUBEKEUR (UHA Mulhouse, MA student)

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“The Impact of French Language Interference on EFL Learners’ Writings”

Advisor: Craig Hamilton

Writing is one of the most important skills in the process of learning, especially for learners of English as a foreign language, as it requires the mastery of elements such as grammar, vocabulary, spelling. In this context, it is commonly assumed that the French language affects writing proficiency in English, notably the spelling. When students express their ideas in writing, they often commit spelling errors due to interference from the French language.

My paper will explore the domain of language transfer, i.e., the impact of the French language on spelling proficiency in English writing. Using a mixed research method, my study applies two research instruments: a survey and the correction of texts written by LEA students at the UHA Mulhouse. The survey wants to find out how their mother tongue (or L1) influences the French students’ English writing. The texts are analysed to identify common spelling errors attributed to French language interference by combining quantitative data from the survey with qualitative analysis of the corrected student writings. The results highlight how the French language influences spelling accuracy. This study sheds light on the complexities of language transfer and how they affect EFL students' ability to spell.

Keywords:

EFL learners, language transfer, writing skills, spelling errors.

Bio:

Larimene BOUBEKEUR is currently completing her Master’s degree at the University of Upper Alsace. Previously She obtained a Master’s degree of Language Science at the University of Bourgogne, Dijon. Her focus is centred on language acquisition, language teaching, and teaching methodology. She has been teaching English to adults in Training Centres and to high school teenagers in Algeria.

Adèle BROGNIART (UNISTRA, MA student)

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“Visual representations of the mermaid in Victorian times: scientific and ecological concerns?”

Supervisor: Pr. H el ene Ibata

A specific interest for the mermaid in British art can be noticed during the Victorian period. From the late 1830s to the beginning of the 20th century, a surprisingly rich amount of mermaid paintings were produced across the British Isles. This research aims at understanding if such a production could have been the result of the artists’ concern regarding a fast-changing industrial society which relied on science more than ever. The mermaid, half-human and half-fish, was inserted in a ‘mytho-evolutionary’ debate, for she was conceived as a potential fully-fledged species or as a missing link in the story of men’s evolution. As a hybrid being, she seemed to embody the link between men and nature, culture and the wild. Through the study of no less than forty paintings, I wish to comprehend whether or not the representation of mermaids—among other fabulous creatures—was a way for artists to cherish the bond they shared with the natural world, and a way for them to escape or rebel against their modernised industrial society. This investigation anchors their work within the field of environmental studies and situates it in the quite recent interest in Victorian ecocriticism. It intends to explore Victorian epistemology, in other words the way in which Victorians understood and related to their environment as new evolution theories introduced new ways of thinking. In this perspective, the figure of the mermaid is studied as a questionable fantastical curiosity of nature that sparked interest among a few naturalists and, of course, many artists. I wish to look at Victorian mermaid painting from an ecocritical perspective, to see if artists were already reflecting, consciously or unconsciously, on the changes brought upon nature, through their depiction of creatures of the wild, untouched by men.

Bio:

Ad ele Brogniart is a student graduating in English and majoring in Civilisation. She is mostly interested in art history of the anglophone world, most specifically paintings of the British Isles in the 19th century.

Laure CHEVY (UNISTRA, MA student)

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“The Blackwater and her offspring: examining female monstrosity in relation to water in Michael McDowell’s saga *Blackwater*”

supervisor: Pr. Sophie Mantrant

This study aims at analysing female monstrosity in Michael McDowell’s *Blackwater* (1983). The primary objective is to investigate whether McDowell’s representation of women constitutes a feminist statement or merely perpetuates an enduring patriarchal discourse on the female body. Based on Barbara Creed’s work, *The Monstrous Feminine: Film, Feminism, psychoanalysis* (2023), a significant portion of my research from last year focused on delineating the river’s femininity and its monstrous essence, portraying it as the Archaic Mother-river capable of birthing terrifying offspring. Building on this organic reading of the junction between the Perdido and Blackwater rivers as the genitals of the Archaic Mother, the present analysis underlines how the feminine non-human disrupts and challenges patriarchal narratives. This is done through the characters of Frances and her mother, Elinor Dammert, who is a shapeshifting amphibian creature born from the river. While recognizing that the shifters encapsulate misogynistic motifs, embodying the grotesque, fragmented, hybridized, castrating, and archetypal female monster, this study nevertheless endeavours to unravel a more pronounced feminist reading of these characters. Therefore, I argue that the Monstrous Feminine serves as a weapon against the symbolic order, which is devoured via men’s bodies. Moreover, throughout the third volume, which is a *bildungsroman* that follows the journey of Frances and her acceptance of her monstrous-self, the Other is un-Othered and monstrosity is re-questioned. By aligning Elinor and Frances with the non-human and by interpreting both their appearances and behaviours through the lens of Creed’s newly coined notion of “radical abjection,” I argue that what is bodily abjected can be embraced by a reclamation of the female body and a redefinition of female otherness.

Keywords:

Monstrous Feminine, Archaic Mother, Water, Non-human, Abjection, Radical Abjection

Bio:

Laure Chevy is a Master's student at the University of Strasbourg, specialising in literature. Transitioning from Law to English studies, her focus lies in the representation of women and the intersection of feminist studies within gothic and horror literature. With aspirations to pursue a PhD, she aims to become the first scholar specialised in Michael McDowell's oeuvre.

Luiza CITAKU (BASEL, MA Student)

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“We keep our memories in a box: spatial memory in Hanān al-Shaykh's *Only in London* (2001)”

Hanān al-Shaykh's book *Only in London* tells the story of Lamis, an Iraqi recent divorcee who tries to find her own place in London; Amira, a Moroccan sex worker fighting for autonomy; Samir, who left Lebanon in the hopes of finding freedom in London after having to hide being gay his whole life; and Nicholas, a British art dealer who returns from Oman. Their lives intersect in an airplane right above London. All three either arrive or return to London where they are confronted with different goals and challenges. The book explores their journey through London encountering different places, making new memories, and remembering the old ones, such as Edgware Road with all its stores and people which remind them of home, the BT tower which seems to have an overview on the city, and Heathrow airport which is the point of dynamism for many of London's immigrants and emigrants. This paper explores the connection between urban spaces in London and individual or shared migration memory. The paper will connect approaches from urban studies with contemporary memory studies in order to answer the question of how cultural and contemporary spaces trigger spatial and cultural memories in the protagonists which perceive these spaces differently based on their migration memories and transnational identities.

Keywords:

Hanān al-Shaykh, urban studies, memory studies, spaces, transnational identities

Bio:

Luiza Citaku is a student at the University of Basel. She is currently doing a master's degree in English and Scandinavian Studies. Her research interests include memory studies, urban spaces and transnational identities, as well as second language acquisition. Citaku works as an assistant at the chair of English Literature since the Renaissance.

Ece ERGIN (University of Freiburg, PhD student)

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“Identity and Belonging Through Sports: Exploring Ice Hockey Against the Backdrop of Canada's Residential School History in Richard Wagamese's *Indian Horse* (2012) and its 2017 Film Adaptation”

Supervisor: Prof. Dr. Wolfgang Hochbruck

Ice hockey, both as a sport and a game, constitutes Euro-Canadian national identity, facilitating the hegemonic idea of Canadian national unity. In 1994, the Canadian Government declared ice hockey the country's official national winter sport. Taking part in ice hockey as a player or a spectator maintains the idea of unity and belonging to the in-group within a Euro-Canadian context. Euro-Canadians take credit for the origins of ice hockey, highlighting that the first recorded instances of ice hockey date back to 19th century Nova Scotia. However, recent research on the first ice hockey equipment underscores the sport's potential Mi'qmaq origins. Despite its First Nation connection, Indigenous peoples' inclusion in the sport has been long and arduous, with professional players having been excluded based on the idea of Canadian hockey nationalism. This ideology also permeated the practices in residential schools in Canada. On the one hand, the sport was introduced to Indigenous children as a part of the assimilation efforts. On the other hand, it facilitated rehabilitation and entertainment opportunities for them.

In light of this, this paper examines ice hockey's position against the backdrop of Canada's Residential School System in Richard Wagamese's *Indian Horse* (2012) and its 2017 film adaptation by director Stephen Campanelli. Wagamese's novel explores the life of Saul Indian Horse, an Indigenous child who is forced to attend a residential school and later finds solace in ice hockey. It follows his struggles with adapting to life outside the Residential School System and within the Euro-centric world of

professional ice hockey. This paper explores how the narrative negotiates ice hockey's dichotomous manifestation against the Indigenous experience as well as highlights how Wagemese reconstructs the Canadian hockey myth prevalent within Canada's ice hockey narratives.

Keywords:

Indigenous Studies, hockey/sports, film adaptation, Canada, nationalism, identity

Bio:

Ece Ergin is a Ph.D. candidate at the University of Freiburg, Germany. She is a Teaching Fellow at University College Freiburg and the coordinator for one of the master's programs in the English Department at the University of Freiburg. Her current research focuses on the hybridity and heterogeneity of Indigenous religious and spiritual expressions in Canada's residential school narratives. Her research interests include Trauma Studies, Cultural Memory Studies, and Urban Indigeneity.

Meggan GIRARDIN (UNISTRA, MA student)

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“Two Americas: A Study of Culture Wars in Donald J. Trump's Presidential Campaign (June 16, 2015 - November 9, 2016)”

Supervisor: Dr. Ghislain Potriquet

The 2016 presidential election presented American citizens with a significant choice: to sustain a liberal momentum by electing their first female president, Democratic candidate Hillary Clinton, or to embrace change by choosing Donald J. Trump, a businessman and television personality devoid of political experience. Beyond the selection of a leader, this election served as a referendum on the definition of America's fundamental values and ideals. With his anti-establishment stance, populist message, nationalist views, and unfiltered discourse, Trump emerged as an atypical candidate whose campaigning strategy heavily relied on the polarization of society. By urging his audience to “Make America Great Again,” Trump claimed that the United States had lost its grandeur at the hands of the Democrats and was threatened by liberal ideas. In fostering political and social hostility, Trump secured his victory. However, the success of this approach highlighted the presence of a culture war unfolding within the United States. The purpose of this paper is to assess Trump's role in reigniting cultural conflicts. It analyzes the use of culture war symbols and rhetoric in the Trump campaign and situates it in the evolution of ideological tensions. The analysis focuses on campaign advertising and rallies, using an examination of political communication techniques as well as a historical study of partisan discourses. Decoding how the culture war was articulated in this political campaign offers a better understanding of the American ethos Trump sought to impose and helps establish whether Trump is an initiator of ideological conflict or the by-product of such tensions.

Bio:

Meggan Girardin holds a master's degree in French and Francophone studies from Syracuse University. Her current research focuses on the concept of culture war and its impact on American politics. She hopes to pursue a PhD in American studies next.

Samira GUERRAICHE (UHA Mulhouse, MA student)

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“H-dropping Among Young Scousers in Grime Music”

Advisor: Thomas Jauriberry

The Liverpool accent, commonly known as Scouse, has been attracting much attention, especially since Knowles's significant work (1973). That attention comes not only from the fact that Scouse is a typical product of language contact but also because Knowles's work was concerned only with the accent in its broadest form. This study attempts to shine a light on Liverpool English, specifically on variation among young Anglo and non-Anglo speakers who live respectively outside and inside a multicultural environment. Multicultural environments have played a massive role in the emergence of new lects in Europe (Cheshire et al., 2011), including in England. Multicultural London English that ousted Cockney was formed outside any relation to social class or ethnicity through comingling with different varieties of English in a bound context. In addition to London, those bound contexts also exist in other major urban

areas in England, and gave rise to a new variety of English called Multicultural English (Drummond, 2018; Fox et al., 2011). Beyond the social distribution of language varieties, variation is looked at here through the prism of language contact and phonetic variation.

This presentation focuses on h-dropping—the deletion of the /h/ sound at the beginning of words. To investigate that phenomenon, which has been extensively studied (see Manchester, Baranowski et al., 2015; London, Cheshire et al. 2013; Liverpool, Watson, 2007), grime music is used for ethnographic fieldwork and as an intermediary window to make in situ observations. The results will be compared to those from other works pertaining to Multicultural English, this overarching variety that developed in contact with non-Anglo varieties of English.

Bibliography:

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- Cheshire, Jenny, Susan Fox, Paul Kerswill, and Eivind Torgersen. 'Language contact and language change in the multicultural metropolis.' *Revue française de linguistique appliquée*, vol.18, no. 2, 2013, pp. 63-76.
- Drummond, Rob. 'Maybe it's a grime [t] ing: th-stopping among urban British youth.' *Language in Society*, vol.47, n° 2, 2018, pp. 171-196.
- Knowles, Gerard O. *Scouse: The Urban Dialect of Liverpool*. Unpublished PhD thesis, University of Leeds, 1973.
- Fox, Sue, Arfaan Khan, and Eivind Torgersen. 'The emergence and diffusion of Multicultural English.' *Ethnic Styles of Speaking in European Metropolitan Areas*, ed. Friederike Kern, and Margret Selting, Amsterdam: John Benjamins Publishing, pp. 19-44, 2011.
- Watson, Kevin. 'Liverpool English.' *Journal of the International Phonetic Association*, vol. 37, n° 3, 2007, pp. 351-360.

Link to the corpus:



Keywords:

Variation, Liverpool English, Scouse, Multicultural English, Grime music

Bio:

Non-native ears, they mingled with mouths from all around the world—pleasant cacophony, soothing music.

In the future, I wish to earpack around the globe...

Driving them around *parole*, riding shotgun, I'LL GET TO LISTEN TO THEM.

Suspended to strangers' mouths, they grow like moss NATURAL HABITAT.

Rolling ears that gather moss, they grow amplifiers to hear—accents, dialects—they're all ears.

My Pascalian ears are reeds that bend to think. They have a mind of their own.

I'm just an earbearer, an auditorium that lets them speak. Like you, I'm just part of the audience.

Sofia GUIMARÃES (University of Freiburg, MA student)

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“Witches and Power in Caryl Churchill’s *Vinegar Tom*”

Advisor: xxxx

The fact that hundreds were killed under accusations of witchcraft in the late Middle Ages, and especially during the Early Modern Period, continues to bewilder popular imagination and scholarly research.

Understanding the witch hunts represents a challenge, especially when one considers who was targeted and what implications they had on the foundation of a patriarchal society. Literature remains fascinated with this phenomenon: not only with the image of the witch but also with their prosecution, torture, and public murder. This presentation attempts to answer some questions on the representation of witch hunts in literature, particularly in drama. How are women depicted as witches in plays about witch trials? How do these trials operate and reinforce patriarchal ideology? What is the role of the community in the trials? How are power relations represented in this context? The goal, hence, is to track the representation of witches in literature, the operations of power behind the witch trials, and the ideological forces behind them. Focusing particularly on Caryl Churchill’s *Vinegar Tom*, this presentation will analyze the disruptive nature of the witch, who functions as a subversive figure representing opposition to hegemonic power. Since the witch can represent resistance to oppression in any repressive system, plays about witch

hunts have a strong allegorical and political potential based on this figure; such is the case with the different ‘witches’ in *Vinegar Tom*.

Keywords:

witches, feminist theory, theater, British

Bio:

Sofia Guimarães studies “English Literature and Literary Theory” at the Albert Ludwigs University of Freiburg. Her first Bachelor was in “Theater — Acting” at ESMAE (Superior School of Music and Performative Arts) in Porto; and her second Bachelor was in “Languages, Literature and Cultures — English and German” in the Faculty of Philology at the Porto University, with an ERASMUS year in the Ruprecht Karl University in Heidelberg. Recently, she was an intern for issue 4.1 of the journal *New Chaucer Studies: Pedagogy and Profession*, coordinated by Candace Barrington; and she directed the play *Top Girls* and co-directed the play *Falling* with the ManiACTs (the amateur theater group from the English department at Freiburg).

Khayria GUIZA (UHA Mulhouse, MA student)

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“Language Policy and Curriculum Development: Exploring Bilingual Education and National Language Preservation in the UAE”

Advisor: Craig Hamilton

With a population mostly made up of immigrants from different nationalities and cultural backgrounds, the United Arab Emirates is a linguistically and ethnically diverse country. Despite the fact that Arabic is the UAE’s official language, the country is characterized by linguistic dualism and English as a common language of communication. Within the educational context, the UAE has witnessed a growing interest in the implementation of English as a medium of instruction along with Arabic. In many areas the country’s language policy has changed to not only include English as a subject in its curricula but also to use it as a medium of instruction. To align with the country’s newly adopted policies, new curriculum models were introduced to schools to ensure more emphasis on the use of the English language.

By analyzing national education policy documents and secondary literature, this paper will examine the strategies and approaches adopted by policymakers to ensure the promotion of English language proficiency within the Emirati bilingual educational setting. This paper will also discuss the process of curriculum development in the UAE, its underlying objectives in relation to English language implementation and the questions it raises about the preservation of the Arabic language as a part of the country’s national identity.

Keywords:

Language policies, language ideologies, medium of instruction, promotion of English, United Arab Emirates

Bio:

Khayria Guiza is a Tunisian Master recherche student at the University of Upper Alsace, Mulhouse. She is passionate about makeup artistry and the creative power it holds as a form of self-expression. Her research interests include applied linguistics, sociolinguistics, language ideology, language policy and gender studies.

Naima HAMDI (UHA Mulhouse, MA student)

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“Metaphorical Language and Conflict: How Justin Trudeau and Boris Johnson describe the Ukraine Conflict”

Advisor: Craig Hamilton

This talk delves into the significance of metaphorical language in political discourse. It focuses particularly on the rhetoric used by Boris Johnson and Justin Trudeau following Russia’s attack of Ukraine in February 2022. I selected speeches of Trudeau and Johnson to analyze and discuss their use of metaphors. How politicians strategically employ conceptual metaphors to address the issue? Results indicate that Boris Johnson and Justin Trudeau’s speeches reflect distinct rhetorical strategies and priorities. Johnson’s speeches are characterized by urgency and a call to arms against Russian aggression,

while Trudeau's approach is more nuanced and diplomatic, focusing on the broader implications of the conflict, on democracy and on international law. Despite these differences, both leaders share a common goal of defending democratic principles and promoting international cooperation in addressing the crisis in Ukraine.

Keywords:

conceptual metaphor, metaphorical language, political discourse, political persuasion, ideology, Justin Trudeau, Boris Johnson, Ukraine War

Bio:

Naima Hamdi has a Master's degree of Research in English Language, Literature, and Civilization from the Faculty of Human Science of Kairouan in Tunisia. Currently, she is an M2 student at the UHA Mulhouse, seeking a degree in English Language, Literature, and Civilization. She is interested in political discourse analysis and the study of rhetoric specifically used in political speeches.

Almir HODO (Basel, MA student) (he/him)

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“He shall know your ways as though born to them’: *Dune* and the White Savior”

Since the publishing of *Dune* (1965) and *Dune: Messiah* (1969), Frank Herbert and his novel series have faced occasional accusations of white saviorism as the protagonist Paul Atreides is a just and foreign nobleman who leads the native Fremen of Arrakis into independence from their intergalactic colonizers. This, however, would be a very surface-level reading that fails to do either text or trope justice. Both close reading of the texts and engagement with post-colonial academic reception, as well as narratological work done on the trope show Paul to be a character who is more complex than such a reception would allow for.

Part of a larger analysis on themes of salvation and messiahs in Herbert's Duniverse, the aim of this talk is to parse and negotiate the complex relationship between Paul Atreides as an alleged (white) savior, his use of violence and co-opting of native myths in furtherance of his goals, as well as his interactions with the Fremen natives. This is essential, for it will reveal that not only did Frank Herbert not fashion Paul into a white savior, he did not fashion him into a savior at all. Instead, by dooming the Fremen to extinction, trauma and marginalization, Paul is revealed as Herbert's indictment of would-be saviors and messianic figures.

Bio:

Almir Hodo is a student assistant at the English department of the University of Basel and currently pursues a master's degree in English and German philology. His primary research interests lie in fantasy, science fiction and horror genre fiction across media and their capacity to reflect and comment upon elements of social and cultural discourse. The writings of Frank Herbert, Howard P. Lovecraft, and the *Warhammer 40'000* novels published by Black Library in particular form the core of this research interest.

Jacob HOVDE (University of Freiburg, MA student)

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“Finding Gaia on Pandora – James Cameron's *Avatar* and the Visual Representation of Life in the Critical Zone”

Supervisor: Prof. Dr. Wolfgang Hochbruck

As climate change accelerates and the Anthropocene's reality and subsequent demands to humanity become increasingly solidified, the necessity for effective public engagement and education is unwavering. Bruno Latour, in his late work regarding the concept of the critical zone – the thin layer above Earth's crust supporting the conditions required for all life – repeatedly highlights the importance of adequate visual representation in fostering an understanding of humanity's intricate connections with the myriad of lifeforms inhabiting our planet, as well as the planet itself. This paper examines James Cameron's 2009 film *Avatar* as an illustrative response to Latour's call for a reconceptualization of humanity's relationship to its environment. Through a close reading of the movie, especially its portrayal of the alien planet Pandora as an allegory for Earth's critical zone and a manifestation of James Lovelock's Gaia theory, this analysis aims to reveal the movies' potential for increasing its viewers' sense

of connectedness and responsibility towards their environment. It discusses how *Avatar* utilizes visual and storytelling techniques to create a sense of estrangement and immersion in the viewers, potentially bridging the gap between audiences and the Anthropocene, prompting a possible reevaluation of our ecological impact. Additionally, documented viewer responses to the film's environmental message highlight both the potential as well as limitations of popular culture as a medium tasked with effective climate communication. By aligning *Avatar* with Latour's advocacy for representations that render the critical zone perceptible, this work contributes to the ongoing scholarly discourse on the role of visual representations and art in general in environmental education and activism. Despite its imperfections, *Avatar* emerges as a valuable case study in the power of popular narratives visualizing complex ecological theories that may inspire a collective reimagination of our relationship to planet Earth.

Keywords:

Anthropocene, film studies, *Avatar*, ecocriticism, popular culture

Bio:

Jacob Hovde is a student of Cultural Studies at the University of Freiburg, Germany. Having started his academic career as a student of politics at the University of Mannheim, Jacob made the switch to Freiburg to follow his vested interest in popular culture representations and how these shape the public discourse. During the last years of his studies, he has sharpened his focus and has become particularly interested in ecocritical applications of cultural studies' theories. During his Master's thesis, he is exploring adequate images for hyperobjects.

Isabel JIMENEZ (Basel, PhD student)

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“A+ is for Alienation in Academia: Elif Batuman's *The Idiot*”

With “I hadn't learned anything at all” Elif Batuman concludes *The Idiot*, a campus novel that follows Turkish-American Selin's freshman year at Harvard University. This campus novel chronicles Selin's search for knowledge and her growing disillusionment with higher education. Characterized by a profound sense of alienation from her students, peers, and family, Selin sees academia as an institution that is uninterested in meaning.

Drawing on Karl Marx's concept of alienation, this paper examines how the campus in *The Idiot* mirrors a micro-society where labor is ever present, even in the architecture. This investigation inquires on the role of the students within the academic structure and the consequent loss of the self. Additionally, it explores Selin's pursuit of meaning and wonders what the product of academia is. When interpreting students as workers, it is noticeable that the academic structure produces an inflated sense of superiority and false consciousness. Under the ‘doctrine of competition’, the production of knowledge, hyper specialization, and the affiliation with prestigious universities grant status to the intellectual while keeping him alienated.

In essence, this paper delves into the complexities of alienation in *The Idiot* as a campus novel, highlighting the disillusionment and existential questioning experienced by Selin and her peers. This analysis seeks to shed light on the inherent contradictions in higher education, and how they can be better understood with intersectional readings of alienation, class, and power in campus novels.

Keywords:

alienation, campus novels, class, academia

Bio:

Born on one side of the Mexican-American border and raised on the other, Isabel Jimenez earned her BA in English Literature from the University of California, Berkeley. She holds a Master of Arts in Literary Studies from the University of Basel and is currently a PhD student in this same institution. The title for her doctoral project is “Race, Class, Power, and Academia 101: A Study on Contemporary Campus Novels.”

Corin KRAFT (Basel, PhD student)

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“Aquatic Memories: The Ship, the Prison, and ‘the Language of Thirst’ in Jesmyn Ward's novel *Sing, Unburied, Sing*”

In Jesmyn Ward's novel *Sing, Unburied, Sing*, the characters experience the aftermath of slavery in the form of Parchman, the present-day Mississippi State Penitentiary. The prison in the character's present seems to follow the carceral logic that operated in the hold of slave ships during the Middle Passage – a threatening memory of the past that lingers in the form of stories from ancestors in the characters' present. One aspect of the carceral logic resonating in today's state penitentiary is the ecology of thirst, which refers to an individual's access to or deprivation of water. In the novel, thirst is the continuum that connects the different generations and their respective experience with Parchman in its various shapes over time.

Keywords:

ecology / thirst / prisons / Middle Passage / US Southern literature

Bio:

Corin Kraft is a PhD candidate in Anglophone Literature and Culture at the University of Basel. Her research interests include US Southern literature, memory studies, ecocriticism, and contemporary literature. Corin is also an external lecturer for American literature at the University of Fribourg and a lecturer in Communication and Culture at the University of Applied Sciences and Arts Northwestern Switzerland (FHNW).

Sophie LAMBEA (UNISTRA, PhD student)

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“Writing history with playing cards: how decks of polemical playing cards illustrated by Francis Barlow (c. 1626-1704) helped to spread Whig ideas and historiography”

supervisor: Pr. H el ene Ibata

On his arrival on British soil in 1688, William of Orange was welcomed as a liberator rather than a foreign invader thanks to the distribution of his Declaration of Reasons and to a vast propaganda campaign led by the Whigs who used every possible medium to spread the idea that James II, as a Catholic, represented a threat to order and tradition and had to be removed from the throne. In addition to the newspapers, pamphlets and ballads that were printed to convince public opinion, the Whigs created decks of playing cards which circulated in London from 1679 and were illustrated by a prominent artist of the time, Francis Barlow (1626-1704). Studying these illustrated packs of cards enables us to explore the question of the writing of history through everyday objects because it sheds light on the way in which those who created the cards wished to present facts, on the one hand, to people contemporary with the events in order to ensure social and political stability, and on the other hand, to future generations, through the collection of the decks of cards so that everyone would remember the events of the long eighteenth century in England with a Whig insight.

Bio:

Sophie Lambea is a PhD student at the University of Strasbourg and a member of SEARCH (Savoirs dans l'Espace Anglophone: Repr esentations, Culture, Histoire). Her dissertation is entitled “Playing with History and Shaping Public Opinion: A Study of Playing Cards illustrated by Francis Barlow (c. 1626-1704)” and aims to demonstrate the effectiveness of Whig propaganda through the study of illustrated playing cards, which enabled Whig ideas to be widely disseminated at the time of the Exclusion Crisis, the Glorious Revolution, and the reign of Anne. Her areas of research are the visual arts in Britain, material culture studies, political propaganda, and the long English eighteenth century.

Louis LANDREAU (UNISTRA, MA student)

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“The American Civil War, Clement Laird Vallandigham, and the Copperheads”

Supervisor: Dr. Ghislain Potriquet

During the American Civil War (1861-1865), a faction of the Democratic Party faithful to the Union voiced its opposition to the war against the Southern Confederacy. These so-called “Peace Democrats,” also known as “Copperheads,” advocated compromise and the reunification of the two rival republics. Copperheads constantly denounced President Lincoln's policies, arguing that they were not only unconstitutional, but the ominous signs of tyranny.

My paper will analyse the arguments of Copperheads and assess their influence during the Civil War. Where did such arguments stem from? What were the true aims of the Copperheads beyond upholding national unity and the United States Constitution? Undoubtedly, their stance was fuelled by a peculiar form of racism. Racism as we understand it today may seem like an anachronistic concept to describe nineteenth-century realities. This is why a different definition of racism was conceptualized by Stuart Hall in *Race, Articulation and Societies Structured in Dominance* (1980). For Hall, racism is historically-specific: it must be defined based on social and historical contexts. The simple word “racism” being insufficient to describe the Copperhead’s thinking, I suggest using the term “acknowledged racism”: an informed, and purposeful form of oppression of African Americans. Copperheads did not benefit financially or politically from slavery, but they wanted to keep it alive in order to remain superior to Black people, in an effort to win what was they called “a fight for the natural supremacy of [the white] race.” I will argue that “acknowledged racism” helps us fully comprehend the stance of Copperheads in the American Civil War. My analysis is based on the speeches of the Copperheads’ leader, Clement Laird Vallandigham, a member of the House of Representatives from 1858 to 1863. His views shed light on the Copperheads’ overall strategy as well as their understandings of equality and freedom of speech.

Bio:

Louis Landreau is a master’s student specialized in American history. Last year, he studied and taught at Kalamazoo College, Michigan, and is now finishing his master at the University of Strasbourg. His studies deal with the American Civil War and the scarcely known political faction of Copperheads, and with the definition of racism. After this year, Louis Landreau hopes to continue his work on racism and to be able to write a thesis in the same field of study.

Nor El Imane MEKKARI (UHA Mulhouse, MA student)

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“The Relationship Between Women and Nature in Ernest Callenbach’s Novel *Ecotopia*”

Advisor: Laurent Curelly

In the heart of *Ecotopia*’s forests, women find a deep connection with nature. This study delves into the intricate themes of nature, femininity, and their connection as portrayed in Ernest Callenbach’s novel *Ecotopia*. Employing a thematic analysis approach, I aim to explore the profound implications of this harmonious bond.

Ecotopia, a visionary novel set in a sustainable future, provides a fertile ground for examining the complex interplay between women and their natural environment. My research investigates the relationship between characters and nature, discussing how nature is portrayed as sacred in the Ecotopian forest and how the cultural landscape of *Ecotopia* is shaped by its natural surroundings. Through an analysis of female characters such as Vera Allwen and Marissa Brightcloud, I explore how women’s relationships with nature are depicted in the novel, considering their roles and contributions within the Ecotopian society.

By using *Ecotopia* as a starting point, I aim to contribute to the discourse on the intersection of eco-literature and gender studies, illuminating how literature shapes perceptions of gender and environmental responsibility. By embracing a variety of perspectives, my goal is to deepen the understanding of the connection, between humans and nature that leads toward a sustainable, fair, and equitable future.

Keywords:

Ecotopia, nature, femininity, eco-literature, gender studies

Bio:

I am a firm believer in the transformative power of education and the pursuit of knowledge across diverse disciplines, with a Bachelor’s degree in English Language, and a Master’s degree in the Ancient Mediterranean world (Archaeology, History, and art) from Italy. Thus I bring a multidisciplinary perspective to my studies. Beyond my academic studies, you’ll often find me behind a camera lens capturing moments of beauty and curiosity. I also love traveling, as well as cooking, especially sweet delights. One standout memory from my past is when I took the lead in organizing a charity event in high school, despite being naturally shy. This experience opened doors for me and led me to pursue my Master’s degree in Italy, which was an experience that not only expanded my academic knowledge but

also made me step out of my comfort zone, allowing me to immerse myself in a new language, traditions, cultures, and make new friends.

Rachael Renae Mina MOORTHY (Basel University, MA student)

<XXXXXX>

“Who Was the Ta-Nehisi Coates of the Soviets? A Tolstoyan Reading of Ta-Nehisi Coates’s *Between the World and Me*”

“Who is the Tolstoy of the Zulus? The Proust of the Papuans?” posed a facetious Saul Bellows while defending the predominance of ‘white’ authors in the Western canon (Coates 43). Ta-Nehisi Coates references this contentious exchange in *Between the World and Me* before citing the pivotal riposte by Black-diasporic author Ralph Wiley: “Tolstoy is the Tolstoy of the Zulus... Unless you find a profit in fencing off universal properties of mankind into exclusive tribal ownership” (56). In the absence of a race myth, which Ta-Nehisi Coates rejects and Tolstoy elides, racially sequestered literary canons no longer exist. Tolstoy, thus, belongs to a universal community of readers: “Bellow was no closer to Tolstoy than I was to Nzinga. And if I were closer it would be because I chose to be, not because of destiny written in DNA.” Coates goes on to articulate his “great error,” which was that he “had accepted the fact of dreams, the need for escape, and the invention of racecraft” (56).

As aleatory as the explicit references to Tolstoy in Coates’s highly acclaimed epistolary confessional *Between the World and Me* might appear, there are indeed many parallels between the two revolutionary writers. Coates is, after all, an avid lover of Russian literature, captivated by European history (Wilson, *The Paris Review*). Tolstoy appears in Ta-Nehisi Coates’s work not only in the explicit reference to writer Ralph Wiley’s statement but in several striking aesthetic similarities to his highly controversial non-fiction, *The Law of Violence and The Law of Love*. Brimming with evocative Tolstoyan imagery, *Between the World and Me* can be read as an exercise in Estrangement itself. Coates uses the Russian Formalist technique of Estrangement to make the opacity of familiar race constructs strange again, from the dream of ‘whiteness’ to ‘Blackness’ as odyssey (Coates 55-60). His corporeal prose, ripe with harrowingly vivid depictions of violence, opposes mass desensitization to colonial violence, such as the Transatlantic Slave Trade and the carceral state. Coates’s writing, like Tolstoy’s, investigates elliptical power dynamics and how they vacillate throughout history, unobscuring the microphysics of power at play in the United States’ body politic.

Keywords:

estrangement / Tolstoy / Ta-Nehisi Coates / canonicity / power

Bio:

Rachael Moorthy is an emerging novelist (*River Meets the Sea*; House of Anansi, 2023) and a Literary Studies Master’s student at the University of Basel. Her current research interests are the epistemological space of music in Toni Morrison’s *Beloved* trilogy, Tolstoyan literary theory, and Derrida’s *Archive Fever*.

Chloé MULLER (UNISTRA, MA student)

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“‘Putting New Wine in Old Bottles’: The Art of Transformation in Angela Carter’s *The Bloody Chamber* and Madeline Miller’s *Circe* and ‘Galatea’”

Advisor: Lara DELAGE-TORIEL

In literature and other types of art forms, the genre of retellings has consistently been significant. Retellings have been powerful instruments used by writers and artists for centuries to offer new interpretations and perceptions of well-known stories. Indeed, this paper focuses on the work of two authors of retellings: Angela Carter’s versions of traditional fairy tales in her collection *The Bloody Chamber* (1979), as well as Madeline Miller’s novel *Circe* (2018), and her short story “Galatea” (2013). These writers focus on characters and groups who have been denied access to hegemonic powers, such as minorities and, specifically in this study, women. It addresses Angela Carter’s idea of “putting new wine in old bottles, especially if the pressure of the new wine makes the bottles explode,” both as a destructive and creative act, by demonstrating the significance of formal innovations brought by the contemporary versions. These versions underwent transformations inspired by both authors’ close attention to

translation and the politics of these translations. Consequently, it argues that Carter's partial product of her commissioned translation of *The Fairy Tales of Charles Perrault: Sleeping Beauty and Other Favorite Fairy Tales* (1977) paved the way for other artists such as Miller to use writing as a vehicle to create subversive narratives by changing the ultimate structure and some of the roles and functions of their characters. This study aims at examining the amplifications and exhibitions of covert and hidden topics, such as sexual violence, revealed by the new account of the tale. Most importantly, it deals with the importance given to the power of metamorphosis, shared by both authors, in which the physical metamorphoses of characters mirror their psychological journey and create empowering narratives about the expression of identities, specifically female ones.

Bio:

Chloé Muller studied as an undergraduate at the University of Strasbourg, and is now a master's student, majoring in literature. She found a special interest in the ways ancient stories can be recounted in a genre also called "retelling."

Titem NADI (UHA Mulhouse, MA student)

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"Living in between Two Worlds: The Case of Frank McCourt in *Angela's Ashes*"

Advisor: Jennifer K. DICK

"Every great work is an act of exile," says Nietzsche. Ireland is a country that was profoundly touched by poverty and a huge wave of emigration, mainly after the Great Famine of 1845. This made many Irish flee to the United State of America for the sake of prosperity and freedom.

My research focuses on the impact of immigration on personal identity. The story of Frank McCourt in *Angela's Ashes* is a good literary example to explore how Frank constructs himself around his family's immigration and social struggles. I will rely on Stuart Hall's concept of "cultural Identity" to explain and discuss that identity is produced and is not 'transparent' or 'unproblematic'. *Angela's Ashes* provides a solid insight into the different socio-economic issues and also into the factors that contribute to the understanding of Frank's identity within the Irish culture, showing the complexity of nationalism, poverty and religion in one's personality.

Keywords:

Frank McCourt; *Angela's Ashes*; Identity; Irishness; migration

Bio:

Titem Nadi a simple girl, but one with great dreams. I have a master's degree in literature and interdisciplinary approaches, which I obtained in my dear home country, Algeria. After leaving my home, family, and friends I came to France and worked tremendously hard to get a second master's degree in Mulhouse in order to achieve my dreams and goals. I am profoundly passionate about nature and literature, and anything that promotes inspiration, strength and humility.

Anna Opanasenko (University of Freiburg, MA student)

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"Trauma Narratives in Postcolonial Literature"

Supervisor: Prof. Dr. Maria Sulimma

In the corpus of postcolonial literature, traumatic experiences find frequent and diverse representations, encompassing both personal and collective trauma. The present paper explores Jean Rhys's *Wide Sargasso Sea* (1966) and Akwaeke Emezi's *Freshwater* (2018), two captivating novels that portray the intersection of trauma with complex themes of gender identity, cultural belonging, and colonial legacy. Rhys's protagonist Antoinette is a white Creole woman navigating the tumultuous world of the mid-nineteenth-century West Indies, while Emezi's Ada is a Nigerian spirit child, balancing between indigenous beliefs and the realities of the modern world. Facing drastically different circumstances, the two protagonists offer more than their individual narratives; their suffering reflects broader societal issues in the wake of colonial and postcolonial upheaval. Drawing upon the field of trauma studies and its intersection with postcolonial and feminist theory, this paper contends that by vividly portraying their protagonists' suffering, *Freshwater* and *Wide Sargasso Sea* emerge as compelling trauma narratives that

emphasize the destructive impact of colonial and patriarchal structures on the characters' lives and identities.

Keywords:

trauma studies, gender, cultural belonging, colonial legacy, Indigeneity (Nigeria), feminist theory

Bio:

Anna Opanasenko is currently pursuing a master's degree in English Literatures and Literary Theory at the Albert-Ludwigs-Universität Freiburg. She obtained her Bachelor of Arts degree from the University of Alberta in Canada, majoring in English with First Class Honors. Recently, she has completed an internship at the journal *New Chaucer Studies, Pedagogy & Profession*, under the guidance of Eva von Contzen.

Daniel ORTIZ (Basel University, PhD student)

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“Images of Formlessness: A Few American Monists”

Supervisor: Philipp Schweighauser

In *Paradise Lost*, when Satan meets the figures of Sin and Death outside the gates of hell, Milton registers the formlessness of the latter by calling it merely a “shape, / If shape it might be call'd that shape had none.” This presentation will take up Milton's association between death and formlessness by placing it in the context of a certain sequence of images in writers including Edgar Allan Poe, Herman Melville, H.P. Lovecraft, and William S. Burroughs. Whereas Milton finds the formlessness of death confined to the boundary between heaven and hell, these writers instead expand formlessness as a theme arising from their shared monism, or the metaphysical belief in a single, unitary substance as opposed to dualistic systems such as Platonism and most historically dominant forms of Christianity. Through asserting metaphysical unity either in a materialist or idealist direction, these authors run up against a problem related to perceptual boundaries. The contours of a ‘shape’ of some sort and the delineations of form which shape-hood entails are often taken as pre-requisites for aesthetic judgment, especially if the object of aesthetic judgment is conceptualized as a particular object standing against a general background. The images of formlessness in these works offer instead the disorienting and often hallucinatory experience of aesthetic judgment under the horizon of a monist metaphysics in which the particular object of aesthetic judgment becomes, because unitary in substance with its background, impinged upon by it. The presentation will track the way these images and their writers attempt to concretize this experience into literary form and the conflicting formal responses which this impingement calls forth in their work. As in Milton, these responses position this conflict between form and formlessness somewhere adjacent to death: more than this, they also reveal a concession toward the difficulty of representing verbally the imagistic formlessness which they seek to capture somehow in words.

Keywords:

American literature / Metaphysics / Aesthetics / Monism / Literature and Philosophy

Bio:

Daniel Ortiz is a PhD student and research assistant at the University of Basel. His PhD project is entitled *A Brief History of Decay in American Literature* and deals with the philosophy and aesthetics of several American writers centered on the theme of decay.

Lindsay PARKHOWELL (Basel University, PhD student)

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“Sojourner Truth and the Universal Problematic”

Advisor: Philipp Schweighauser

In her *Narrative* from 1850, Sojourner Truth relates her mother's consolation in the divine cosmos preceding the trauma of a slave auction. This passage is interesting in particular because of how Truth's mother relies upon God to unite the unknowable spatial dispersal and loss of the slave auction; how, in other words, God represents the unification of diverse or manifold things through space and time. The question I want to address in my speech is whether (or how) such a singularity is applicable to late modern Black mourning strategies.

In order to achieve this, I discuss Derrida's analysis of how the "universal problematic" (God) descended into language itself in structuralism and post-structuralism, producing a system of differences without an external guarantor. The relevance of this development in the 20th century for Black mourning strategies comes in the relationship to poetry, lament, and performance, and how Black critics such as Fred Moten and Nathaniel Mackey have argued, instead, for the priority of sound over signification, a "sense outside the temporal and ontological" (Moten) or a "metavoice" (Mackey) that unites the community and challenges many of the logocentric assumptions of Western philosophy. How can such a priority revise our understanding of the limits of subjectivity and proper speech? Or to put it another way, how does lament connect us to "what might otherwise have been" a prior or post-unity able to assimilate loss in such a way that was evoked by Sojourner Truth's mother and which is still contested today within the "afterlives" of slavery?

Keywords:

slavery, mourning, Sojourner Truth, post-structuralism, Derrida, Fred Moten

Bio:

Lindsay Parkhowell is a doctoral student in English and American studies at the University of Basel. Their PhD research concerns mourning and temporality in Black and queer diasporic communities from the 1970s to today. Their research interests also include performance studies, cultural criticism, and extinction studies. They hold first class degrees from Bard College Berlin and the University of Potsdam, and awards from the DAAD and the Villigst Stiftung. They have previously worked as a research assistant in the ERC Project Early Modern Cosmology at Ca'Foscari University and an assistant editor at the Max Planck Institute for the History of Science. They are a member of the radical democratic art project Avtonomi Akademia.

Tomáš Pospíšil (Masaryk University, Brno, Czech Republic)

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Exploring the Auteurs of Canadian Cinema: Cronenberg and Egoyan's Tech Discourse

David Cronenberg and Atom Egoyan are two of the most recognizable auteurs in English-speaking Canadian cinema with a respectable body of work spanning many decades. Both filmmakers provide valuable insights into the evolving relationship between modern communication technology and society, and their films resonate with the Canadian technology discourse. David Cronenberg's *Videodrome*, for instance, uses modern recording and communication technology to dramatize ideas by the Canadian philosopher and media theorist Marshall McLuhan, while Egoyan uses it as a tool for his teenage protagonists to discover their roots and fashion their identity in an environment marked by prejudice and a cultural conflict. While Cronenberg's characters face questions of sanity as they become increasingly immersed in their respective digital and virtual environments, the attempts of Egoyan's heroes to find an authentic identity position tend to be problematized due to the essential ambivalence of the recording and communication technology at their disposal. However, as Egoyan shows in *Adoration*, these obstacles may be overcome through one's own actual or online performances, supportive environment, and acts of individual faith.

While Cronenberg's vision is much more radical in its pessimistic implications, both filmmakers offer us a lens through which we can better understand the role of technology in contemporary society and its impact on Canadian culture.

Bio:

Tomáš Pospíšil is an Associate Professor in the Department of English and American Studies, Faculty of Arts, Masaryk University in Brno. He teaches American literature, American and Canadian film, and American cultural studies. He was an ACLS visiting scholar at the University of California, Santa Cruz in 1993/94 and a Fulbright fellow at the University of Southern California in 1999. More recently, he has been visiting Canadian universities (University of Toronto, University of British Columbia) on a variety of short-term fellowships. In his research, he focuses on African-American film representation, Canadian feature films, and the reception of American culture in the Czech lands. He is the author of *The Progressive Era in American Historical Fiction: John Dos Passos' The 42nd Parallel and E.L. Doctorow's Ragtime* (1998), *Průvodce cestovatele Amerikou* (A Traveler's Guide through the Culture of the United States, 2001) and *Sambo tu již nebydlí? Obraz Afroameričanů v americkém filmu 20. století* (Sambo Does Not Live Here Anymore? The African American Representation in American Film of the

20th Century, 2003). He also co-authored the volume *Us-Them-Me, the Search for Identity in Canadian Literature and Film* (2009).

Suheyra-Hacer SAHIN (UNISTRA, MA student)

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“The Ottoman Empire in William Eton’s *Survey of the Turkish Empire* (1809)”

Supervisor: Dr. Pauline Collombier

In the summer of 1774, the Ottoman Empire lost a war against the Russian Empire. This defeat resulted in the beginning of the Eastern Question, which referred to the imminent fall of the Ottoman Empire and the subsequent actions European powers took to ensure the European balance of power on the Continent did not collapse. Among these powers, Britain wished to protect the trade and military routes that led to its Indian colony, in hopes of preventing the French or the Russians from attempting to cut off British access to India. William Eton, wishing to aid Britain in this endeavour, wrote his opinions on the matter in his travel account *Survey of the Turkish Empire* (1798). Promoting a Russo-British alliance, Eton suggested that the Ottomans be left to their fate. To convince his audience of his point, he took an Orientalist approach to the Ottoman Empire and painted the Ottoman government and society as the antithesis of its British counterpart.

Bio:

Suheyra-Hacer Sahin is a master’s student at the University of Strasbourg. After noticing a lack of scholarly interest in the study of the Eastern Question in British travel literature, she decided to study what the traveller William Eton had to say about this period in his *Survey of the Turkish Empire* (1798).

Claire STEFFEN (University of Freiburg, MA student)

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“John Tanner as the Defiant of Binary Oppositions: His Memoir as an Example of Ambivalence and Complexity that Breaks the Binary Taxonomy Used to Determine Native American Identity and the Native American Memoir in the Academic Discourse”

Supervisor: Prof. Dr. Wolfgang Hochbruck

The origins and historical developments of what has been called “The Native American Memoir” dating pre-Native American Renaissance were ideologically loaded by default and used to promote Euro-American binary ideas of a singular Native American identity. This becomes clear when examining John Tanner’s life story: The story of the ethnically white man John Tanner, who culturally became Odawa through adoption, would turn out to be determined on the terms of Euro-Americans who (un)knowingly misunderstood his multifaceted identity as a Native American. John Tanner’s memoir *A Narrative of the Captivity and Adventures of John Tanner, (U.S. Interpreter at the Saut de Ste. Marie) during Thirty Years Residence among the Native Americans in the Interior of North America*, in which the writer and editor Edwin James assumes Tanner’s point of view, was of interest to scholars over the following centuries. They would try to answer the questions of Tanner’s identity and consequently the classification of his narrative as a (Native American) memoir.

The multifaceted nature of Tanner’s identity proves to be threatening to the hegemonic Euro-American society of his time, and to this day the scholarly discussion about him reveals the complex nature of the academic discourse about Native American memoir writing: For a long time, the categorization of the life stories of Native Americans was tied to the subject’s identity and binary taxonomies that do not allow for multifaceted identity composition. The adoption and transculturalization processes of Tanner prompt the question if a taxonomy for treating Native American identity and Native American life stories can be found that gives primacy to relation instead of separation and escapes restrictive binary opposition. This paper will develop a new theoretical framework that reflects the indigenous North American relational understanding of identity. This new, ‘relational’ framework will allow for nuanced analysis of identity, consequently of Native American life stories and the memoir form. The application of the new relational framework can dissolve the false expectations and makes possible a nuanced deconstruction of the socio-political ideologies that defined Euro-American narrative forms while giving primacy to Native American self-identification in today’s time, including indigenous frameworks.

Keywords:

Indigenous Studies, identity, US, memoirs

Bio:

Claire Steffen is a master student, enrolled in the British and North American Cultural Studies program at the University of Freiburg, Germany. She is the coordinator of two exchange programs at the English Department and at the International Office at the University of Freiburg. She also works as a teaching and as a research assistant for the subproject of the collaborative research project 948 at the University of Freiburg. Her current research focuses on heroes, heroisms and heroizations of teachers. Her research interests include Media Studies, North American Indigenous Literary Studies, Cyberculture and Posthumanism Studies.

Martin THEILLER (UNISTRA, PhD student)

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“Dialectical Perspectives on the Monstrous”

Supervisor: Pr. H el ene Ibata

This presentation offers to re-examine one of the most fundamental issues at the very heart of the study of monstrosity. The difficulty to define monsters using traditional knowledge may be well documented, but the implications of such a resistance have not been fully registered in academia. Using the dialectical philosophy of Theodor Adorno as an unconventional way to tackle such matters, this presentation will describe the epistemological grounds onto which the tension opposing knowledge to monsters came to be, and to reassess what the purpose of Monster Studies may be. I hope to show the necessity of rising above the monster as a means of resistance for scholars, so that they can engage in the opposition their considerations tend to foster.

Bio:

Martin Theiller is currently working on a Ph.D project supervised by the English and Scandinavian departments of the university of Strasbourg. His research deals with the reception of Norse mythology in 19th-century Britain and focuses on the ways in which monstrous figures were used in the political and scientific counter-discourses of the time. Exploring connections between such epistemological and social disruptions, this research notably aims at conceptualising the monster as a trace of revolutionary impetus.

Ioana ULICI (UNISTRA, MA student)

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“Piecing up the fragments together: (Re-)constructing the Self in *Disco Elysium* (2019)”

Supervisor: Pr. Sophie Mantrant

From their early beginnings, video games have undergone a significant shift, evolving from simple forms of entertainment to platforms capable of delivering engaging narratives and storytelling experiences. The integration of narrative elements in gameplay mechanics has led to the creation of compelling characters and branching storylines, allowing players to actively shape their own experiences within the virtual world. Among these notable video games, ZA/UM studio’s critically acclaimed *Disco Elysium* (2019) emerges as a captivating journey in which the process of self-construction is given primary importance.

This paper explores the conception of the self that emerges from *Disco Elysium*, as well as how it revolutionizes the traditional RPG games by offering a gameplay focused on internal dialogues and a rich characterisation of the protagonist, Harrier Du Bois—an amnesiac detective tasked with solving a murder while (re-)discovering his own identity. I examine the different means of constructing the self that the video game proposes. This includes an analysis of the unique character-building system, made up of twenty-four distinct skills that function as voices within Harrier’s mind, alongside the Thought Cabinet, a storage for Harrier’s memories, and his deep unconscious, which echoes the concept of the triune brain model proposed by Dr. Paul D. MacLean. By drawing upon Mikhail Bakhtin’s dialogism and polyphony, as well as other selfhood related concepts, this study reveals the fragmented nature of Harrier’s self. Finally, the paper sets the stage for an in-depth exploration of the ongoing challenge of integrating digital games into established narrative frameworks, addressing the pressing need for a broader understanding of video games as a legitimate academic subject.

Keywords:

videogames; fragmentation; dialogism; identity; player-agency; mindscape

Bio:

Ioana Ulici is a scholar whose academic journey reflects her passion for both traditional literary realms and emerging mediums. Having initially explored Victorian Literature in her BA thesis entitled “Metanoic effects of the ethos in *Wuthering Heights*” at the University of Babes-Bolyai, Romania, she is currently pursuing a Master’s in Anglophone Studies at the University of Strasbourg, France, focusing on the evolution of literature in the contemporary age, with a particular interest in Video Game Studies.

Scott WALSH (UNISTRA, MA student)

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“The Authenticity of Newfoundland English in Canadian Media”

Supervisors: Pr. Monika Pukli, Dr. Lyndon Higgs

In Canada, the overwhelming majority of anglophones speak relatively similar dialects called “Canadian English”—with the exception of one area. Newfoundland English, spoken in the province of Newfoundland and Labrador shows greater variance from Standard Canadian English than any other dialect of English spoken in the country. Accordingly, these dialects are often represented in film and on television by non-native speakers of the dialect, with some actors complimented and others criticized for their imitation. Drawing on Knooihuizen’s 2019 study on Australian actors reproducing American accents as well as other evaluations of dialectical imitations by non-natives in the past, this study is a quantitative analysis of the frequency of certain features of Newfoundland English such as th-stopping, vowel shifts and irregular morphology by non-native speakers. This is followed by a qualitative evaluation based on the intelligibility of certain syntactic features such as the after perfect, to explain their absence in media.

Bio:

Scott Walsh is an English-language teacher, writer and reader based in Strasbourg, France. Born in Newfoundland, Canada, he is particularly interested in second language acquisition and transmission as well as language preservation.

Fatma YARDIMCI (UHA Mulhouse, MA student)

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“Code-switching from Turkish to English in Conversation”

Advisor: Craig Hamilton

As a significant part of the world’s population speaks more than one language nowadays, code-switching is ubiquitous in spoken and written languages. Bilingual and multilingual individuals might code-switch from one language to another all day, depending on their interlocutor, on the topic of conversation, or many other factors. Even though for a considerable period code-switching was often viewed as a random occurrence or even a linguistic deficiency, according to the work of scholars like Gumperz or Myers-Scotton, it is now recognised as a strategic tool in different areas, especially in education and communication.

Several studies have been conducted on code-switching in different languages, such as English to Spanish, French to English, German to English, and the like. My study focuses on code-switching from Turkish to English. Despite its prevalence in written and visual media, social media, and advertising, this investigation aims to shed light on how and why code-switching occurs during a conversation and how its occurrence increased over the past decades. After collecting and analysing the required data for this study from various Turkish talk shows broadcast on TV and online, it appears that Turkish individuals code-switch more nowadays than they did two decades ago. This presentation will speculate about the different reasons for this.

Keywords:

functions of code-switching, bilingualism, Turkish, English

Bio:

Fatma Yardimci is an MA student in English literature and linguistics at the University of Upper Alsace. She completed her bachelor's Degree in English studies at the same university. Her research focuses on code-switching, bilingualism, and multilingualism.

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Hopla ! Rires en Alsace

Journée d'études organisée par les étudiant.e.s du parcours Lettres et CLE du Master

11 avril 14h-18h, 12 avril 10h-13 h.

UHA, FLSH, salle 310

(Possibilité de suivre en hybride)

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A la suite du chantier lancé par Alain Vaillant, qui porte sur les rires nationaux, nous voudrions interroger les rires régionaux, en partant du cas d'étude de l'Alsace, ou du Haut-Rhin, ou de Mulhouse. Les questions d'échelle semblent ici particulièrement opérantes.

Cette demi-journée d'études se présente comme une exploration de ces problématiques du rire en région, singulièrement alsacien. Le groupe RIRH et les étudiant.e.s du parcours Lettres et CLE du master de l'UHA, dans le cadre de leur « stage labo » et de « pré-pro » échangeront sur ces sujets.

Rirh : <https://rirh.hypotheses.org>

Responsabilité : Corinne François-Denève

Comité d'organisation : Morgane Bolignini et Amandine Toubin

Responsable scientifique : Timothée Schmitt

Responsables catering : Lya Klenklé et Amandine Toubin

Design affiche : Elena Micheletto et Manon Trautsch.

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Programme :

Jeudi 11 avril :

14 h : accueil café

14 h 30 Panel 1 : Rires en région. Modération : Lya Klenklé

14h 30 Introduction : Morgane Bolognini, Corinne François-Denève, Amandine Toubin (UHA) **Régine Battiston ?**

14 h 45 : Morgan Labar (Ecole supérieure d'art d'Avignon) : « Art comique, provincialisme et anti-intellectualisme aux Etats-Unis à la fin des années 1960 : Chicago, Los Angeles, San Francisco. »

15 h 15 : Panel 2 : Rires en Alsace. Modération : Nadjib Mohamed

15 h 15 : Yen-Mai Tran Gervat (Université Sorbonne Nouvelle) : « 'Le timbre de Colmar' : fonctions dramatiques de la référence à l'Alsace dans la comédie parisienne *Le Vieux célibataire* (1793) »

15 h 45 : Timothée Schmitt (UHA) : « Quand s'esclaffe l'Alsace ou l'amour de son humour »

16 h 30 : Rencontre avec Mohammed Saïd Ahamada ; présentation du « Hopla Comedy ». **Interview : Lya Klenklé, Amandine Toubin et Corinne François-Denève**

Pour les invité.e.s : visite de HEAR et vernissage au Musée de l'impression sur Etoffes

Vendredi 12 janvier : journée commune avec EUCOR

10 h accueil café commun au deuxième étage avec EUCOR

10h 30-11-h Accueil officiel EUCOR

11h-11h 45 : présentation des travaux des étudiant.e.s M1 et M2 Parcours Lettres et CLE dans le cadre des UE « pré-pro » et « stage labo ».

Présentation : Léa Ecornier.

11h 45 -12h 30 : échanges et discussions entre les étudiant.e.s et Yen-Mai Tran Gervat, Morgan Labar, Nelly Quemener (CELSA) et Marie Duret-Pujol (Université Bordeaux-Montaigne) : « chercher en SHS : pour quoi, pour qui ? »

Modération : Corinne François-Denève et Manon Trautsch

12 h 30 : clôture et buffet