PANEL SESSION 1: Inclusive teaching

Language: ITALIAN

organized by Valentina Paleari

Panel description:
The time we live in is undoubtedly characterised by rapid changes, strong aspirations, laborious adaptations and therefore noticeable struggles). These 'struggles' we are referring to are the direct consequence of a plurality of needs and requirements (new and well known), which have remained unexpressed or unheard and which require an urgent recognition. The 2030 Agenda defined by the UN has taken a strong stance on this matter, setting sustainability and development goals summarized in the motto Leave no one behind. The global community is required to join its forces to initiate a rapid process of change aimed at developing inclusivity, recognising equal rights and opportunities for all. Education, training and research, are called upon to create awareness in order to promote a culture of inclusion, which stems from teaching practice. With this proposal we want to open up the reflection on inclusive teaching practices as an educational-training orientation that leads to the evolution of the concept itself. A truly inclusive teaching is aimed at all students. A teaching that has overcome the concept of 'difference', that recognises and respects individuals and uniqueness with the aim of enhancing everyone's potential. We are presenting in this panel reflections and projects that are considered to be valid proposals with the purpose of enriching studies in the field of inclusive teaching.

Patrycja Stasiak (University of Warsaw)
Multisensory learning and special educational needs in foreign language teaching. Enhancing the learning experience through the use of the five senses

Multisensory learning and special educational needs in foreign language teaching. Enhancing the learning experience through the use of the five senses One of the challenges of today's school is to face the growing number of persons with Special Educational Needs (SEN) and creating, in accordance with national directives, training courses functional to the realization of the right to learn and the educational growth of all students, recognizing and valuing diversity and promoting the potential of all (Decreto del Presidente della Repubblica 275/99). Bearing in mind the complexity of the educational landscape, however, it is necessary not to fall into the trap of polarization, where the class is divided into subgroups of people with and without disabilities. Indeed, Special Educational Needs include not only permanent disabilities, but also disorders related to socio-economic, linguistic and cultural factors, which can manifest themselves individually or for certain periods, especially in the liquid society in which we live. A possible solution, in the name of truly inclusive teaching, is multisensory learning, which, through the constant and simultaneous use of multiple perceptive channels, facilitates and enhances the learning experience of all the people in the classroom, not just those with SEN. During the presentation, various activities will be presented which allow the five senses to be involved - sight, hearing, touch, smell and taste - in learning foreign languages. I will discuss not only the benefits of this approach, but also the challenges and strategies for adapting multisensory activities for different levels of language proficiency and for students with visual impairments. The purpose of the presentation is in fact to promote the inclusion and success of all the people in the class, regardless of their characteristics and Special Educational Needs.

Reference: "Regolamento dell'autonomia scolastica" Decreto del Presidente della Repubblica 275/99.

Ugo Marsili (University of Reading)
Diversity and Inclusion in the language classroom. The use of Sign Language to support and develop productive skills in a foreign spoken language

If a student can't learn the way we teach, maybe we should teach the way they learn. During the past two years we have all been asked to adapt our teaching to the new online delivery mode as a consequence of the Covid-19 pandemic. Were we ready? Was the University ready? The word "engage" took a completely different meaning and we, as language teachers, had to rethink our students' needs, interaction patterns and class management at the expense of inclusivity. We had to shape a new learning environment and, at the same time, keep the same strong sense of belonging to a university community. We had to allow our students to contribute at their best in a safe environment made, most of the time, of "invisible" faces; support them and teach them how to support each other in their groups. We have been working on the "how" rather than on the "who". In the first part of this paper, we will reflect on our experience of inclusive teaching and on how our approach to teaching has changed in dealing with the different (dis)abilities of our students that have become more evident in the post-pandemic period. Thanks to the contribution of some language students of the language centre at the University of Reading, we will share the results of a series of interviews that will help us understand the perception of students with disabilities towards the study of spoken languages and Sign language ("visual language"). We will also explore the limits and differences between the role of the teacher and the one of the psycho-pedagogical team in addressing the needs of students with special needs and learning difficulties. In the second part we will discuss the effectiveness of using Sign Language as a preparatory method for learning a spoken language and for developing productive skills, especially for students with learning disabilities. We will present some of the social differences between two communities, the hearing and the deaf, and how sign language applied to language teaching at the beginner level has proved to be one of the most effective methods of creating an inclusive environment in the language classroom and breaking down barriers in the interaction between students, thanks to the involvement of the body language and non-manual features before the production and retention of lexicon in a foreign language. Inclusivity is first of all visibility.

Valentina Paleari (Università degli Studi di Milano Statale)
Service learning as a pedagogical approach aimed at inclusiveness. A possible application through the teaching of foreign languages in prison

Service learning as a pedagogical approach aimed at inclusiveness. A possible application through the teaching of foreign languages in prison. If the traditional role of the academy is being a centre for the creation and transmission of high culture and knowledge - a function focused on research and teaching - the academic commitment today acts on new fronts, and has to face additional tasks, which closely integrate with its typical functions. It is the society of which the university is a vital part that needs this transformation, that requires its intervention, and the Academy, in a synergy between tradition and innovation, tries to provide answers, emergingfrom a condition that saw itself historically detached from the territory. As a result of this change, the university today can be defined as a place of foundation of a participatory culture, a place where projects ('missions') are born to achieve collective goals. In open dialogue with society of which it recognises itself as a living part, and constantly listening to the needs of the latter, university is a place in which experiencing the feeling of belonging to a community, as "a value on which basing the structure itself of educational institutions", a value to be placed "at the centre of our thinking" (Sergiovanni 2000: XII-XIII). "Practising the community" means working towards inclusion, and so, caring for social needs and act to recognise the rights of all, leaving no one behind, no one on the edge. In this regard, service learning is recognised as a very effective theoretical-experiential methodological basis for interventions that leads to fulfill specific areas of need, where an approach aimed at inclusion is urgent: we refer specifically to the prison context. The principles of this didactic approach will be expounded through a field intervention involving the teaching of foreign languages inside a prison. This intervention represents a pro-social proposal that sets -from inside a

Milanese prison- a co-operative co-teaching project between Master's degree students and incarcerated students of the University of Milan. This proposal, in addition to the didactic benefits generated by this educational approach, aims to allow the development, in the subjects involved, of an attitude inclined towards pro-sociality, as well as the possibility of generating positive reciprocity, opening the way to new models of educational inclusion. Reference list: Sergiovanni, T.J. (2000). Costruire Comunità nelle scuole. Roma: Libreria Ateneo Salesiano.

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PANEL SESSION 2: Beyond Borders: The Evolution of Interdisciplinary Perspectives in Francophone Literature I
(cont. as PANEL SESSION 12)

Language: FRENCH

organized by Alessia Vignoli and Sara Del Rossi

Panel description:
In recent years, the development of literary criticism has taken on an increasingly interdisciplinary connotation, enabling a more comprehensive observation of the changes taking place in Francophone literature. Literature is thus proving to be a privileged prism for grasping the issues surrounding identity and socio-political questions in different Francophone areas, such as the American continent and Africa. We propose a panel discussion that aims to explore and showcase the emerging interdisciplinary approaches in Francophone literature highlighting the interrelations between literature and various academic disciplines. We aim to shed light on the multifaceted dimensions of Francophone literary production in the Francophone areas of the Caribbean, Canada and Africa. The panel will focus on illustrating the evolution of the methodologies and theoretical approaches best suited to describing the changes taking place in Francophone literary creation, such as Decoloniality, Ecocriticism, Digital Humanities, Gender and Queer Studies, and Sociocriticism. The presentations will focus on research areas that have recently been of interest to Francophone literary studies, such as minority literatures (First Nations, Queer and Migrant), oral literature, intermedial literary creation or transcontinental literary imagination. This panel will offer an opportunity to explore the interdisciplinary approaches shaping the study of Francophone literature but also to encourage dialogue and collaboration among scholars working on various research areas from different methodological perspectives and backgrounds.

Michał Obszyński (University of Warsaw)
History, language and literature: the decolonization of minds and imaginations as seen from Africa and Quebec

More than half a century after the great African —independence ball‖, the legacy of colonization is still the subject of much debate among African intellectuals and writers. After a long and stormy career for the postcolonial paradigm, the latter are now questioning the possibilities and stakes of a —decolonization of minds‖ and —mentalities‖ as a crucial stage in the disalienation of colonized subjects and former colonizers. Although this issue is not unknown to anti-colonial and post-colonial thought, it seems to have acquired exceptional value in the first decades of the 21st century in the reflections of thinkers and authors such as Achille Mbembe, Felwine Sarr, Léonora Miano, Françoise Vergès and Carpanin Marimoutou. Around the same time, in Quebec, the amplification of the socio-political demands of Indigenous Peoples and the emergence of indigenous literature focused attention on the colonial past of Canada as a whole

and of the ―Belle Province‖ itself, inviting administrators, activists, intellectuals and artists to seek strategies, modes of action and aesthetic practices capable of remedying the cultural dispossession experienced first and foremost by Indigenous communities, but also by other minorities that make up Quebec society. In terms of intellectual reflection, we are witnessing a debate in which the voices of Indigenous and/or migrant writers (including Natasha Kanapé Fontaine, Rodney SaintÉloi and Yara El-Ghadban) are helping to sketch out the horizon of decolonization, which, like in Africa, is one of the major social issues and aesthetic questions facing Quebec. In my paper, I will attempt to identify the main components of cultural decolonization, as theorized and envisioned by French-speaking intellectuals and writers in Africa and Quebec, in order to show certain parallels in the approach to the subject of disalienation on both sides of the Atlantic Ocean. More specifically, I will be looking at the role literature should play in what might be called the African and Indigenous renaissance, where the act of storytelling, revisiting history or revitalizing languages threatened with extinction, mobilizes modes of representation and imaginations on the path to emancipation.

Małgorzata Sokołowicz (University of Warsaw)
The (De)Indianization of the Amerindian Woman according to Éléonore Sioui and Maya Cousineau Mollen

In his famous work Orientalism (1978), Edward W. Said discussed the "orientalization" of Eastern individuals. The inhabitants of the Levant were "orientalized" by Westerners who imposed a certain image upon them, portraying them as lazy, inferior, violent, etc. The purpose of our study is to demonstrate that a similar phenomenon can be observed in the case of Amerindians who were "indianized" by colonizers. A specific image of the Amerindian, depicted as wild, subaltern, overly connected to nature, and resistant to "civilization," was shaped through centuries of colonization in present-day Canada. There also exists an "indianized" image of the Amerindian woman, attractive due to her otherness, the ―bonne Sauvagesse‖ sexually available. The Amerindian literature, which surfaced in the 1970s, naturally began to counter this image. We will demonstrate this in our contribution by analyzing poems from two French-speaking Amerindian poets. Éléonore Sioui (1920-2006), a Wendat woman, one of the first Amerindian women to publish poetic texts, long fought for the rights of indigenous women, whom she perceived as victims of dual discrimination—patriarchal and (post)colonial. Maya Cousineau Mollen (born in 1970), an Innu poet, recently released two poetry collections (Bréviaire du matricule 082 in 2019 and Enfants du lichen in 2022), both of which quickly received multiple awards. A committed poet, according to the words of Hélène Cixous, she "converts angry energy into poetic energy" and vehemently challenges the stereotypes associated with the perception of Amerindians. Comparing these two voices will allow us to observe a certain evolution in the self-perception of Amerindian women. This will be accomplished in two movements: first, we will illustrate how Sioui and Cousineau Mollen reflect the "indianized" image of the Amerindian woman in their poetry, and then we will show how they deconstruct and reconstruct it. This decolonial process, which we term "de-indianization," aims to achieve a self-perception free from the gaze of others and the sense of inferiority imposed for a long time by (former) colonizers.

Sara Del Rossi (University of Warsaw)
Decolonial Ecocriticism on Stage: A Comparative Exploration of Yves Sioui Durand's and Jean Métellus' Plays

Indigenous theatre in francophone Canada and Haitian theatre emerge from communities with a history of colonial oppression and have evolved as powerful tools of cultural expression, denunciation, resistance and trans- and intercultural dialogue promotion. Through the lens of decolonial ecocriticism, this research paper aims to explore how Yves Sioui Durand and Jean Métellus engage with the themes of (anti- and de-)coloniality, ecology, and cultural reclamation in their respective works. Yves Sioui Durand's thought-provoking plays delve into the complexities of Indigenous identity and the impacts of (neo-)colonization on their societies and the environment. They often intertwine spirituality, intergenerational trauma, cultural reclamation, and ecological consciousness through the use of traditional storytelling techniques and nature-based metaphors. This is especially evident in two major works, Le Porteur des peines du monde (1987) and La Conquête de Mexico (1991), in which by foregrounding First Nations' perspectives and knowledge systems, Sioui Durand challenges dominant narratives and advocates for anti- and decoloniality, cultural revitalization, and environmental justice. Jean Métellus, on the other hand, recomposes in his plays the History of Haiti from the arrival of Columbus and examines the complex socio-political landscape of Haiti. His works explore the historical legacy of colonization, social inequality, and human-nature relationship. In general, Métellus utilizes vivid characters and allegorical storytelling to convey the deep connection between Haitian culture, social struggles, and the environment. Our research paper will focus on Metellus' major play, Anacaona (1986), in which through the perspective of the Indigenous the author denounces the consequences of colonization, such as the genocide of Natives, slavery, environmental degradation and exploitation of natural resources, while emphasizing the importance of cultural preservation, resistance and collective action.

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PANEL SESSION 3: Evolving translation / La traduction en évolution

Language: FRENCH

organized by Wanda Fijałkowska

Panel description:
The panorama Humanities–Society–Identity Congress: Evolution/ Revolution will be, as we hope, enriched by studies on French-Polish translation and on the evolution of a specific sociolect. What prevents an exact translation of culturemes, which count as important symbols of national identity? How can they be made accessible to individuals speaking different languages, living in different traditions, and thinking in other clichés? To understand, as well as it's possible, symbols of history and culture of the other nations and groups contributes to our respect for them and makes our own culture richer.
As the selection of the strategies and tools of translation is not automatic but results from decisions made by a definite person: the translator, he/she can make it overtly, fulfill the role of a prompter or co-narrator; in a word, to disclose his/her presence. That creates a particularly important problem in the literature designed for children and young people and will constitute the second theme approached in our francophone group.
As evolution is a movement traceable on the axis of time, the study of movement verbs fits as well in the subject of the meeting. Through translations into French and English of movement verbs in subtitles od Polish films, the tools will be shown, with which translators compensate the deficiencies in the prefix systems and the linguistic / cultural differences between historic periods.

Le panorama des Sciences humaines, société et identité sera complété par des études sur les traductions français-polonais et d'un sociolecte en évolution. Qu'est-ce qui empêche la traduction exacte des culturèmes, un des symboles de l'identité nationale? Dans quelle mesure ceux-ci peuvent devenir accessibles aux sujets parlant d'autres langues, et nourrissant d'autres traditions et clichés? Comprendre, autant que possible, les symboles d'histoire et de cultures de différentes nations et groupes contribue à notre respect pour elles et notre propre culture s'en trouve enrichie.

Comme la sélection de stratégies et de techniques de traduction ne s'effectue pas automatiquement, mais par la décision d'une personne concrète : le traducteur, celui-ci peut décider de la rendre apparente, de prendre aussi le rôle de souffleur ou de co-narrateur, de manifester sa présence. Un problème particulièrement important en littérature pour jeunes, constituant le second volet dans notre groupe francophone.

L'évolution étant un mouvement orienté sur l'axe du temps, l'étude des verbes de mouvement s'inscrit aussi bien dans le sujet du colloque. À travers la traduction en français et en anglais des verbes de mouvement qui apparaissent dans les listes dialogiques de films polonais, on montrera les outils avec lesquels les traducteurs suppléent aux déficiences du système de préfixes verbaux aux sens ultraprécis, et les changements d'époque en époque.

Enfin, un sociolecte qui se développe rapidement – celui des jeux vidéo de plus en plus raffinés – illustre bien l'évolution rapide de la société, particulièrement des jeunes, à travers son langage. Il sera présenté sur The Witcher, d'origine polonaise, traduit notamment en français.

Wanda Fijałkowska (University of Warsaw)
The translation into French of 25 most frequent Polish prefixed movement verbs as appearing in a corpus of films' subtitles

As the Polish system of verbal prefixes, particularly these used to movement verb formation, is as complicated as it is rich, the translators seem to have only little at his/her disposal. In French, they may use verbs followed by prepositional phrases, as in *przybiec do ogrodu – courir vers le jardin*, or participles – *atteindre le jardin en courant*. Translating into English, they have at their disposal some phrasal verbs, as in *wyskoczyć z pociągu – to jump off the train*.

Closely related to topological problems, such as that of the difference between *come to*, without transgressing the limit, and *come in(to)*, with transgressing, the translation of movement verbs in subtitles needs also to comply with the exigence of briefness. Therefore, rather than choosing *he walked off stiffly* to translate *pomaszerował*, the translator will opt for *he marched (off)*. In other cases, he/she resorts to a hyperonym, e.g., *parvenir* for *dolecieć*), or an approximative equivalent (as in *wwiercić się – s'introduire*), or a contextual equivalent (*podsuwać - servir*), when there is no exact counterpart, as in *wstrzelić się – to slingshot (in)to*.

Our study aims to give a statistic array of translators' choices when they must translate Polish movement verbs in subtitles, and to explain these as pertinently as possible, considering different techniques and the specificity of films' subtitles.

La traduction en français des verbes polonais préfixés de mouvement, présents dans un corpus de listes dialogiques

Voulant rendre le système riche et compliqué des préfixes verbaux polonais, particulièrement ceux qui forment des verbes de mouvement, le traducteur semble avoir peu de moyens à sa disposition : en français, des verbes suivis de syntagmes prépositionnels, comme dans przybiec do ogrodu – courir vers le jardin, ou des participes – atteindre le jardin en courant; en anglais, les phrasal verbs, comme dans wyskoczyc z pociągu – to jump off the train.

Liée de près les questions topologiques, comme celle de la différence entre arriver à, sans transgression de frontière, et arriver dans, avec transgression, la traduction des verbes de mouvement dans les listes

dialogiques se complique en plus des exigences, entre autres, de brièveté. Ainsi, plutôt que de choisir la construction se diriger d'un pas mesuré / compassé pour traduire pomaszerował, le traducteur se verra-t-il forcé d'opter pour p.ex. il marcha, tout digne. Sinon, dans d'autres cas, il recourra à un hypéronyme (p.ex. parvenir pour doleciéć),] un correspondant approximatif (wślizną́c się – se glisser) ou contexuel (podsuwać - servir), faute de pouvoir se servir d'un correspondant exact, wstrzelić się – to slingshot to (into)), qui n'est pas disponible pour chaque verbe de mouvement du polonais.

La présente étude a pour but de donner un tableau statistique des choix des traducteurs qui ont à traduire des verbes de mouvement polonais dans des listes dialogiques, et d'expliquer ces choix le mieux possible, tenant compte des différentes techniques et de la spécificité des listes dialogiques.

Anna Ciostek (University of Warsaw)
Some Polish culturemes and their translation into French

In my contribution, I mean to present some Polish culturemes related to the 2nd World War, found in the Polish literature, and to compare them to their French translations, to analyze the translators' choices and evaluate the adopted strategies (e.g. foreignization and domestication).

The notion of *cultureme*, constructed following the pattern of *phraseme, texteme, repertoreme or lexeme*, is not yet well set in the linguistic tradition (e.a. that of Poland), neither is it mentioned in dictionaries. Els Oskaar (Oksaar,1988) defines a cultureme as a minimal unit containing cultural information. According to other linguists, culturemes are closely related to such notions as realia, cultural terms (Newmark 1977), cultural allusions, cultural references etc. If we adopt this point of view, an analysis of culturemes through their translation becomes particularly interesting, as it then links two languages and two different cultures. Another of its features is that, apart from its meaning, it has a strong extralinguistic connotative value, coming from personal as well as from common experience. In other words, a cultureme is a monocultural unit, easily recognizable for a community of users. It presents though a difficulty to the translator, due to its lacunary or even impenetrable character, which one tends to describe as untranslatable. Culturemes are difficult to translate, because they are immersed in the underlying, the cultural implicit, in connotations added to the literal sense of the words used.

Hence, I propose to follow and comprehend the translators' choices concerning these linguistic and cultural units in Polish, to learn what remains of their value un the target language, which in this case is French.

Quelques culturèmes polonais et leurs traductions vers le français

Le but de mon intervention est de présenter quelques culturèmes polonais liés à la 2e guerre mondiale que j'ai relevés dans la littérature polonaise pour les comparer ensuite à leurs traductions en français, afin d'analyser les choix qu'ont faits les traducteurs et évaluer les stratégies qu'ils ont adoptées (p.ex. stratégie dépaysante, stratégie acclimatée).

La notion de culturème, forgée sur le modèle des phrasème, textème, répertorème ou lexème, n'est pas encore ancrée dans la tradition linguistique (polonaise notamment), elle ne figure pas dans les dictionnaires. Els Oskaar (Oksaar,1988) définit le culturème comme unité minimale porteuse d'informations culturelles. Selon d'autres linguistes, les culturèmes s'apparenteraient à des notions comme realia, termes culturels (Newmark 1977), allusions culturelles, références culturelles, etc. De ce point de vue, il est intéressant d'analyser les culturèmes par le prisme de la traduction, car elle passe par le contact entre deux langues et deux cultures. Une autre caractéristique du culturème réside dans la présence, à côté du sens, d'une forte valeur connotative extralinguistique due à un certain vécu propre et commun aux locuteurs natifs d'une langue appartenant à une culture. Autrement dit, le culturème est une unité monoculturelle, facilement reconnaissable pour une communauté d'usagers. En revanche, la difficulté que les culturèmes représentent pour le traducteur est due à leur aspect lacunaire, parfois hermétique, à ce que l'on a tendance à qualifier d'intraduisible. S'il est difficile de traduire des culturèmes, c'est parce qu'ils baignent dans le sous-jacent, les implicites culturels, dans les connotations qui viennent s'ajouter au sens lexical des mots.

Je me propose donc de suivre et de comprendre les choix des traducteurs de ces quelques unités de langue et de culture polonaises pour savoir ce qu'il en reste dans la langue et la culture d'arrivée, en l'occurrence en français.

Magdalena Grycan (University of Warsaw)
Translator's (in)visibility: the discursive manifestations of the translator's autonomy (the case of children's and YA literature)

« Le traducteur est méconnu; il est assis à la dernière place; (…) il accepte de remplir les plus infimes fonctions, les rôles les plus effacés » [The translator remains unknown; he/she sits on the lowest place; (…) he/she accepts to perform the meanest duties and to play the less visible roles] (Larbaud 1946 : 73). These words of Valéry Larbaud, written in the 1940- years, sums up well the role attributed to the translators, for a long time completely erased from the texts.

The translator's invisibility, key notion of Lawrence Venuti's reflexion, elaborated in his landmark (1995), refers to different facts: (1) the invisibility of the translator as co-writer of the text, a practice imposed by dominating practice of marketing, of reading and of evaluating translations and promoted by the uncertain legal aspect of translation and of translators; (2) the invisibility of the translator's activity in the text itself of the translation, written rather in conformity with the notion of "fluidity", through which the translator contributes to his/her erasement; and (3) the invisibility of the translation as cultural practice and of its products, in relation to the relatively rare presence of translations of foreign literature into English identified by Venuti as part of a "commercial imbalance" between the English-American culture and some other markets where abound translations from English. Nevertheless, during the last decades a (r)evolution takes place in these three dimensions of invisibility. One of them, which is of great interest to us, and which concerns the translator as co-writer of the text, becomes gradually an "autonomy". It manifests itself by discursive manifestations of the translators who don't want to live forever in the shade of the authors.

During our contribution, we shall focus on translators working on literature for children and young people (e.g., Anna Bańkowska, Jarosław Mikołajewski, Elżbieta Tabakowska). It aims to expose on the example of the text show the translators manifest their presence in the translated items, which is their goal, and how the visibility on text's level may affect its reception.

References :
LARBAUD VALERY, *Sous l'invocation de saint Jérôme* (1946). Galimard.
VENUTI LAWRENCE, *The Translator's Invisibility: A History of Translation* (1995). London: Routledge.

La (in)visibilité du traducteur: les manifestations discursives de l'autonomie du traducteur (le cas de la littérature de jeunesse)

« Le traducteur est méconnu ; il est assis à la dernière place ; (…) il accepte de remplir les plus infimes fonctions, les rôles les plus effacés » (Larbaud 1946 : 73). Ces mots de Valéry Larbaud qui datent des années quarante illustrent bien le rôle traditionellement assigné aux traducteurs qui pour très longtemps sont restés complètement effacés du texte.

Cette invisibilité du traducteur (ang. Translator's invisibility), concept clé de la refléxion de Lawrence Venuti (1995) élaboré dans son livre phare fait référence à de diverses dimensions : (1) l'invisibilité du traducteur en tant que coproducteur d'un texte, imposée par les pratiques dominantes de marketing, de lecture et d'évaluation des traductions, et encouragée par le statut juridique ambigu de la traduction et des traducteurs ; (2) l'invisibilité de l'activité du traducteur au sein du texte de la traduction lui-même, qui tend à être écrit conformément aux notions dominantes de « fluidité », par lesquelles le traducteur participe en quelque sorte à son propre effacement ; et (3) l'invisibilité de la traduction en tant que pratique culturelle et des produits de ce processus, étant donné la relative rareté des traductions en langue anglaise de la littérature étrangère, que Venuti identifie comme faisant partie d'un « déséquilibre commercial» littéraire mondial entre culture littéraire anglo-américaine et marchés ailleurs qui

traduisent largement de l'anglais. Néanmoins, dans les dernières décennies on assiste à une (r)évolution de ces différentes dimensions de l'invisibilité. Celle qui nous intéressent le plus, celle qui concerne le traducteur en tant que coproducteur du texte tend à être peu à peu remplacée par son « autonomie » ce qui se reflète dans les manifestations discursives des traducteurs ne voulant plus rester dans l'ombre des auteurs.

Dans notre communication nous nous concentrerons sur le cas des traducteurs traduisant pour la littérature de jeunesse (Anna Bańkowska, Jarosław Mikołajewski, Elżbieta Tabakowska entre autres). Son objectif sera de montrer comment les traducteurs manifestent leur présence dans les ouvrages traduits, quel est le but/le caractère de ces types de manifestations et comment leur visibilité au niveau du texte peut influe sur sa réception.

Références:
LARBAUD VALERY, Sous l'invocation de saint Jérôme (1946). Galimard.
VENUTI LAWRENCE, The Translator's Invisibility: A History of Translation (1995). London: Routledge.

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PANEL SESSION 4: Revisiting the Landscape: Film Theory and Practice

Language: ENGLISH

organized by Maria Boguszewicz

Panel description:
The interest for nature is dictated by the urgency of the ecological situation on the Earth and it is shared not only by scientists but also politicians, activists, artists and others. As Cubitt states, the Ecological Politics became the single largest unifying discourse of the early 21st century (Cubitt 2005). As long as nature is treated instrumentally, not as a partner, humanity has little chance to effectively protect its environment. The ecological crisis is in part due to the process of depersonalisation of nature so in order to fight it, we need to repersonalise it.

This panel is a response to this necessity. Fitting into the postanthropocentric perspective in humanities, and particularly into the ecologically oriented film studies, this panel provides a broad look at 'nonhuman' in cinema. It starts with a theoretical approach to landscape from an eco-aesthetic point of view. It shows how the concept changed over the last few decades evolving from a static and spectacular scenery to a living experience perceived with all senses. Then we present three case studies focused on independent cinema from different cultural contexts. Based on an ecocritical and new materialist methodologies, all three papers explore how the ecocinema frames the environment and how it dialogues with 'nature'. Thanks to this approach, we will try to find an answer to the question of what landscape is, how the approach to nature is changing in culture and humanities, and what importance cinema has in this process.

Mateusz Salwa (University of Warsaw)
Landscape aesthetics and being-in-the-world

The aim of my talk will be to offer an introduction to a new approach to landscape aesthetics. In philosophical aesthetics, the concept of landscape has been analyzed only rarely and in light of theories of art. Consequently, it has long been identified with a picturesque view, which amounts to reducing it to visual qualities and approaching it as if it were a painting contemplated by a distanced and disengaged viewer. Such an approach has also other implications, e.g. a belief that 'landscape sensibility 'is not universal. Even if rejecting such a view *in toto* is too hasty – it largely influenced literature and visual arts, including cinema – it seems advisable to broaden it by redefining the concept of landscape in light of recent approaches in aesthetics. A new understanding of landscape aesthetics may be useful not only in philosophy, but also in other disciplines, since it allows for recognizing the aesthetic aspects of

landscape which could otherwise pass unnoticed. The main premise is that aesthetics has been too much focused on aesthetic judgments at the expense of aesthetic experiences involved in various practices. Instead, it should pay attention to people's engagements with the world around them. Accordingly, landscape aesthetics should not so much raise questions concerning what it means to aesthetically appreciate landscapes or what makes a landscape beautiful or picturesque as analyze ways in people experience their surroundings and identify aesthetic dimensions of these experiences. Thus, the concept of landscape, no longer associated with a contemplated scenery, denotes the world which people inhabit, i.e. in which they are immersed and with which they interact. Such an approach to landscape is, of course, well established in other disciplines, e.g. in anthropology, but what aesthetics may add to it is an analysis of the role of aesthetic experiences and aesthetic qualities. No matter how we understand or view landscapes, it would be difficult to deny that they are aesthetic in one way or another.

Katarzyna Paszkiewicz (University of the Balearic Islands)
Reframing the landscape in the cinema of Kelly Reichardt

In this paper, I will focus on Kelly Reichardt's reframing of the landscape, examining how it connects with her broader critique of the human conquest of "nature", the ideology of progress and unfettered capitalism. Drawing on ecocinematic as well as Deleuzian and phenomenologically-informed approaches to film, I will look at what I refer to as "de-anthropocentric visuality" to argue that Reichardt's films offer instances of the more-than-human relationality, challenging the conventional ways of looking *at* landscapes. I place my analysis within the broader context of the ecological turn in film studies. Reconsidering our entanglements with the nonhuman world has been crucial in challenging human exceptionalism and shaping new relational ontologies. Such a project, shared by various posthumanist theories, critical animal studies and new materialisms, is also present in film studies, which over the past decade has shown a growing interest in cinema's potential to reshape our viewing habits. This interest has given rise to scholarship on ecocinema that challenges conventional ways of seeing, as well as conceptualisations of cinema's "corporeal zoomorphic quality" (Pick 2011), fostered by its non-hierarchical capacity to transform all beings, humans included, into creatures. I contend that these approaches provide a particularly useful framework for examining Reichardt's cinema, and more particularly, her reimagining of the landscape.

Michalina Czerwońska (University of Warsaw)
Planetary metabolism(s) and environments in Jim Jarmusch's Only Lovers Left Alive

The goal of my talk is to examine Jim Jarmusch's 2013 film *Only Lovers Left Alive* with the interpretive focus placed on the picture's often blurry backgrounds and the environments they capture, purposefully moving away from discussing character arcs, inner worlds, and plots as driven by psychologically motivated choices. In the dream-like, slow and hypnotic images of the film, the claustrophobic and cluttered spaces seep into the narrative, becoming an integral and active part of the story. The characters and the pollution are entwined in a tangled stream of mutual dependencies and shared metabolisms, directly represented by the issues of contaminated environments and bodies. Ultimately, the paper will examine whether *Only Lovers* could be seen as framing the behaviors of its subjects as resulting from what the Canadian poet Adam Dickinson refers to as the "metabolic processes of human and nonhuman bodies and their inextricable link to the global metabolism of energy and capital". My aim will be to emphasize the elements of the film which contextualize and historicize specific environments and landscapes in order to undermine pervasive ideas of the timelessness of so-called nature. Following Adrian Ivakhiv's concept of cinema as an anthrobiogeomorphic machine, the film will be analyzed as an entity with world-producing and disclosing capacities. The framework's three elements (the film world, the cinematic experience, and the film-earth relationship) serve as tools that highlight environment-creatures relationships and turn our attention to the inevitable entanglements of humans, other living species, and land. The goal is to assess whether Jarmusch's film has the capacity to follow

what Ivakhiv calls an ethical imperative behind his model of cinema, one that urges "to revivify our relationship to the world".

Maria Boguszewicz (University of Warsaw)
Landscape as a character in Iratxe Fresneda's Cold Lands (Lurralde Hotzak)

Cold Lands is a non-fictional road-film of Basque director Iratxe Fresneda. The journey starts in the Basque Country and it continues through Germany and Northern Countries until it reaches Iceland. It is an intimate view of places which influenced Frenseda but she does not appear in the film. The landscape is the only explicit protagonist. As the director says: "In a way, people are there through landscapes". The director captures the agency of places which tell stories and she feels fascinated by an uncontrollable power of nature. However, she is not just an observer. Her work with landscapes is the director's one: "I have shot what I had in mind. (…) I really like to have what I do under control"[1].

In this paper, I approach Fresneda's work with landscapes as characters. Considering all the 'inconveniences' of 'starring' nature, the aim of this paper is to analyse how landscape can take part in a film being precisely nothing but landscape. This approach is based on posthumanist theories which define the relationship between human and nonhuman as embodied practices of being in the world and the landscape as a community of persons where a 'person' means 'a way of being' and includes not only animated nonhumans but also inanimate environment. More specifically, I will use Ivakhiv's ecocritcal Process-Relational Theory which allows to explore the relationship between the film-world and the real-world. This method involves analysing a film and the context of socio-ecological relations "within which it is made, shared, encountered, and made sense of" (Ivakhiv 2013). Therefore, this paper focuses, apart from the footage itself, on the director's work (interviews) and film reception (reviews).

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PANEL SESSION 5: New approaches to old questions in graphic communication and other sign systems

Language: ENGLISH

organized by Katarzyna Mikulska

Panel description:
This panel presents subjects that are studied by the *Sign & Symbol Research Group*. One of the aims of the group is exploring new methodological approaches to broadly understood graphic communication systems. The methods elaborated by cognitive linguistics and the theory of conceptual metaphor seem to be particularly effective, but exploring other approaches applied to various sign systems is also our priority, since they can reveal methods that are equally useful.

Małgorzata Zadka (University of Wrocław)
Multimodal metaphors on road signs

The aim of the article is a multimodal analysis of the way in which meaning is constructed on road signs. Although their message seems to be constructed exclusively mono-modally (a pictorial code using schematic representations of people, animals and inanimate objects or their parts as representations of elements of the real world), in fact it is more complex and multi-stage. The relationship between pictorial

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[1] Both quotations: https://elcontraplano.com/2019/03/31/iratxe-fresneda-demasiadas-imagenes-acaban-aniquilando-el-sentido-de-la-imagen-misma/

representations and their meaning is not limited to direct and literal representation, and the correct interpretation of the images themselves is possible only by taking into account the non-pictorial elements of the signs, such as their shape, color, and in some cases - also the mental reconstruction of the implied movement, imagined on a static image. The results of the study, using the theory of conceptual metaphors and multimodal analysis, show that in the process of reading meanings from road signs, the same cognitive mechanisms are used that can be observed in the case of conceptualizing any concepts using previous experience - metonymy and conceptual metaphor. To create meaning, the recipient does not only use static images, presented in a few conventionally established colours on metal shields, but the entire relationship between them and the external form of the signs and their surroundings, supplementing them with previous physical experiences and knowledge about the world.

Olgierd Uziembło (University of Warsaw)
Writing system as a tool of identity creation. Different approaches

Writing systems connect with identity, both singular and collective. It is visible the most at the points of change, when there is a major change of a system used, or within a given system in the script, or particular aspects of it. This paper will look over the most salient script changes in different cultures during various critical events, and try to analyze the way they connected to the identity change, and what is more important, did they actually play any role in this change. From minor changes—such as addition of certain letters (Polish, Lithuanian)—to the font and shape change of existing writing systems (the fraktur to antiqua transition during the second World War in the Third Reich) to major shifts: Turkish speaking peoples transition to the Latin alphabets, Mongolian transition to Old Uyghur lettering and borderline case of complex latin/simplified/traditional writing systems in Sinospheric languages. The phenomenon may be approached from many angles: linguistic, sociological, political, in semiotic, cognitive and purely technological aspect, and the author will attempt to show those varied approaches.

Dániel Takács (University of Warsaw)
Egyptian graphic communication in the light of cognitive studies

Some parts of Egyptian graphic communication were differentiated very early from other signs as marking an aural/phonetic dimension in an environment that heavily preferred visual paths of reference. But these parts still kept their visual commitment inherent in the overall system, meaning that the signs' visual integrity was an absolute must even when they themselves foregrounded the phonetic aspect instead of the visual aspect of their referents. This 'inviolability principle' is shown best perhaps by later counter-examples where names/emblems of undesirable entities were broken somehow in order to neutralise the threat they would normally impose if left intact.

The original visual commitment never left the Egyptian graphic communication system and was used for thousands of years representing a conscious choice. Its potentials of allowing crossing over between visual and aural modalities and meanings were fully realized by the Egyptians in many different contexts who could achieve a much more sophisticated level of communication than, for example, modern alphabetic systems.

This paper will demonstrate different strategies employed in the Egyptian system to encode meaning and will analyze them with the help of tools derived from Cognitive linguistics (metaphor, blending etc.)."

Roberto Martínez González (Universidad Nacional Autónoma de México)
The things of the dead: A methodological approach to the problem of objects associated with human remains in archaeological contexts

The main objective of this paper is to propose a new methodology for the study of mortuary archaeological contexts based on the materials associated with the deposited human remains. The

proposal consists of adapting the concept of "operational chain" in a metaphorical way in order to understand how funerary arrangements are constructed; since it is considered that, from this, it is not only possible to reconstruct the processes of creation but also the networks of relationships that the collectives establish with their social and natural environment for their acquisition, manufacture, use and exchange.

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PANEL SESSION 6: Media Representation of Community Identities and Activism

Language: ENGLISH

organized by Júlia Vallasek

Panel description:
Media serves as a potent tool for both shaping historical narratives and reflecting contemporary societal values. This panel seeks to focus on the intricate connections between media representation, their role in the formation of community identity, and of social or environmental activism through four distinct case studies. By examining media portrayals of different ethnic groups and narratives spanning from the beginning of the 20th century towards the 1980's, this panel aims to unravel the complexities of identity construction and the role of media in driving transformative social and environmental actions.
The primary goal of this panel is to foster a comprehensive dialogue that dissects the interplay between media representation, historical community identity, and activism. By conducting a comparative analysis of different case studies, the panel aims to uncover the implications of media influence in the formation of community identity, and the potential for media-driven social and environmental awareness and activism.
The topics offered for discussion are: 1). the portrayal of the Armenian genocide survivors in Romanian and Hungarian press, and how this helped to shape perceptions of the concept of political refugees, 2). representation of Jewish community identity in a multi-ethnic region of interwar Transylvania, 3). Hungarian press reports on the plundering of Jews during WWII and the role of the media in influencing perceptions of Jewish identity and 4). environmental activism as a community forming value in Pannónia Studio's animated movies.
By examining the media representation of communities such as Armenian genocide survivors or the Jewish community in Romania, as well as the role of media in environmental activism through animation our panel presents diverse perspectives on media's influence on community identity and activism. By dissecting historical portrayals and contemporary environmental messages, we highlight media's power to shape narratives, inspire collective consciousness, and drive transformative change within societies.

Anita Deák (Babeș-Bolyai University)
Environmental activism as a community identity-forming value in Pannónia Studio's animated movies

My research focuses on the environmental messages and nature representations in feature-length Hungarian animation films of the 1970-s and 1980-s made by Pannónia Studio and on the way environmental activism as a community identity-forming value is represented in these. Specifically, Hugo the Hippo (Hungarian: Hugó, a víziló) from 1975, which is a Hungarian-American co-production directed by William Feigenbaum and József Gémes, about the last remaining hippopotamus protected by a group of children. The other is titled Captain of the Forest (Hungarian: Az erdő kapitánya) made in 1988 by Attila Dargay, and the plot revolves around a heroic police dog who tries to catch an evil cat, who wants to destroy the forest. I chose these two animated films because the 1970s and 1980s were

defining years in East-Central European, thus also Hungary's environmental movement as, the "unfolding phase" of Hungarian nature conservation began in 1971.

Furthermore, although these decades could be interpreted as the beginning of contemporary environmental activism in Hungary, environmental messages weren't so high on the media's agenda-setting. Consequently, considering the production years of these cartoons, they have very strong environmental messages and both show us how environmental activism can be the leading value in a community's life.

My research focuses on the role of environmental activism in a community's values, as well as how this community identity integrates into the individual members' identities and lifestyles. Additionally, I analyze the ecological viewpoints depicted in these animated films' environmental communities, to determine whether they align with a deep ecology perspective or if they instead reflect shallow ecology. My research methods involve various qualitative techniques, with a significant focus on ecocriticism studies.

Kriszta Mihály (Babeş-Bolyai University)
Media representation of the Jewish community identity from the Maramureş region (Romania) after the Treaty of Trianon (1918-1938) in the Új Kelet (New East) newspaper

The county of Maramureş (in present day Romania) is a region of Transylvania that is prominent in terms of multiethnicity, as after the Treaty of Trianon, Ukrainian/Ruthenian, German/Zipser Germans and Jewish communities coexisted alongside the Hungarian minority, enriching the region with their different kinds of ethnic and religious minority identities. In this interethnic environment, however the Jews (e.g. the Hasidic Jewish Teitelbaum family) were constantly under tension in the interwar period, as their living situation had been difficult and sometimes downright impossible because of anti-Semitic movements.

The aim of my research is to observe the fate and identity development of the Jews as presented in the Transylvanian Új Kelet (New East) newspaper after the Treaty of Trianon. The Hungarian-language newspaper was founded in December 1918 at the initiative of a leading figure in the Zionist movement in Transylvania. The Új Kelet became a daily newspaper in 1920, and was banned in 1940 when Northern Transylvania was annexed back to Hungary.

The first half of my research will focus on the changing majority and minority patterns of the Maramureş County in the interwar period, as they were reported in the Új Kelet newspaper. The research deals with then formation and presentation of Jewish identity in this multiethnic context, the development of interethnic relations, as presented in the articles published in the Új Kelet newspaper.

Orsolya Enikő Nagyi (Babeş-Bolyai University)
Hungarian press reports on the plundering of Jews in Northern Transylvania between 1940 and 1944

In the autumn of 1940, as a result of the Second Vienna Award, the Jewish community of Northern Transylvania, together with the province, came under Hungarian rule and became the victim of anti-Jewish measures taken by the Hungarian state during the period under review. Despite the fact that a significant part of the Transylvanian Jewish community had a Hungarian identity, embraced Hungarian culture and the Hungarian language, they were not spared by anti-Jewish laws and decrees. The whole, 165,000-strong community was gradually plundered and deported to the Auschwitz death camp and about four-fifths of them fell victim of the Holocaust. After the war, the immovable, real estate property of the murdered was taken over by the Romanian state, while its movable property was taken over by the Hungarian state. Pursuant to the 1947 Paris Peace Agreement, the States concerned should have transferred to the surviving communities that part of the confiscated property which was left without heirs or was not reclaimed within a closed period of time. Although this provision of the peace treaties was enacted by both the Hungarian and Romanian states in 1948, no actual return has been made ever since. The proposed research seeks to gauge, through press sources, the amount of wealth thus acquired

by the two states without a legal basis. The aim of the research is to find out the circumstances of the economic plundering of the Jewish population, how the various decrees were implemented and how the press of the time presented the process. We also try to estimate the amount of property that came into the possession of the two states without title in the mentioned way, or at least the amount of property that the Hungarian press in Transylvania knew about and made public.

Zsanett Vákár (Babeș-Bolyai University)
Media representation of the survivors of the Armenian genocide (1915–1923) in Romanian and Hungarian press. A comparative analysis

Between 1915 and 1923, under the cover of World War I, the Ottoman Turks managed to carry out the first systematic genocide of the 20th century. The mass extermination and ethnic cleansing process resulted in the deaths of almost 1.5 million Ottoman Armenians from execution, starvation, disease and physical abuse. Another 500 000 people were uprooted from their homeland and Armenian property was lost, destroyed or stolen.

Although a state-organised crime on such a scale, the Armenian Genocide was scarcely thematized in the context of the Ottoman Empire, ruled by the extremely nationalistic Young Turks, and the modern-day Republic of Turkey.

In my research, I have explored the aspects of the Armenian genocide, with a particular focus on the fate of the approximately 600 000–800 000 Armenian refugees, genocide survivors who fled to the former Ottoman provinces of present-day Syria and Lebanon. As the total number of Armenian refugees after the war was estimated at over two million, this represented a migration crisis on an unprecedented scale, which the war-torn state apparatuses were seemingly unable to handle at that time. The situation itself was so new that neither the concept of genocide nor that of refugee had a clear definition at that time. The care of refugees was taken over by humanitarian organisations with an unprecedented cooperation and a new basis was laid for the work of humanitarian organisations.

As part of this wide-ranging research I intend to present here a case study, focusing on the comparative analysis of the presentation of genocide survivors in the Romanian and Hungarian press (both target countries of the refugees), namely two well-read newspapers of the time: the Romanian Universul, and the Hungarian Budapesti Hírlap.

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PANEL SESSION 7: Central European perspectives and border situations in the V4 literature

Language: HUNGARIAN AND POLISH

organized by Zoltán Németh

Panel description:
In the field of literary theory of the last decades, theories related to the interpretation of literary texts along the lines of nomadism, heterotopia, hybridity, xenism, extraterritoriality, translocality, diaspora, bi- and multilinguism, globalism, deterritorialization, etc., form a well-defined theoretical base. These notions are in contact with the problematics traditionally referred to as minority literature and (e)migrant literature, with the experience of multilingualism and language change, and are related to the understanding of foreignness and otherness, which have been a major field of research for imagology and comparatistics for decades. In the second half of the 20th century, these concepts have been reinterpreted from the perspective of postcolonialism, with the addition of, among other things, 20th century elements of theories of power. The presentations of the panel „Central European Perspectives and Border Situations in V4 Literatures" will be theoretically informed by the transcultural and transnational discourses of our time. It will include presentations dealing with border situations, dual

identities, hybrid identities and interconnections in Hungarian, Polish, Czech and Slovak literature. The presentations of the panel also provide a great opportunity to argue the thesis that the transcultural discourse of our time is particularly useful for interpreting the literature of the multilingual Central European region.

Zoltán Németh (University of Warsaw)
Polish-Hungarian-Slovak-Czech variants of transcultural border crossings in contemporary V4 literature

The presentation will discuss and interpret the characteristics of such border crossings, that disrupt the traditional, homogenous national and ethnic interpretations in contemporary Czech, Slovak, Polish and Hungarian literature and navigate literary texts into border situations. The lecture will cover, among other works, the Slovak-language Komárom/Komárno-novel by Daniela Kapitáňová, the Polish-Hungarian novels of Krzysztof Varga, Slovak and Hungarian texts by bilingual author Péter Macsovszky – Peter Macsovszky, Polish and Czech poems by bilingual author Zofia Bałdyga, and the Hungarian-language novel *Jadviga's Pillow* by Pál Závada. The aim of the lecture is to demonstrate that Central European literatures, thanks to the multilingual character of the region, transcend the possibilities of narrow national canonisation and build wider networks of connections with the languages and literatures of the region.

A transzkulturális határátlépések lengyel-magyar-szlovák-cseh változatai a kortárs V4 irodalomban

Az előadás az olyan határátlépések jellegzetességeit tematizálja és értelmezi, amelyek a kortárs cseh, szlovák, lengyel és magyar irodalomban megbontják a hagyományos, homogén nemzeti és etnikai értelmezéslehetőségeket, és az irodalmi szövegeket határhelyzetekbe navigálják. Az előadásban szó lesz többek között Daniela Kapitáňová szlovák nyelvű Komárom-regényéről, Krzysztof Varga lengyel-magyar regényeiről, Peter Macsovszky – Macsovszky Péter bilingvális szerző szlovák és magyar nyelvű szövegeiről, Zofia Bałdyga bilingvális szerző lengyel és cseh nyelvű verseiről, Závada Pál *Jadviga párnája* című, magyar nyelvű regényéről. Az előadás célja annak bizonyítása, hogy a közép-európai irodalmak éppen a térségre jellemző többnyelvűségnek köszönhetően túllépnek a szűk nemzeti kanonizáció lehetőségein, és tágabb kapcsolathálókat építenek a térség nyelveivel és irodalmaival.

Dorottya Szávai (University of Pannonia)
The language of Lupu. On the Deportation *by András Visky*

In my presentation, I will analyze András Visky's novel in the context of the Central European border situations. The *Deportation*, the publication of which was an important event in contemporary Transylvanian Hungarian prose, and indeed in Hungarian prose as a whole, is a kind of text, which encourages, if not imposes, the reading from the perspective of border locations, dual identities, hybrid identities, transnational literatures, and the experience of alienation. Visky's camp novel set in Romania under the Ceaușescu regime, the story of exile, is a multilingual, multicultural text: the hybrid novel space constructed from the mixture of Hungarian, Romanian, German and Jewish language/culture unfolds in a multilingual, transcultural narrative, centred on the „bilingualism" of Hungarian-Romanian and colloquial-Biblical discourse. This is partly related to the political, geo-cultural (see chapter „Who owns Transylvania") horizon of the text, and partly to its (Protestant) biblical-theological perspective – both embedded in a distinctively Central European discourse. The interpretative framework of my presentation is thus determined by these lines of questioning.

Lupu nyelve. Visky András Kitelepítéséről

Visky András regényének kivételesen gazdag recepciójából a a közép-európai határhelyzetek összefüggésében foglalkozom. A *Kitelepítés*, melynek megjelenése a kortárs erdélyi magyar, sőt teljes magyar próza fontos eseménye, mintegy felkínálja, ha nem előírja a határhelyzetek, kettős identitások, hibrididentitások, transznacionális irodalmak, s az idegenség-tapasztalat felőli olvasatot. Viskynek a Caucescu-rendszer Romániájában játszódó lágerregénye, száműzetés története ugyanis többszörösen többnyelvű, többkultúrájú szöveg: a magyar, román, német és zsidó nyelv/kultúra keveredéséből konstruált hibrid regénytér egy többnyelvű, transzkulturális narratívában bontakozik ki, melynek középpontjában a magyar-román, ill. a köznyelvi-bibliai beszédmód „kétnyelvűsége" áll. Mindez a mű részint, politikai, geokulturális (ld. „Kié Erdély" fejezetet) horizontjához, részint a (protestáns) bibliai-teológiai horizontjához köthető – mindkettő egy sajátosan közép-európai diszkurzívába ágyazva. Előadásom értelmezési keretét ezek a kérdésirányok határozzák tehát meg.

Elżbieta Szawerdo (University of Warsaw)
„Searching for the homeland" – on the example of selected works of Czesław Milosz and Sándor Márai

When asked „Where is the homeland?" Sándor Márai answered that [it is] „In our past, our traditions and memories" (*Kassai őrjárat*). It is regrettable when one is forced to look for one's homeland outside the present, without participating in its development and shaping its future. The sense of loss was very evident in the works of Márai and Czesław Miłosz. For the Hungarian writer, the lost paradise was mainly Kosice, while for Miłosz it was his beloved Vilnius. They often reminisced about their cities, recalling places that were particularly important to them, treating them as sacred. They were pained by the fact that they were outside the borders of their country, and could not reconcile themselves to the fact that a certain social order in which they had grown up had been shattered by political changes. For both writers, the „search for the homeland" took place mainly in their memories. Miłosz wrote in one of his essays (*Memory and History*) that, as an observer of Polish literature, he noticed that „the trauma of exile from family places is very persistent." Márai would probably agree with him and would also relate this to Hungarian literature.

„Szukanie ojczyzny" – na przykładzie wybranych utworów Czesława Miłosza i Sándora Máraiego.

Sándor Márai na pytanie „Gdzie jest ojczyzna?" odpowiadał, że „W naszej przeszłości, naszych tradycjach i wspomnieniach" (*Kassai őrjárat*). Przykro, gdy własnej ojczyzny trzeba szukać poza teraźniejszością, nie uczestnicząc w jej rozwoju i kształtowaniu przyszłości. Poczucie straty było bardzo wyraźne w twórczości Máraiego i Czesława Miłosza. Dla węgierskiego pisarza utraconym rajem były głównie Koszyce, a dla Miłosza ukochane Wilno. Często wspominali swoje miasta, przywoływali miejsca szczególnie dla nich ważne, traktując je jako święte. Bolało ich, że znalazły się poza granicami ich kraju, nie potrafili pogodzić się, że przez zmiany polityczne został zburzony pewien porządek społeczny, w którym wyrastali. Dla obu pisarzy „szukanie ojczyzny" odbywało się głównie w ich pamięci. Miłosz w jednym ze swoich esejów (*Pamięć i historia*) pisał, że jako obserwator polskiej literatury zauważył, iż w twórczości „bardzo trwała jest trauma wygnania z miejsc rodzinnych". Márai zapewne przyznałby mu rację i odniósłby to także do literatury węgierskiej.

Csilla Gizińska (University of Warsaw)
„There is a country". The Hungary of Krzysztof Varga's „Hungarian Trilogy"

In my presentation I analyse the three essay volumes of the popular Polish writer Krzysztof Varga, known so far as a trilogy: *Tourul Gulash* 2008 (*Turulpörkölt* 2010), *Czardasz with a mangalica* 2014 (*Mangalicacsárdás* 2015) and *Lángos in Yurt* 2016 (*Lángos a jurtában*, 2017).
In a series of essays or subjective reports, the half-Hungarian author, who has always lived in Poland, interrupts the stereotypes of Hungarians popular among Poles and reveals them another, unknown

Hungary. History, culture, politics, social habits and rituals (eating cult, suicides) appear mostly "from the perspective of the table" (thus referring to eating as our national weakness). The specific facts and data are followed by both humor and sparkling reflections saturated with deep melancholy. From family stories through the social and cultural codes drawn from the history of the country Varga creates an image of Hungary that is both real and mythological at the same time. In Varga's trilogy, the „in-betweenness" is present in several senses – as a national identity in-betweenness, reality and fiction in-betweenness, and in-betweenness ranging from sarcastic irony to deep melancholy.

„Van egy ország". Krzysztof Varga „magyar trilógiájának" Magyarországa

Előadásomban a népszerű lengyel író, Krzysztof Varga ma már trilógiaként számon tartott három esszékötetét vizsgálom: *Gulasz z turula* 2008 (*Turulpörkölt* 2010), *Czardasz z mangalicą* 2014 (*Mangalicacsárdás* 2015) valamint a *Langosz w jurcie* 2016 (*Lángos a jurtában* 2017). A mindvégig Lengyelországban élő, félmagyar származású szerző esszéciklusában avagy szubjektív riportsorozatában szakít a lengyelek körében magyarokról elterjedt sztereotípiákkal, s egy másik, ismeretlen Magyarországot tár fel előttük. Történelem, kultúra, politika, társadalmi szokások és rituálék (evéskultusz, öngyilkosságok) leginkább „az asztal perspektívájából" jelennek meg (ezzel is utalva az evésre, mint nemzeti gyengeségünkre). A konkrét tényeket, adatokat hol humorral, hol pedig mély melankóliával telített, sziporkázó reflexiók követik. Varga családi történetekből ill. az ország történelméből merített társadalmi és kulturális kódokon keresztül, egy olyan Magyarország-képet teremt, amely egyszerre valóságos és egyben mitizált kép. Varga trilógiájában a köztesség több értelemben is jelen van – mint nemzeti identitásköztesség, valóság és fikció köztesség, valamint a szarkasztikus iróniától a mély melankóliáig terjedő köztesség.

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PANEL SESSION 8: (R)évolutions empathiques dans le roman de langue française au XXIe siècle I / Empathic (R)evolutions in 21st-Century French-Language Novels I
<u>(cont. as PANEL SESSION 17)</u>

Language: FRENCH

organized by Wiesław Kroker, Małgorzata Sokołowicz and Judyta Zbierska-Mościcka

Panel description:
Defined as "the ability to identify with others, to feel what they feel" (*CNRTL*, online), empathy has always been linked to literature. However, it is only in recent years that it has become a kind of research category defining the creation and reception of literary works. In his book *Réparer le monde: La Littérature française face au XXIᵉ siècle* (Éditions Corti, 2017), Alexandre Gefen notes that "making the Other present and visible" and "affective projection of oneself through empathy" have become "central projects of contemporary metadiscourses" (p. 150). The choice of themes (marginality, exclusion, subordination, illness, mourning, etc.) is not only a reaction by writers to the world around them but also a way to influence that world. Empathy gives rise to a new engaged literature (and reading), a form of neohumanism focused on "repairing" both humanity and the world. The proposed panel aims to analyze 21st-century French-language novels through the lens of empathy. Can we discern an empathic revolution in recent literary creation? Is "empathetic literature", a counterpart to Anglo-Saxon "Care Literature", a spontaneous response to the instability of the present world, a sign of a new aesthetics and sensitivity, a final call to save the

world? Or is it rather a natural evolution of literature, another stage in literary creation, a deepened "return to reality and subject" that marked – as suggested by Dominique Viart and Bruno Vercier – the French literature in the 1980s? Can we speak of empathic (r)evolutions in the plural (as proposed in the title of our session): do writers follow a homogeneous transcultural approach, or does literary empathy depend on cultural areas and history? What are the poetics of empathy? How does the discourse of empathy coexist with other socio-political discourses present in 21st-century narratives? What are the relationships between empathy and the "healing" function of literature? Does an empathic approach to writing have its limitations: is there a boundary between teaching empathy and the desire to shock with (overly naturalistic) descriptions of suffering? What connections arise between empathy and ecological sensitivity? Between empathy and decolonial movements? These are some of the questions we hope to answer during our panel.

Renata Bizek-Tatara (Université Marie Curie-Skłodowska, Lublin)
Entre la nostalgie et la critique. Dire l'Afrique dans les romans d'In Koli Jean Bofane

Ceux qui connaissent l'écriture d'In Koli Jean Bofane savent bien que le continent noir constitue une aire dans laquelle cet écrivain belgo-congolais puise la matière qui alimente toute son œuvre. Dans *Mathématiques congolaises* (2008), *Congo Inc. Le testament de Bismarck* (2014) et *La Belle de Casa* (2018), il conte les heurs et malheurs de l'Afrique, tourmentée par la violence postcoloniale qui est une conséquence directe de la logique d'exploitation coloniale. L'image qu'il en donne est très ambivalente, car à la fois négative et positive, englobant de nombreux maux qui la rongent, mais aussi ses innombrables charmes et singularités. Cette ambivalence est due au positionnement de l'écrivain : il parle de son pays d'origine depuis son pays d'accueil. Cette situation, typique de tout écrivain migrant qui est à la fois dehors (physiquement) et dedans (culturellement et affectivement), génère un regard en même temps tendre et distancié, nostalgique et critique, sur le pays quitté.
Ce positionnement à la fois à l'intérieur et à l'extérieur influe sur sa manière de percevoir et de dire l'Afrique : Bofane voit ce qui d'un côté échappe aux Occidentaux, trop focalisés sur leur vision réductionniste et misérabiliste du continent noir, et de l'autre, à ses compatriotes africains, aveugles à la mauvaise gouvernance, la violence et les méfaits de la globalisation qui détruisent les pays africains depuis leur indépendance. Poussé par le besoin de témoignage, celui de faire entendre une autre voix dans le discours tenu sur l'Afrique, sa voix personnelle qui diffère bien de celle des Occidentaux et des Africains, il dénonce les cataclysmes qui secouent son pays natal et dit la nécessité de *réparer ce monde*.
Par son profond ancrage dans le réel, l'écriture de Bofane s'inscrit parfaitement dans ce qu'A. Gefen appelle une *littérature attentionnelle*, « s'accompagnant d'un métadiscours sur la nécessité de témoigner et de compatir » (2017 : 158, 283). L'objectif de cette littérature est de « prodiguer des formes particulières de soin discursif autorisant au moins un gain éthique, le dépassement de l'égoïsme de celui qui écoute » (*Ibid* :160) et d'inviter le lecteur à un décentrement de lui-même vers les autres, même ceux qui vivent à un autre bout du monde. Par le biais de la notion d'empathie, je chercherai à montrer que les fictions bofaniennes s'avèrent être un dispositif littéraire qui non seulement témoigne du réel, aide à en prendre conscience et élargir le champ des connaissances, mais aussi permet au lecteur de s'arrêter sur les individus, tout en suscitant pour eux une forme d'empathie. Une empathie altruiste, il faut le dire d'ores et déjà, qui promeut de nobles valeurs, telles que la sensibilité envers ceux qui souffrent, le souci des autres, la solidarité ou le sens moral. En me référant aux romans bofaniens, je montrerai que c'est une écriture qui fait de l'empathie un fondement esthétique, narratologique et éthique, avec l'objectif d'encourager les lecteurs à comprendre la condition actuelle des

Africains et à agir en leur faveur. L'écrivain cherche à attendre ce but par deux procédés : la présentation des scènes de violence (politique, économique, sexuelle, raciale) qui inspirent toute une gamme de sentiments négatifs, tels que pitié, compassion, angoisse, indignation, colère ou culpabilité ; et la présentation – sur un ton fort humoristique – des traditions, coutumes et mentalités des Africains, voire des particularités du continent noir qui fascinent le lecteur et éveillent en lui la volonté et même le devoir de protéger cette belle contrée et ses habitants.

Anna Maziarczyk (Université Marie Curie-Skłodowska, Lublin)
Récit d'un loup. Narration empathique dans **Nés de la nuit** *de Caroline Audibert*

Connu depuis longtemps, le lien entre l'empathie et la littérature n'a jamais été exploité de façon aussi intense qu'actuellement. Aux temps de multiples crises qui traversent notre époque, la littérature s'emploie, davantage que dans le passé, à susciter les émotions du lecteur et éveiller son empathie pour les autres personnes ou êtres vivants. C'est ainsi qu'elle œuvre à transformer notre rapport à la réalité environnante, à nous inspirer plus de compassion, de tolérance, de bienveillance et, tout simplement, à nous éclairer sur la nécessité de prendre soin du monde et ceux qui l'habitent. Parmi diverses stratégies utilisées à cet effet, la narration homodiégétique est une des plus efficaces : en lisant le texte raconté à la première personne, le lecteur se sent proche du narrateur-protagoniste car, disposant d'un accès direct à son psychisme, il peut se connecter mentalement à ce dernier et adhérer à sa posture. Le procédé est volontiers utilisé par une littérature écologique qui n'hésite pas à donner la parole aux animaux pour rendre compte de leur vécu et inspirer l'intérêt au sort de diverses espèces qui habitent avec nous la planète[1]. Notre communication va porter sur cette narration animale au potentiel empathique. S'appuyant sur des travaux choisis concernant la problématique de l'empathie dans la littérature[2], nous allons étudier ses modalités et son fonctionnement dans le roman *Nés de la nuit* de Caroline Audibert[3]. Notre objectif sera de démontrer comment, en chargeant un loup de raconter son histoire, l'écrivaine crée un texte puissant qui permet au lecteur d'approcher la vie de ce fascinant prédateur, de comprendre mieux la nature sauvage et le sensibilise à la nécessité de la respecter et protéger.

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PANEL SESSION 9: R/Evolution in the Portuguese Empire. De/Colonial Narrative of Power and Change

<u>**Language: ENGLISH**</u>

organized by Zuzanna Jakubowska-Vorbrich

Panel description:
The panel offers a comprehensive insight into a sensitive chapter of the history of Portugal. Namely, it summarises the de/construction of the Portuguese Empire and focuses on the relations between Portugal and the Other as well as of Portugal with itself. The panel is divided into three 'milestones': 1) the very construction of the Portuguese Empire related to the concept of nation building and Empire-related imagery such as pride/ abundance/ domination; 2) the building of the Portuguese Empire and its structures related to the Otherness and the study of the subalternity dynamics; 3) the Portuguese Empire in the 20th century and the decolonisation - the ideological struggle to justify the Portuguese domination and its fall, and the subsequent deconstruction. The panel will offer insight based on works such as

Lourenço (2001), Kieniewicz (1986), Spivak (1988), Beverley and Rodríguez (1992), Castelo (1998) and Bastos (2003) which combine historical, literary and philosophical methodological approaches. Given the panel covers the late Middle Ages, the early modern period and contemporary history, it will explore the R/Evolution of the notion of the Empire in the Portuguese speaking world, as well as the *longue durée* of some of its 'building concepts'. The panel promotes cooperation of young researchers at different stages of an academic career and from different academic backgrounds, but with the same spectrum of interests in de/colonial narratives of power and change in r/evolution of the Portuguese Empire.

Anna Działak-Szubińska(University of Warsaw)
Early modern Portuguese writers on the Empire – from the topos of abundance to the messianic mission

'Mountains are made of cinnamon, pepper, cloves and nutmeg' (Macedo 1631: 22v) wrote in the 17th-century Portuguese diplomat and writer António de Sousa de Macedo. This 'imperial' adaptation of a literary topos of abundance would be typical of many other descriptions of the Portuguese Empire set in the 'expansion phase' (Kieniewicz 1986) of European domination. So would be the cult of 'exploratory' heroes such as Henry the Navigator, and kings who ruled in the era of 'descobrimentos' e.g. Emmanuel I. The ever prevailing sentiment of primacy would – in turn – develop over years, reshaping and gaining messianic contours. Starting from this assumption, the paper will discuss the auto-thematic imperial discourse of the Portuguese early modern era, which saw an overlap of three consecutive dynasties – Aviz, Habsburg and Braganza, with special emphasis placed on a particularly sensitive moment in Portuguese history, i.e. the Iberian Union (1580-1640) and one of its actors, *i.e.* António de Sousa de Macedo (*Flores de España*, 1631, *Ulisippo*, 1640). Bringing a variety of examples from early modern chronicles and treaties, followed by a case study of the aforementioned author, it will show 1) how literary *topoi* were used and adapted to picture the Portuguese Empire; 2) how the use of literary *topoi* changed in the early modern Portugal; 3) how the Portuguese perceived their 'messianic mission' 4) how this idea was adapted to a variety of political contexts and used as a handy tool when it came to prove Portuguese supremacy or even as a nation-building factor. The paper will find methodological support, among others in Eduardo Franco's work (2000) about Portuguese mythology and its political functionalisation, as well as Eduardo Lourenço's *O Labirinto da Saudade* (2001). It will also follow the chronological basis constructed by Jan Kieniewicz (1986) ("expansion"-"dependence'-"domination'") and show how the Empire and nation building are entwined.

Agata Błoch (Polish Academy of Sciences)
Empire-Building and the Subaltern Speak: Networks of Power in the Portuguese Colonial World

This study addresses the complexities of empire building in the context of the Portuguese colonial world, focusing in particular on the central role and often overlooked voices of subalterns. Following Gayatri Chakravorty Spivak's questions, "Can the subalterns speak?", this study explores the mechanisms through which the subalterns interacted, spoke, and were heard by colonial powers. The subaltern concept of 'lugar de fala' is critically examined, particularly in the context of Brazil, where it has sparked widespread debate and highlights the importance of the position from which individuals speak, especially for historically silenced groups. We discuss it together with the central theme of subalternity as described by Spivak and researched by the Latin American Subaltern Studies Group. The research aims to amplify the voices of historically marginalised individuals and prove that they were active architects of history, not passive recipients. Through careful analysis of historical records and petitions submitted by subaltern groups, this study demonstrates that the existence of these networks during the modern era was not a natural outcome, but a deliberate political strategy. This strategic approach allowed certain subaltern groups living on the periphery of the Portuguese Empire to effectively engage with the colonial administration and assert their agency. The fundamental conclusion of the study lies in the

recognition that subalterns were not merely objects but active subjects of history, and played a crucial role in shaping the contours of the colonial system. By illuminating their agency, this study underscores the crucial contribution of the subalterns to the Empire building and the establishment of a transatlantic 'society of networks'. The inclusion of Spivak's perspective greatly enriches our understanding of the colonial world and offers new insights into the dynamics of power, identity, and resistance within the imperial framework.

Szymon Głąb (Polish Academy of Sciences)
Lusotropicalism. The Makeover of the Portuguese Empire During the Era of Decolonisation (1951-1974)

Between 1951 and 1952, Brazilian social scientist Gilberto Freyre undertook a government-sponsored tour of the Portuguese colonial Empire. It is when he introduced a theory of lusotropicalism, *i.e.* of a unique character of Portuguese colonisation. In this view, the Portuguese imperial project was supposed to be a humanistic enterprise that resulted in one multi-racial and multi-continental nation. At the time of mounting decolonisation pressure from the United Nations, African independence movements, and parts of internal opposition in Portugal, the Estado Novo regime decided to adopt Freyre's thesis into the official discourse, , which was set to redesign the image of the Portuguese Empire, and rewrite its history. Alongside Freyre, there were also people who represented an opposite standpoint of the Portuguese imperial project, most notably: Mendes Correia, Eusébio Tamagnini, or Germano Correia, physical anthropologists, as well as representatives of racialist views of the Portuguese Empire. By the early 1950s, their outlooks had been dominant in the academic and political spheres of Portugal. They had their role in the production of knowledge, maintaining *status quo* in racial divisions, and how hierarchies developed among colonial people. In the post-war Europe, shocked by the Nazi crimes, where demands were voiced to grant independent power to colonial nations, their discourses were sidelined by the Salazar's regime. This paper will aim to show how Freyre's theory changed the image of the Portuguese colonial Empire. It will also point out how different it was from the theory of Germano Correia. Finally, the study will show how Freyre's theory supported Portugal's stance against decolonisation, which accelerated rapidly after the Carnation Revolution of April 1974.

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PANEL SESSION 10: Subversive life- and memory- narratives in the 21st-century Argentine auto(bio)graphical literature

Language: ENGLISH

organized by Katarzyna Moszczyńska-Dürst

Panel description:
Although life-writing is complex and heterogeneous, it does constitute a separate literary phenomenon in contemporary cultural production (Anderson; Casas; Alberca; Arfuch, among others). Embodiment and political commitment are the foundations of the new, embodied, and embedded life-narratives, created in constant dialogues with contemporary social and political movements. Similarly, since reversibility relationships occur between life-stories, theory, and social movements, new discourse practices can also be found within life-narratives. Contemporary auto(bio)graphical and autofictional novels constitute a space of resistance; they transform certain models of perception and a comprehension of experience and social reality.
This panel proposal has its roots in the theory of figures of exclusion, and in particular the philosophical reflection on modern pariahs (Arendt) and defectors (transfuge, Leibovici). It analyses life- writing produced by vulnerable subjects who have been marked by the last military dictatorship in Argentina, gender-based violence, illness, poverty, social exclusion, or power relations. In this regard, we analyse

the strategic use of the self in literary life-narratives, focusing on relations between discursive practices and the social, embodied situation of the subject that produces and reproduces them. The past and the present, as seen from marginal positions resemble a Möbius loop: they avoid any definite distinction between the textual and the co(n)textual. Instead, the analysed life-narratives point to the mutually entangled dimensions of literature, theory, and politics.

The proposal is the outcome of the funded NCN research project OPUS 20: "Embodied life- and memory- narratives: vulnerable subjectivity and social movements in the 21st-century Argentine auto/bio/graphical literature" (2020/39/B/HS2/02332; National Science Centre, Poland)

Research Questions: a) How is social reality represented in the most recent, Argentinian life- and memory-writing?; b) How does the corporeal turn affect auto/bio/graphical practices and what new elements does it introduce?; c) In what ways do the new, embodied life- and memory- narratives engage history and historical memory?; d) What social games are at play in the Argentinian life-narratives of the 21st century?

Katarzyna Moszczyńska-Dürst (University of Warsaw)
Vulnerable auto(bio)graphical subjects, mourning and melancholia in Argentine family-narratives

The aim of this paper is to critically rethink the "promise of happiness" (Ahmed) entailed in normative life-writing, with a focus on the family-narratives that question the contemporary happiness and "the good life" paradigms that Lauren Berlant conceives as "cruel optimism". It analyses how autobiographical or autofictional subjects "give account of themselves" (Butler) and negotiate their individual and collective identities with regard to family. An essential part of those life-narratives is produced by vulnerable, melancholic subjects who have been marked by mourning, violence, poverty, social exclusion or power relations. Those texts play a decisive role in the social and political construction of new self representations by means of undoing, or reconstructing family narratives as one of the hegemonic, normative discourses. In order to portray their own experiences from a socially engaged perspective, the auto(bio)graphical subjects resorts to specific family-narratives that imbue individual accounts with a collective dimension. Describing the past and the present from the liminal positions of mourning/melancholia gives visibility to certain power relations inherent in the dominant narrations and it allows the established power patterns to be distorted. Thus, the move towards embodied and politically involved family-narratives has the subversive potential to question the social status quo by condemning injustice and creating a space for new, more self-aware and more critical subjects.

Aránzazu Calderón Puerta (University of Warsaw/ Universitá degli Studi di Torino)
Imponent Identities? Memory and Body in Contemporary Argentinean Autobiography/Autofiction by HIJXS

According to Jacques Rancière, there are multiple strategies of political potential in the practices of everyday life: corporal twists that can alter the given order, thus breaking the time of everydayness. If police logic "assumes a certain narrative of time, with dispossessive effects on bodies" and such a conception of temporality "closes the spaces for experiences that occur *between* times" (Quintana), many of the autobiographical or autofictional narratives of HIJXS published in the last two decades question this consensual logic. Indeed, some of these works recreate aesthetic experiences of dissent that are articulated bodily and affectively either in games/fictions - such as those of the child protagonist in Laura Alcoba's *La casa de los conejos* trilogy (2007-2013) or those of the appropriated adolescent in Albertina Carri's *Lo que aprendí de las bestias* (2022) - or in a continuity between bodies belonging to different times. Such is the case of mother and daughter in Marta Dillon's *Aparecida* (2015), or of father, son and perpetrator in Ernesto Semán's *Soy una bravo piloto de la nueva China* (2011). In all these life-narratives, agency as emotional contamination between subjects (Langle de Paz 2018) is key to overcoming a threshold marked by the trauma of the violent past. In this way, some of the autofictions/autobiographies inspired by the everyday lives of those who grew up in the absence of their

parents – provoked by the expressive violence (Segato 2013) of the dictatorship – shift the boundaries of the real, codifying seemingly trivial and mundane everyday gestures and attitudes as spheres of political resistance.

Katarzyna Kowalska (University of Warsaw)
The subaltern subject and collective, social criticism in the contemporary Argentine literature

In Latin America the question of "giving voice to the voiceless" has a long literary tradition, especially within reportage and testimony genres, and became particularly visible in the testimonial literature. The main purpose of the above genre was the idea of taking power away from the hegemonic discourse and create a space where the official history discourse would be substituted by the individual versions, creating metonymic relationship between the individual subject and the experience of a marginalized group. However, it still suggests that the politically marginalized subjects *are spoken for by* their intellectual representatives and thus remain voiceless in the process. It is therefore significant that a part of contemporary autobiographical literature in Argentina tries to continue the tradition of "giving voice to the voiceless", nevertheless creating its discourse from a position of "internalized otherness": the perspective of the stigmatized, socially vulnerable subject, who speaks of its own marginalized experience. This individual voice, encoded in the narrative, becomes the representative of an excluded community, while the act of writing becomes what Judith Butler calls "the space of resistance", in which the auto(bio)graphical subjects, through the subaltern position (Spivak), assume and the fact of speaking out as such, questioning the mechanisms of power present in society and distorting the established power patterns. Through the reading of life-narratives such as *Vivir con virus: relatos de la vida* (Marta Dillon), *Chicas muertas* (Selva Almada), *Un año de militancia verde* (Cecilia Szperling) and *Chacra 51* (Maristella Svampa) this paper analyses new ways of expression of subaltern subjects and their attempts to subvert and destabilize the mechanisms of power linked to marginalization and social exclusion.

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PANEL SESSION 11: Presentation/discussion: How university institutions reflect their own heritage

Language: ENGLISH

organized by Markéta Křížová

participants in the discussion: **Hubert Kowalski (University of Warsaw)** and **Markéta Křížová (Charles University)**

Opening statement: Universities tend to look back with pride and self-assurance onto their intellectual histories, naming distinguished scholars from alumni and professorial staff, and preserving intact the laboratories, classrooms or pulpits, upon which breakthroughs and new knowledge was produced. Heritage - and its public display - are an integral part of the public imagery and even political economy of university institutions. The historical buildings may commemorate the wealthy patrons who paid homage to the intellectual centers of their times. The university museums encompass material testimonies of the scientific advancements of which universities – as collective bodies – and the individuals attached to them were principal contributors. The ownership of precious scientific specimens has for a long time been a source of prestige and publicity to the educational institutions.

University heritage in all its forms offer important testimonies to societal transformation and historical achievements, but equally so darker histories of exclusion and marginality. Increasingly, the clear-cut narratives of intellectual endeavor, results and societal contribution have been challenged, both from within and outside the universities. For example, it is being acknowledged how colonialism (both active promotion of colonial expansion and colonialist thought that involved also those parts of Europe outside the "colonialism" proper), as well as the authoritarian regimes of the 20 th century significantly impacted upon - or was impacted by the development of all branches of science. Universities were not isolated from wider colonial and authoritarian practices, and in some cases, played an active role in the colonial enterprises overseas as well as the suppressions of civic liberties within European states. Furthermore, ethical interrogations are leading to the questioning of wider dynamics of race, class, gender, xenophobia from both a contemporary and historical perspective. This raises multiple, long-standing – and sometimes silenced - but not less all-permeating – legacies of exclusion and injustices across multiple heritage fields in need of repair such as those related to racial discrimination, intolerance and Eurocentrism.

Thus arises the need to address this "problematic", inconvenient or "difficult" heritage of universities – heritage locally, nationally and globally significant – in both its tangible as well as intangible forms. Considering the role and responsibilities of scientific institutions, such work is not only as one of taking on a reflexive introspection, but equally as nurturing a critical societal perspective from both an educational, knowledge building and value debate perspective. From this perspective, the reevaluation should not only involve looted cultural objects or sensitive exhibits (human remains, religious objects, "trophies") in university museum collections, but the whole complex system of thought, expression, teaching and representation by university institutions that are (potentially) perpetuating notions of racial, social and cultural inequalities within and outside Europe.

Certainly, the objective is not to only highlight "guilt" or single out individuals or institutions of past and present as those meriting censure. But we aim at understanding how universities have been (and remain) shaped by their complex pasts and the extent to which legacies are addressed in critical and reflective terms. The particularities of heritage within university context need to be taken into account, their role of creators, guardians and perpetrators of (officially sanctioned) knowledge, their central position within national communities, sanctioned policy regimes and identity politics. The very definition of "problematic" or contentious heritage is, of course, difficult to grasp or reduce to one simple dimension, as specific manifestations are tied to specific social and historical contexts.

Markéta Křížová will in her opening presentation discuss the problems of "colonial heritage" in countries without colonies. While colonialism has been the major cultural and historical fact for Europe of the last 500 years of its history. And as in Central Europe its economic, social and intellectual consequences are purposefully or unconsciously omitted from the historical narrative, the more are its ideologies and discourses reproduced, without deeper thought, rather automatically.

Hubert Kowalski will deal with what might be called the internal or "inhouse" decolonization, and with the important question of property rights over the cultural heritage, and its changing hands in the previous century even within the frame of one national context.

After these introductory presentations, the audience would be invited to contribute to the discussion on the role of universities in preserving and developing the material and immaterial heritage.

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PANEL SESSION 12: Beyond Borders: The Evolution of Interdisciplinary Perspectives in Francophone Literature II
(cf. PANEL SESSION 2)

Language: FRENCH

organized by Alessia Vignoli

Silvia Boraso (Ca' Foscari University, Venice – Paris-Est Créteil University)
Analyzing 19th-century media discourse in Quebec: A computational perspective

The advent of digital humanities has had a profound impact on the field of French and Francophone studies, revolutionizing research methodologies and enhancing accessibility to invaluable cultural and historical resources. Chief among their contributions has been the digitalization and dissemination of unedited materials, often at risk of being lost to time, as well as the digital editorialization of major authors' works. However, only a limited number of projects have concentrated on constructing extensive big data sets and corpora, leaving vast amounts of untapped potential within the field. Computational analysis and data-mining, powerful tools in various disciplines, remain largely unexplored in the context of Francophone literary studies. This presentation seeks to bridge this gap by utilizing computational analysis and data-mining to explore uncharted territories within 19th -century media discourse in Quebec. In particular, by examining a comprehensive corpus composed of major newspapers and journals published in English or French between 1801, the beginning of the Leclerc expedition, and 1900, we will try to identify the discursive strategies through which Haiti and Haitians are depicted in the Quebec press during the 19th century. We will first compare the system of Black inferiorization advocated by Europe and the United States to the image of the island disseminated in Canada and then contextualize these reflections within the historical context of 19th -century Quebec. While most of the time, Quebec journalists share the prejudices of their European and American counterparts – namely the vision of Haiti as a paradisiacal, rich, and fertile land, at the mercy of an allegedly barbaric people incapable of self-governance –, articles that offer a less biased perspective on the Haitian Republic show that there are important divergences in the ways Quebec journalistic discourse tackles the Haitian question, namely the fact that it revolves less around the notion of race than around religious principles.

Alessia Vignoli (University of Warsaw)
Exploring Non-normative relationships, Identities and social roles in contemporary francophone Haitian literature

The stigmatization of any identity or relationship that does not conform to social norms in Haitian society has always been accompanied by a superficial treatment of these issues in Francophone Haitian literature and in literary criticism. However, in recent years, we have witnessed an evolution in the treatment of these subjects, which were previously considered taboo in the rich panorama of Francophone Haitian literature. By analyzing a selection of contemporary Francophone Haitian novels (Je suis vivant (2015) by Kettly Mars, Un ailleurs à soi (2018) by Emmelie Prophète, Masi (2018) by Gary Victor, and Les brasseurs de la ville (2016) by Evains Wêche), our paper aims to unravel the representations and multifaceted dimensions of relationships and social structures that challenge traditional norms and conventions. Our main objective will be to demonstrate how the literary representation of relationships and social roles that do not conform to the normative universe has evolved in recent years. We will at first explore the portrayal of alternative familial structures, such as chosen families, same-sex partnerships, and unconventional parenting models. We will examine the representation of gender and sexuality in the selected corpus, addressing themes of queer identities, gender nonconformity, and power dynamics within intimate relationships. Moreover, our research will also investigate the presence of characters who defy traditional social roles and expectations, emancipating themselves from prescribed gender norms, social conventions, and hierarchical structures. Through an analysis of these unconventional narratives in Francophone Haitian contemporary literature, we will unveil the tensions, conflicts, and transformative possibilities that arise when individuals challenge established societal norms, in particular in a context of institutional homo/transphobia as the Haitian one. The present study will hopefully open up new perspectives for literary criticism, which has not yet explored this thematic (r)evolution in Haitian literature.

Marta Ścisło (University of Warsaw)
«On dirait un peintre primitif» [It looks like a primitive painter]: an intermedial rereading of Pays sans chapeau by Dany Laferrière

In recent years, the publication of Dany Laferrière's romans dessinés has attracted public and critical attention for their combination of text and image. However, long before their publication, the intermediality was already present in the novels of the French academician, as Ursula Mathis-Moser shows in her study of "american autobiography"[2] . Although her examination revealed the importance of painting for the writer, it did not provide any in-depth analysis. However, Dany Laferrière's statements, in which he acknowledges that it was the primitive Haitian painters who "gave him [his] greatest lesson in aesthetics"[3] , encourage us to delve deeper into this field of research. This is why, in my paper, I would like to focus on the novel *Pays sans chapeau* [1996], in which the subject of Haitian primitive painting is one of the major threads. In the first part, the emphasis will be on the narrator's artistic identity, defining the principles of his writing through references to the painting which uses quite different means of expression. In addition, we will try to identify the narrator's definition of primitive painting. In fact, it will be necessary for the second part of the paper, which will assess its consequences for the form of the novel. Indeed, the reading of the text will focus on the search for formal and stylistic parallels between Pays sans chapeau and the primitive painting. In this way, it will be possible to gain a better understanding of the primitive vocation of the narrator/author, who seems to be giving the visual an increasingly important role.

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PANEL SESSION 13: Contemporary Latin America Societies and the Energy "Revolution"

Language: SPANISH

organized by Katarzyna Dembicz and Tomasz Rudowski

Panel description:
The purpose of the panel is to bring together researchers who will present different responses of the Latin American societies to challenges posed by the globally proposed energy revolution which is perceived as a response to the growing climate warming.
We would like to use an approach from the concept of intercultural dialogue, which is well-analyzed by Latin American philosophers, such as Leopoldo Zea and Raul Fornet-Betancourt. In Latin America, the process of globalization challenges us to overcome the tendency towards social-economic uniformity and to rescue the diversity and plurality of our cultures. This challenge begins with a proposal for intercultural dialogue as a path towards a philosophy of otherness, in which "the other" is recognized based on its identities and traditions, and the development of its respective historical logos.
The ongoing energy revolution has deep consequences for supranational regions, countries and local communities. In our panel, we intend to introduce the multilevel and multidimensional (cultural, economic, social, political) consequences of the implementation of solutions within energy revolution (especially those that imply change of individual and collective positions).
We start from the assumption that the energy revolution is an element of the longue durée process, and of the capitalist world-economy that originates in the expansion of Europe towards the Americas.
We express our invitation to our fellow researchers: historians, anthropologists, geographers, political scientists, literary scholars and others, interested in this subject.

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[2] U. Mathis-Moser, *Dany Laferrière : la dérive américaine*, Paris, VLB, 2003, p. 218-225.
[3] D. Laferrière*, J'écris comme je vis*, Genouilleux, La Passe du Vent, 2000, p. 128.

The panel has been submitted by members of the Latin American Change Observatory operating at the Faculty of Modern Languages, University of Warsaw.

Katarzyna Dembicz (University of Warsaw)
Indigenous populations of Costa Rica in educational discourse. A review of "Manual para la mediación cultural"

The presentation is a part of research within the framework of the project "Discourses and development dilemmas in Central American local communities", funded by the National Science Centre (project no. 2018/29/B/ HS6/00187). The paper analyses the content of a series of 2014 publications titled "Manual para la mediación cultural. Cambio climático y bosques: promoviendo la participación del pueblo..." whose objective was to raise awareness and commitment of Costa Rican indigenous people to combating climate change. Our interest is focused on the notions of indigenous peoples and development as key elements of the development paradigm that shapes the world of contemporary institutions and international relations.

Tomasz Rudowski (University of Warsaw)
Change, energy and capitalism: the case of Mexico

The objective of this presentation is to analyze the history of energy transitions in Mexico. A historical perspective on energy transitions in Mexico will be applied in order to understand the relationship between energy and the economy in this country, as well as to get an idea of what is possible and what is desirable in a future transition and to assess the probability of the Energy "Revolution". This paper is based on the assumption that the condition for the development of capitalism and the accumulation of capital is the need for access to cheap energy, labor, food and raw materials (the so-called four important cheap ones for the development of capitalism) (Moore, 2015). Reactions of Mexican society to changes in the energy sector will also be analyzed, focusing on the human aspect, micro and macro scale.

Rafał Reichert (University of Warsaw)
Natural resources of Latin America during the colonial era and their use for economic progress

The paper focuses on the use of raw materials by the Spanish monarchy and colonial society in Latin America. Since the beginning of the colonization, the Hispanic crown maintained a policy of exploration and extraction, seeking natural resources of value for the economy and metropolitan commerce. Thus, mining areas were organized in the north of New Spain (present-day Mexico), in Potosí (present-day Bolivia) and Antioquia and Popayán (present-day Colombia). In addition to the exploitation of silver and gold, other American raw materials were also used, such as dyes (cochineal and dye wood) and wood for the vast use both in construction and in the sugar and naval industry as a necessary fuel for survival and for the colonial economy. The presentation will discuss examples of the use of wood from American forests for different purposes and how this exploitation influenced the change in the landscape.

Ewelina Biczyńska (University of Warsaw)
Energy megaprojects in Central America - their visions and contexts in the national press in Panama and Costa Rica

Contrary to what some may think, large energy infrastructure projects are not deprived of ideology and a certain worldview. Often, investments in new megaprojects are accompanied by values that justify these new investments and their costs, especially in social, economic or environmental nature. The presentation will focus on the way in which these energy megaprojects are presented in national newspapers, including their open or tacit evaluation, expected benefits, costs and the entire context with special attention to the concept of development that they convey. The key hypothesis guiding the analysis is that different political points of view, which are present in different sources of information (in this case national newspapers), establish megaprojects in different contexts, assigning them different meanings, benefits and costs. The analysis also includes the general political inclination of the newspaper and time perspective as independent variables, as well as the actors and the way in which they are presented, as important elements of the analysis. The methodology used includes qualitative and quantitative discourse analysis, based on written texts of the Central American national press with great coverage.

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PANEL SESSION 14: Of gods and sacred beings. New perspectives on studying pre-Hispanic Nahua and Mixtec religions

Language: ENGLISH

organized by Agnieszka Brylak

Panel description:
One of the factors that molded the identities of Indigenous peoples in pre-Hispanic Mesoamerica was their religion—various systems sharing some important commonalities (labeled *núcleo duro* by López Austin) and presenting for the Western cultures an entirely different way of viewing the world. In the sixteenth century, friars and their Native collaborators produced documents (e.g., chronicles, treatises, songbooks, and hybrid graphic-alphabetic codices) that caught pre-Hispanic belief systems on the cusp of a major transformation. More importantly, these colonial texts do not reflect pre-contact religions through a transparent glass but rather through a distorting mirror. The image we get is already shaped by the Euro-Christian lenses and the Classical legacy.
Conscious of this fact, modern researchers have put forth numerous theories to better understand pre-contact systems of beliefs, critically reading colonial sources and comparing them with the unbiased (or biased differently) archaeological materials and pre-Hispanic Indigenous manuscripts. This panel offers some new insights into the studies of pre-Hispanic Mesoamerican (mainly Nahua and Mixtec) religions. It centers on particular case studies and discussions on novel methodological approaches, combining perspectives, methods, and tools at the intersection of religious studies, ethnohistory, decolonial studies, semiotic-cognitive studies, and digital humanities.

Katarzyna Szoblik (University of Warsaw) kszoblik@uw.edu.pl
Tlatlacatecolo, "Wereowls" – Nahua otherworldly creatures

The main focus of the presented research is the nature of mysterious creatures called tlatlacatecolo in the colonial sources of Central Mexico. This term referred to otherworldly beings appearing in crucial moments of human life, reportedly concerning one's death, disease, lost battle, or other misfortune. As all the examined texts were written down already in the reality of cross-cultural dialogue between the

pre-Hispanic and Christian value systems, the translations of tlatlacatecolo proposed by the colonial authors were biased and included such terms as: "necromancer," "sorcerer," or even "devil."

This presentation aims to provide insight into the pre-Hispanic characteristics of the tlatlacatecolo. Even the literal meaning of this word, "owl-folk" or "wereowls" (Whittaker 2023 personal communication), opens a series of questions about how they were perceived before the Conquest. Did they inspire only fear and terror? Were they, as the missionaries wanted, creatures synonymous with the necromancers, witches, souls of the condemned people, devils, and other inhabitants of hell? Or did the meaning of tlatlacatecolo in pre-Hispanic culture have had other connotations, which got covered by the Christianization efforts of the friars?

The proposed presentation will shed light on the above questions. Based on the comparative analysis of the contexts in which the tlatlacatecolo appeared and their roles, the study attempts to reconstruct the original meaning of these otherworldly beings in the Nahua culture. In order to achieve the most unspoiled perspective possible, the research is based mainly on sources in Nahuatl and graphic communication of the indigenous codices, treating the Spanish texts as a complementary point of reference.

Tonne Teixeira de Andrade Nardi (Unviersity of Warsaw)
Gods of flowers and butterflies. Representations of selected gods in two Mesoamerican divinatory codices

In this paper, I will analyze and compare the representations of selected deities: Xochiquetzal, Xochipilli, and Macuilxochitl, present in the divinatory pre-Hispanic codices of Mesoamerica, namely the Borgia and Vaticanus B. These are the deities of love, joy, dance, and flowers. I will use the methodology of Mesoamerica's graphic communication system elaborated by Katarzyna Mikulska, which consists of analyzing each sign identified in series, separating form, design, and color, which are the elements that form the meaning of an image. I will identify where and in which contexts these characters appear. Next, using tables, I will list the characteristics that make up each representation, separating: attire and headdresses, hair color, body and facial painting, jewelry, clothing, and other possible distinctive features. I will first make an internal comparison between the various representations in the same codex and then a second comparison between the codices. Because of the differences in representation between Borgia and Vaticanus B, since their graphic signs can change, it has caused problems to scholars trying to determine these deities' scopes of action. With this, I aim to answer the following research questions: What are the functions that these deities perform in these codices? What are the graphic signs, such as attire and attributes, with which these deities are represented? Which of these are the minimum elements to identify these deities?

Gabriela Piszczatowska (University of Warsaw)
Cipactli - an example of a Mesoamerican dragon?

Cipactli is most frequently represented in a visual form as a head with jaws open, often devouring an animal or a person. In Diego Durán's Historia de las Indias de Nueva España y islas de Tierra Firme it is depicted as a cave, from which come out the first human inhabitants of the land. Known also as the "earth monster", it symbolizes the original chaos and fertility, as the earth is the beginning and the end of the life cycle. When Cipactli appears in its entirety it often has a serpentine or a reptilian body with spikes, a long tail, and sharp nails. It can also appear as an earth or an aquatic creature.

Apart from a "crocodile" or an "alligator", Cipactli has also been translated as a "dragon". This presentation aims to establish possible reasons that could have motivated the choice of that term and ask whether in contemporary research it should be continued to be used.

The presentation will try to establish the visual and conceptual similarities between Cipactli and dragons from European culture, for instance in an art motif of "the jaws of Hell", which presented the mouth of the Leviathan or in general, an evil dragon. The presentation will also try to offer an insight into the

question of calling Cipactli a dragon in contemporary research, using the notions of cultural translation and domestication (Conway 2012, Pym 2014, Venuti 1995/2004).

The proposed analysis will try to address the following questions: What could have motivated the choice of the term "dragon" with reference to Cipactli? How has it been argued in the discussed examples? What does the use of this term entail for contemporary research?

Justyna Kowalczyk-Kądziela (University of Warsaw)
Ñuhu *and* teotl. *Two sides of the same coin?*

Ñuhu is a concept derived from the Mixtec religion, which —in the light of colonial sources— had a very broad meaning. Commonly, the term is translated as "god", "the sacred" or "the divine". On the other hand, the *ñuhu* were both primordial beings and masters of the forces of nature, as well as deified ancestors and deceased rulers. Additionally, as established by M. E. Smith (1973), some anthropomorphic figures that resemble stones with round eyes and long fangs —which abound in pre-Hispanic manuscripts from the Mixtec region— are graphic representations of the *ñuhu*.

Usually, the term in question is considered a Mixtec counterpart to *teotl* from the Nahua area, whose meaning is equally broad. The objective of this study is to carry out a preliminary comparative analysis between the two terms, with a focus on the Mixtec culture. It will be the first step to answering a key question: were *ñuhu* and *teotl* parallel concepts?

To this end, the philological-cognitive method (Mikulska 2008, 2015; Dehovue 2009, 2020) will be applied, which seeks to understand mental concepts through analysis of their manifestations in the language as well as in other media, that is, graphic and ritual expression.

The paper focuses on the graphic representations of the *ñuhu* in the Mixtec codices: the shape, design, and color that construct these signs (Mikulska 2020), as well as the contexts in which they appear. The data obtained will be combined with the information available in the colonial alphabetical sources of the Mixtec area to, finally, compare them tentatively with the Nahua conception of *teotl*.

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PANEL 15: The changing Hungarian language of the 21st century

Language: HUNGARIAN

organized by Katalin Török

Panel description:
Hungarian is a small language compared to other European languages, with only 14 million speakers inside and outside Hungary. Changes in the world, affecting different areas of life, also influence the evolution of this small language. The panel will discuss the changes in the Hungarian language in the 21st century. With this topic, we would like to join the congress main line, since the linguistic changes we are witnessing are also developments. The four presentations in this panel will provide insight into some of the change areas.

The language enriches as the vocabulary grows. There is a proliferation of borrowings from foreign languages in various fields, of which culinary vocabulary is under scrutiny. Some foreign expressions are being incorporated into the language, while others are substituted with Hungarian equivalents through different methods of word formation. Especially in the last decade, the language users tend to translate foreign words newly introduced into the language. We will examine the linguistic techniques used to create new expressions. However, linguists and language users do not evaluate the ongoing changes positively. Only some new phrases proposed in internet forums take root in the language.

A remarkable feature of the Hungarian language is that it does not distinguish between grammatical genders, as there is only a so-called male and female lexical gender. A recent trend in the Hungarian vocabulary is the increased use of gender-specific job titles. The panel will also discuss how language users perceive this process. Do they consider it necessary to create such terms to express the lexical gender of male and female?

The final part of the panel focuses on the changing use of the hyphen in Hungarian. It takes the latest 2015 edition of the Hungarian Spelling Rules as a basis, comparing the rules with those in 20th-century publications.

Katalin Török (University of Warsaw)
Neologisms in the Hungarian culinary vocabulary

As in other European languages, neologisms constantly appear in Hungarian in all areas of life. In the last few decades, various trends have entered the Hungarian cuisine, which is continuously changing. Increased environmental awareness and health preservation have led to new trends such as zero waste, special diets such as paleolithic and flexitarian, and diets that exclude allergens such as gluten-free. Superfoods have also played an important role, and the new dishes on the modern housewife's table have had to be named. Modern kitchen appliances and utensils are used, which were unknown in the 20th century.

All this change has brought with it the necessity to develop the vocabulary. The aim of this presentation is to examine the types of neologisms that characterise the Hungarian culinary language. How does this vocabulary reflect foreign language influence, what changes have occured, and to what extent have foreign-language terms been absorbed into the Hungarian vocabulary, or whether calques predominate. The research also focuses on whether the language takes advantage of the possibilities offered by internal word formation in addition to foreign borrowings, and whether it uses the rich system of suffixes characteristic of Hungarian as an agglutinating language in addition to word compounds. Moreover, the study aims to analyse playful word formation processes. By examining recent food names, the presentation will also provide a brief glimpse into the direction of nomenclature.

The linguistic material presented has been retrieved from publications that collect the latest words in Hungarian, as well as online lifestyle magazines and gastronomic blogs.

Anna Grzeszak (University of Warsaw)
Dékánnők, szóvivőnők, katonanők – do Hungarians argue about feminatives?

There are heated debates in many European countries about gender-neutral language and the appropriateness of using feminatives. It is not only linguists but also average language users who are involved in these discussions. Hungarian is one of the few European languages in which there is no grammatical category of gender and in which there is one common personal pronoun referring to all people regardless of sex. Users of Hungarian who wish to communicate according to equality principles do not need to use any specific strategies (cf. the guidelines for Hungarian published in the 2018 European Parliament brochure). Nevertheless, there has been an ongoing trend of increased use of feminatives in the Hungarian language since the beginning of the 21st century, due to the transfer of patterns from other languages (Huszár, and Kegyes, 2014, pp. 114–115). The presentation aims to answer the question of what attitudes to newly created feminine names are expressed by average speakers of Hungarian when they express their opinions in the media.

The analysed material consisted of texts on feminatives published online by non-linguists between 2018 and 2023. These included articles posted on news portals, posts commenting on

these articles by readers, and posts and comments published on social media sites dedicated to linguistic issues. The analysis showed that the issue of feminatives in Hungarian does not arouse much interest among average language users and that the discussion on the acceptability of the newly created nouns proceeds without emotion. Some people are unaware of the existence of feminatives in Hungarian, and those who perceive a tendency towards the proliferation of neologisms tend to judge them as unnecessary or meaningless.

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Huszár Ágnes, and Kegyes Erika. 2014. "Nyelvtani nem, női foglalkozásnevek és gender". *Fórum,* 16.1: 105–120.

Damian Kaleta (University of Warsaw)
New trends and phenomena in Hungarian language in the second decade of the 21st century

In the history of any natural language, it is possible to identify dates and events that played a special role in its development. The first sentences, the first continuous texts, the first translations of the Bible, the first grammars and dictionaries or, as in the case of Hungarian, the language renewal movements and the consolidation of the linguistic norm and the rules of orthography can be considered landmarks. A contemporary landmark date in the development of Hungarian may be the year 2010, when three initiatives were launched simultaneously. Firstly, Hungarian linguists, grouped in three academic bodies, and following the example of plebiscites in other countries, selected for the first time four lexemes which, in their opinion, were key words in Hungarian public discourse over the past twelve months. Secondly, a poll was launched on the Tinta publishing house's website, where Internet users can choose the most important words of the past year themselves. Thirdly, and finally, a special forum has been set up where all Hungarian speakers can create and select the best Hungarian equivalents of new words that have flowed (and are still flowing) into Hungarian from other languages. Given the fact that the development of new technologies and social migrations are constantly providing new lexemes to Hungarian, this initiative in particular seems interesting and important. In the last decade alone, more than 19,000 Hungarian equivalents have been proposed for 14,000 lexemes borrowed from other languages. The purpose of my paper is to analyse some of the newly created constrictions in selected thematic circles and to discuss the linguistic trends and phenomena that are taking place in contemporary Hungarian.

References:

szomagyarito.hu

Szymon Pawlas (University of Warsaw)
The evolution of the use of hyphen in the Hungarian orthography

Hyphen in Hungarian may occur only at the morphological boundaries, but its scope of application is very varied. In my paper I present the rules governing its use. In addition to the edition of 2015, which is currently in force, the editions of 1984 and 1954 are also being examined. I focus on a few aspects that may cause problems because of their ambiguity or perceived counter-intuitiveness.

One of the functions of the hyphen is marking the end of a proper noun in a compound, e.g. *Achilles-ín* 'Achilles tendon'. Interestingly, if such a hyphenated compound word is extended by adding yet another stem, a hyphen has to be repeated: *Achilles-ín-szakadás* 'Achilles tendon

rupture'. However, the wording of the rules suggests that this happens only if the new stem is added after and not before.

Another problematic rule concerns some toponyms. Basically, such names are often compounds, where the last part denotes a type of object and the first part is either a proper noun or a common noun, but in both cases a hyphen is placed between:

Margit 'Margaret' + *sziget* 'island' = *Margit-sziget* 'Margaret Island'

arany 'golden' + *patak* 'stream' = *Arany-patak* 'Golden Stream'.

When the proper noun part consists of more than one word, then the last part is hyphenated, but the space inside the proper noun is retained:

 Szent Anna 'Saint Anne' + *tó* 'lake' = *Szent Anna-tó* 'Saint Anne Lake'.

This hybrid notation may give the false impression that only the two last words form the compound. Furthermore this is in contrast to another rule that concerns similar cases:

hideg víz 'cold water' + *csap* 'tap' = *hidegvíz-csap* 'cold water tap' (not **hideg víz-csap*).

References:

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PANEL SESSION 16: The Anatomy of Change – evolution and revolution in cultural texts / Anatomia zmiany – ewolucje i rewolucje w tekstach kultury

Language: POLISH

organized by Justyna Górny and Julia Sowacka

Panel description:

For both individuals and societies, change is an indispensable aspect of existence and at the same time something frightening and resisted. It is essential for survival and but also associated with the fear of losing identity. It is not only the tangible conditions of life and learned ways of doing things that are subject to change, but also - in close connection with them - discourses and narratives.

Based on an analysis of cultural texts, the section asks questions about the evolutionary and revolutionary nature of change: to what extent does revolution relate to the past? Is evolution linear and irreversible? To what extent is the effect of change itself consistent with the plans or predictions of the individuals and societies that drove it? What is the relationship between changes in social life and changes in mentality, consciousness and world perception? Is there, and what is, the agency of individuals for causing change in the context of fundamental social transformations?

The section includes studies of both literary and theoretical texts. It includes analyses of specific issues, for example those related to sexual non-normativity (Górny) and the meaning of gender in the culture of memory (Daroch). Provides an analysis of subversive strategies of evolution and revolution at the intersection of textuality and corporeality (Sowacka). The section delves into the rhetorical meanings of evolution, revolution and reversals and the practical implications of their use in a cognitive perspective (Najdek). The section will also analyze the mystical discourse of revolution at the turn of the 20th century in Germany in relation to post humanist concepts (Wolkowicz). Directly referencing current challenges is a presentation on literary reflection of consequences of technological progress (Jezierska-Wiśniewska).

Zarówno dla jednostek, jak i dla społeczeństw zmiana jest nieodzownym aspektem egzystencji a jednocześnie czymś przerażającym i budzącym opór. Jest niezbędna do przetrwania a zarazem związana z lękiem przed utratą tożsamości. Zmianie podlegają nie tylko namacalne warunki życia i wyuczone sposoby działania, ale także – w ścisłym związku z nimi – dyskursy i narracje.

W oparciu o analizę tekstów kultury sekcja zadaje pytania dotyczące ewolucyjności i rewolucyjności zmian: na ile rewolucja nawiązuje do przeszłości? Czy ewolucja jest linearna i nieodwracalna? W jakim stopniu sam efekt zmian jest zgodny z planami czy przewidywaniami jednostek i społeczeństw, które były ich motorem? Jak wygląda relacja między przemianami życia społecznego a zmianami w mentalności, świadomości i w postrzeganiu świata? Czy i jaka jest sprawczość jednostek w kontekście zasadniczych przeobrażeń społecznych?

Sekcja obejmuje badania zarówno tekstów literackich, jak i teoretycznych. Zawiera analizy konkretnych zagadnień, na przykład związanych z nienormatywnością seksualną (Górny) i znaczeniem płci w kulturze pamięci (Daroch). Przedstawia analizę subwersywnych strategii ewolucji i rewolucji na przecięciu tekstualności i cielesności (Sowacka). Pogłębia retoryczne znaczenia ewolucji, rewolucji i zwrotów oraz praktyczne konsekwencje ich użycia w perspektywie poznawczej (Najdek). W ramach panelu analizie poddany zostanie również mistyczny dyskurs rewolucji na przełomie XIX i XX wieku w Niemczech w odniesieniu do koncepcji posthumanistycznych (Wołkowicz). Bezpośrednim nawiązaniem do aktualnych wyzwań jest wystąpienie poświęcone refleksji literackiej nad konsekwencjami postępu technologicznego (Jezierska-Wiśniewska).

Justyna Górny (University of Warsaw)
„The Pioneeress Axe” – on new (women) Characters in 20th Century Literature

The economic and social changes taking place in mid-19th century Europe contributed to significant transformations in the mores of the time. This was expressed in literature, among other things, by the emergence of new types of characters. The paper is devoted to two such characters - the student and the lesbian, still poorly studied. They were a representation of fundamental social changes, and aroused controversy and strong emotions among readers of the time. Unanimously, they expressed the desire of discriminated groups to gain acceptance. In my presentation, I focus on textual mechanisms and strategies that aim, on the one hand, to denounce otherness and demand change, and on the other hand, to integrate new phenomena, ways of life and values into the social norm. The tension between moral and social novelty and the pursuit of normalization is evident in both types of characters, it breaks their explicitness and makes them more interesting

„Topór pionierki” – o nowych postaciach kobiecych w literaturze XX w.
Zmiany ekonomiczne i społeczne zachodzące w Europie połowy XIX w. przyczyniły się do znaczących przeobrażeń w ówczesnej obyczajowości. W literaturze wyraziło się to między innymi poprzez pojawienie się nowych typów postaci. Referat poświęcony jest dwóm takim postaciom – studentce i lesbijce, słabo jeszcze zbadanym. Były one reprezentacją zasadniczych przemian społecznych, budziły kontrowersje i silne emocje ówczesnych czytelników. Jednoczenie wyrażały dążenie dyskryminowanych grup do zyskania akceptacji. W swoim wystąpieniu skupiam się na tekstualnych mechanizmach i strategiach, które zmierzają z jednej strony do wypowiedzenia inności i domagania się zmiany, a z drugiej – do włączenia nowych zjawisk, sposobów życia i wartości w społeczną normę. Napięcie między obyczajowym i społecznym nowatorstwem a dążeniem do normalizacji jest widoczne w obu typach postaci, przełamuje ich jednoznaczność i czyni bardziej interesującymi.

Julia Sowacka (Kazimierz Wielki University, University of Warsaw)
Transformation and transgression as subversive strategies of (R)evolution in Yoko Tawada's writing

Transformation and transgression are among the main motifs of Yoko Tawada's writing, and they have different dimensions. Present in the work of this German-speaking writer, both the destabilization of apparent obviousness and the constitution of dynamics that go beyond dualisms (e.g., subject and object) appear as subversive strategies of revolution. Revolution is inherent in evolution, as it can generate other new forms of existence. Evolution is a process inherent in the constitution of matter and subjectivity. One of the places where the dynamics of revolution and evolution intersect in the material-vitalist continuum seems to be the body, and it is strongly linked to the text in Tawada's work. The body is produced in a process of constant intra-actions and is constituted through relationships with other actors. Using the methodological approach developed in the studies of difference, I will present in my paper the dynamics of transformation and transgression and the relationship between text and body in Yoko Tawada's dramas (e.g. Wie der Wind im Ei [Like the wind in an egg]), literary essays (e.g. Verwandlungen [Transformations]) and prose (e.g. Opium für Ovid. Ein Kopfkissenbuch von 22 Frauen [Opium for Ovid. A pillow book by 22 women]), while referring to the context presented above.

Przemiana i transgresja jako subwersywne strategie (r)ewolucji w pisarstwie Yoko Tawady

Przemiana i transgresja należą do głównych motywów pisarstwa Yoko Tawady i mają różne wymiary. Obecne w twórczości tej niemieckojęzycznej pisarki zarówno destabilizowanie pozornych oczywistości, jak i konstytuowanie dynamik wychodzących poza dualizmy (np. podmiot i obiekt) jawią się jako subwersywne strategie rewolucji. Rewolucja stanowi nieodłączny element ewolucji, może bowiem generować inne, nowe formy istnienia. Ewolucja to proces nieodłącznie związany z konstytuowaniem się materii i subiektywności. Jednym z miejsc wzajemnego przecinania się dynamik rewolucji i ewolucji w materialno-witalistycznym kontinuum zdaje się ciało, a ono jest w twórczości Tawady silnie powiązane z tekstem. Ciało jest wytwarzane w procesie nieustannych intra-akcji i konstytuowane poprzez relacje z innymi aktorami. Korzystając z podejścia metodologicznego wypracowanego w badaniach nad różnicami, przedstawię w swoim referacie dynamiki przemiany i transgresji oraz relację tekstu i ciała w dramatach (np. *Wie der Wind im Ei*), literackich esejach (np. *Verwandlungen*) oraz w prozie (np. *Opium für Ovid. Ein Kopfkissenbuch von 22 Frauen*) Yoko Tawady, odwołując się przy tym do przedstawionego powyżej kontekstu.

Agnieszka Jezierska-Wiśniewska (University of Warsaw)
The Beginnings of the New Man. Yael Ronen and Dmitrij Schaad (R)evolutions. Based on Yuval Noah Harari(„(R)evolutions on the motifs of Yuval Noah Harari

In the speech, I analyze the art of (R)Evolution, while asking the question of how much the technical revolution can contribute to human evolution. And if so, will it be a change for the better? The authors of the aforementioned play outline a vision according to which a new species of man will emerge within two hundred years. However, the transition to a new form of being is to take place so gently that we won't even notice the change. Genetic engineering will be used to generate perfect children. This tale of great progress is ridiculed in the course of the plot: parents without a clue about biological science can configure their child at will, choose his nose and completely randomly decide which three cancers he should have immunity

to. There is no reflection here on the responsibility or additional risks associated with these changes. Artificial intelligence will also affect the quality of life of non-genetically modified humans. The play features a variation on Alexis, renamed Alekto - this is the name of the most ghastly of the Erynias, the goddess of wrath plaguing humans endlessly. By depicting the effects of technological development, the drama becomes a space for reflection on the difficult challenges posed to man by his own technology.

Początki nowego człowieka. Yael Ronen i Dmitrij Schaad (R)Evolutionen. Frei nach Yuval Noah Harari („(R)ewolucje na motywach Yuvala Noaha Harariergo")

W wystąpieniu analizuję sztukę *(R)Evolution*, zadając przy tym pytanie o to, na ile rewolucja techniczna może przyczynić się do ewolucji człowieka. A jeśli tak, to czy będzie to zmiana na lepsze? Autorzy wymienionej sztuki zarysowują wizję, wedle której w ciągu dwustu lat powstanie nowy gatunek człowieka. Przejście do nowej formy bytu ma przebiegać jednak tak łagodnie, że nawet nie dostrzeżemy zmiany. Posłuży do tego inżynieria genetyczna, która pozwoli na zaprojektowanie doskonałych dzieci. Ta opowieść o wielkim postępie zostaje w trakcie akcji ośmieszona: rodzice bez pojęcia o naukach biologicznych mogą sobie dowolnie skonfigurować dziecko, wybrać mu nos i zupełnie losowo uznać, na jakie trzy nowotwory powinno mieć odporność. Brak tu jakiejkolwiek refleksji nad odpowiedzialnością czy dodatkowym ryzykiem związanym z wprowadzonymi zmianami. Sztuczna inteligencja wpłynie także na jakość życia ludzi niezmodyfikowanych genetycznie. W sztuce pojawia się wariacja na temat Aleksy, przemianowanej na Alekto – to imię najbardziej upiornej z Erynii, bogini gniewu nękającej człowieka bez końca. Przedstawiając skutki rozwoju technicznego, dramat staje się przestrzenią skłaniającą do refleksji nad trudnymi wyzwaniami, jakie stawia przed człowiekiem jego własna technologia.

Magdalena Daroch (**University of Warsaw**)
In Our Own Words. Images of War in Selected Literary Testimonies and Self-Documentations by Women

"Wars are the domain of men, and so are war memories," Ruth Klüger bitterly states in her autobiography *Still alive*, published in 1992, which includes her experience of the Auschwitz-Birkenau death camp. "Everything we know about the war has been told to us by a 'male voice.' We are all stuck in the bondage of "male" perceptions and experiences of war. "Men's" words. Women are silent. [...] If they suddenly begin to speak, they talk not about their war, but about someone else's. They adapt to the male template." - writes Svetlana Aleksiyevich in a book with the telling title *War has nothing of a woman in it*, written on the basis of interviews conducted with female soldiers who fought in the Russian Great Patriotic War. And yet, as Alexievich states, "the female war has its own colors, smells, its own illumination and space of feelings. Its own words." The female experience was and is represented, but it was treated as a supplement to the male narrative that monopolized the memory of war. In this presentation, I will deal with literary testimonies and personal documents of women who told about the war and/or camp experience in their own words. Their texts bear witness to the revolution that is taking place in the way of thinking about the past that is no longer treated only as the domain of men.

Własnymi słowami. Obraz wojny w wybranych świadectwach literackich i egodokumentach kobiet

„Wojny to domena mężczyzn, tak jak i wojenne wspomnienia" – gorzko stwierdza Ruth Klüger w wydanej w 1992 roku autobiografii *Żyć dalej…*, w której zawarła m.in. swoje przeżycia z obozu zagłady Auschwitz-Birkenau. „Wszystko, co wiemy o wojnie, powiedział nam „męski głos". Wszyscy tkwimy w niewoli „męskich" wyobrażeń i przeżyć wojennych. „Męskich" słów. Kobiety milczą. […] Jeśli nagle zaczynają mówić, to opowiadają nie o swojej wojnie, ale o cudzej. Innej. Dostosowują się do męskiego szablonu." – pisze Swietłana Aleksijewicz w książce o znamiennym tytule *Wojna nie ma w sobie nic z kobiety*, powstałej na kanwie rozmów przeprowadzonych z żołnierkami, które walczyły w wielkiej wojnie ojczyźnianej. A przecież, jak stwierdza Aleksijewicz, „[k]obieca wojna ma swoje własne barwy, zapachy, własne oświetlenie i przestrzeń uczuć. Własne słowa." Kobiece doświadczenie było i jest reprezentowane, ale traktowano je jako uzupełnienie męskiej narracji, która zmonopolizowała pamięć o wojnie. W wystąpieniu zajmę się literackimi świadectwami i dokumentami osobistymi kobiet, które opowiedziały o wojennym lub / i obozowym doświadczeniu swoimi własnymi słowami. Ich teksty są świadectwem rewolucji, jaka dokonuje się w sposobie myślenia o przeszłości traktowanej już nie tylko jako domena mężczyzn.

Anna Wołkowicz (Uniwersytet Warszawski)
The Mystical Discourse of Revolution at the Previous Turn of the Century (Until World War I)

The (German-speaking) mystical discourse of revolution at the turn of the 20th century was co-created by intellectuals of various worldviews and political options, from the adherent of ethical anarchism Gustav Landauer through the Dutch writer and social activist Frederik van Eeden, to the scholar-esotericist Erich Gutkind and the Prussian conservative Florens Christian Rang. All of them took part in the founding convention of the so-called Forte Circle - which was intended by its founders not only as a platform for discussing the impending breakthrough, but also as a kind of experiment: an attempt to cross the boundaries of identity in a community of outstanding, partly controversial individuals. In their ideas about the future of man and the world, there is a recurring theme of overcoming the alienation of the subject, breaking the boundaries of identity and opening up to the *Other*. They are influenced by various inspirations: evolutionism under the sign of Darwin or Spencer and anarchist social solidarity, Nietzsche's anti-historicism, Mauthner's critique of the language of "objective meanings," and finally - a fascination with mysticism as a model of communing with the Unknown, alternative to post-Kantian philosophy and positivist (alienating) science. In the presentation, I analyze the activities of the aforementioned revolutionary mystics, while showing themes that seem to recur in certain posthumanist concepts, such as Rosi Braidotti's study *The Posthuman*.

Mistyczny dyskurs rewolucji na poprzednim przełomie wieków (do pierwszej wojny światowej)

(Niemieckojęzyczny) mistyczny dyskurs rewolucji na przełomie XIX i XX współtworzyli intelektualiści różnych opcji światopoglądowych i politycznych, od wyznawcy etycznego anarchizmu Gustava Landauera poprzez holenderskiego pisarza i działacza społecznego Frederika van Eedena, po uczonego-ezoteryka Ericha Gutkinda i pruskiego konserwatystę Florensa Christiana Ranga. Wszyscy oni wzięli udział w zjeździe założycielskim tzw. kręgu z Forte – który w intencji twórców miał być nie tylko platformą do dyskusji o nadchodzącym przełomie, lecz również swoistym eksperymentem: próbą przekraczania granic tożsamości we wspólnocie wybitnych, częściowo kontrowersyjnych indywidualności. W ich pomysłach na przyszłość człowieka i świata powraca wątek przezwyciężenia alienacji podmiotu, przełamywania granic tożsamości i otwierania się na Innego/Inne. Oddziałują przy tym

różnorakie inspiracje: ewolucjonizm spod znaku Darwina czy Spencera i anarchistyczny solidaryzm społeczny, antyhistoryzm Nietzschego, Mauthnerowska krytyka języka „obiektywnych znaczeń", wreszcie – fascynacja mistyką jako modelem obcowania z Nieznanym, alternatywnym wobec pokantowskiej filozofii i pozytywistycznej (wyobcowującej) nauki. W wystąpieniu analizuję działalność wymienionych powyżej mistyków rewolucji, pokazując równocześnie wątki, które zdają się powracać w pewnych koncepcjach posthumanistycznych, np. w studium *Po człowieku* Rosi Braidotti.

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PANEL SESSION 17: (R)évolutions empathiques dans le roman de langue française au XXIe siècle II/ Empathic (R)evolutions in 21st-Century French-Language Novels II
(cf. PANEL SESSION 8)

Language: FRENCH

organized by Wiesław Kroker, Małgorzata Sokołowicz and Judyta Zbierska-Mościcka

Piotr Sadkowski (Nicolaus Copernicus University)
Une empathie spectrale ou le mythe du dibbouk dans la fiction au XXIe siècle

L'émergence dès les années 1960-1970 de la tendance hantologique définie comme « une littérature du dibbouk » (Decout) témoigne du besoin ressenti par des écrivains appartenant à la deuxième et à la troisième génération des survivants de la Shoah d'une perlaboration de la perte par des tentatives de l'adhésion imaginaire à l'identité des victimes. Le dibbouk, figure empruntée au folklore et à la mystique juive, fonctionne alors une métaphore spectrale de la relation empathique entre les disparus et leurs descendants qui cherchent à réaliser dans l'écriture une *incarnation* de ces premiers. Dans la communication proposée j'envisage d'examiner des ouvrages dans lesquels une telle tentative de l'adhésion au devenir de la victime retrouvée par le vivant, se réalise par la jonction attribuée dans les croyances ashkénazes au dibbouk, perçu comme un justicier réparateur. Cependant l'essentiel des nouvelles interprétations du mythe réside dans l'inversement de la figure de la spectralité, quand les survivants, grâce au pouvoir de la fiction, revisitent le passé, pour le refaçonner par des scénarios imaginaires alternatifs, et ainsi ce sont eux qui deviennent les dibbouks hantant et ranimant le monde des morts. Tandis que dans la plupart des ouvrages illustrant la « littérature dibbouk » de la fin du XXe et du début du XXIe siècle le mythe est évoqué sur le mode implicite (par exemple chez Alain Fleischer), ce dernier temps on peut observer une nouvelle stratégie consistant à inscrire dans la fiction, dotée de caractéristiques du genre fantastique, la présence littérale de la figure du mort-vivant sorti directement des légendes juives. La communication portera plus particulièrement sur la comparaison de deux exemples, publiés en 2021, révélateurs de cette dernière tendance : une auto/biofiction *Dibbouks* d'Irène Kaufer et un roman graphique *Dibbouk* de Tomek Heydinger.

Małgorzata Sokołowicz (University of Warsaw)
«Il y a en chacun de nous deux personnes bien distinctes». Les relectures empathiques (im)possibles d'Un alligator nommé Rosa de Marie-Célie Agnant

« Il y a en chacun de nous deux personnes bien distinctes. Il faut apprendre à vivre avec les deux », dit la protagoniste du roman *Un alligator nommé Rosa* (2007) inspirée d'un personnage réel, Rosalie Bosquet, connue aussi comme Madame Max Adolphe, renne-cloche de la dictature duvaliériste à Haïti,

meurtrière, tortionnaire, cheffe de la redoutable prison Fort Dimanche. Ayant quitté l'île après la mort de Duvalier père, elle échappe à la justice et trouve asile probablement en France.

C'est justement en France, dans un petit village pittoresque du Sud, que se déroule l'action du roman de Marie-Célie Agnant (née en 1953), écrivaine haïtienne d'expression française qui depuis 1970 vit et écrit au Québec. Rosa est une vieille femme très malade. Paralysée, elle ne bouge pas de son lit et son seul plaisir semble être celui de dévorer une quantité énorme de nourriture. Le nouvel infirmier qui vient la soigner s'avère être le fils de l'ancienne victime de Rosa. Antoine a passé sa vie entière à la retrouver pour se venger. Pourtant, face à cette vieille infirme qui ne parle même pas, il se trouve déchiré entre haine et impuissance.

Comment interpréter la phrase prononcée par la protagoniste de Marie-Célie Agnant, elle-même victime du régime duvaliériste à cause duquel elle a perdu ses proches ? S'agit-il d'une vision manichéenne de l'homme ? Du dédoublement de la personnalité de chacun de nous ? Faut-il donc apprendre à ressentir de la compassion même pour les bourreaux et ne pas juger de façon univoque les victimes qui, elles-mêmes, tournent si facilement en tortionnaires ? L'autrice déconstruit-elle le topos de la vengeance ? Truffé de descriptions de souffrances abominables, le roman de Marie-Célie Agnant se prête-t-il à la relecture empathique telle que la définit Alexandre Gefen ? Est-il une tentative de « réparer le monde » ou juste un devoir de mémoire ? Voici les questions auxquelles nous essaierons de répondre dans notre communication.

Magdalena Zdrada-Cok (Université de Silésie)
Le discours de l'empathie dans le roman féministe africain : le cas des **Impatientes** *de Djaïli Amadou Amal*

Le roman *Les Impatientes* (Emmanuelle Collas, 2020) présente la vie sociale et familiale des peuls du Cameroun et brise les tabous des violences faites aux femmes. Djaïli Amadou Amal dénonce le mariage forcé et la polygamie et montre comment ces pratiques se réclament de la tradition ancestrale et s'appuient sur l'autorité de la religion pour servir les intérêts économiques des chefs des clans.

Notre analyse visera les fonctions de la polyphonie narrative (la voix est octroyée à trois héroïnes : Ramla, Hindou et Safira). Cette stratégie discursive permet à l'écrivaine de montrer que la violation des droits des femmes se fait de plusieurs manières et constitue un problème fréquent et complexe. Mais la pluralité des voix contribue surtout au « discours de l'empathie » qui fait partie de la dimension féministe du texte : en effet, la solidarité entre la lectrice/le lecteur et les narratrices apparait au moment où celle-ci/celui-ci, pris à témoin, découvre une vérité : qu'elle soient sœurs, amies ou rivales, toutes les héroïnes sont à jamais prises au piège par le système économique patriarcal et rétrograde et subissent les mêmes déterminismes sociaux-culturels.

Judyta Zbierska-Mościcka (Université de Varsovie)
S'arbrifier, ou pour une approche empathique du végétal selon Christine Van Acker

Proche de la sympathie et de la compassion, exigeant la disponibilité et l'abandon de soi, l'empathie est considérée comme un élément important de la reconnaissance sociale (Hegel, Ricœur, Honneth). Il s'agit en effet de la reconnaissance d'une autre subjectivité que la sienne, ce qui suppose en conséquence la possibilité d'une expérience partagée. Reconnaître la subjectivité de l'autre, c'est reconnaître ses émotions, ses besoins, ses droits ; c'est aussi en prendre soin. Empathiser revient donc ainsi à reconnaître l'importance de l'autre et à le respecter. À l'heure de la menace climatique, il n'est pas étonnant que l'exercice de l'empathie dépasse le domaine de la souffrance sociale pour s'étendre sur le territoire du vivant non humain, ou comme le veut David Abram, du plus qu'humain, dont il s'agit de reconnaître

l'importance et qu'il s'agit de respecter. La justice globale, procédant de la reconnaissance et incluant les animaux, que réclame de ses vœux Martha Nussbaum, philosophe de la réciprocité, aurait à prendre en compte aussi d'autres constituants de notre milieu vital : montagnes, rivières, forêts, plantes. Mais est-il possible de « penser comme une montagne » (Aldo Leopold), de pénétrer dans l'écorce d'un arbre pour comprendre ce qu'est pour lui le feu, de regarder une plante et « entrer dans la lenteur de ses mouvements imperceptibles » (Christine Van Acker) ? D'aucuns l'ont tenté. Les auditions du Parlement de Loire rassemblées par Camille de Toledo (2021) ou bien les réflexions de Jacques Tassin (*À quoi pensent les plantes ?*, 2016) et de David Abram (*Comment la terre s'est tue ? Pour une écologie des sens*, 1996) nous en apportent les preuves. *L'en vert de nos corps* de Christine Van Acker (2020), mêlant science, poésie et parcours individuel – en est une autre. Dans notre analyse de ce texte hors du commun, nous allons essayer de vérifier l'hypothèse d'une approche empathique du végétal, susceptible de contribuer à retrouver le lien perdu avec le vivant.