INTERNATIONAL CONFERENCE ON LANGUAGE, LITERATURE & CULTURE
Struggle for Recognition: identity-formation and subjectivation

organized jointly by
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BOOK OF ABSTRACTS

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INTERNATIONAL CONFERENCE ON LANGUAGE, LITERATURE & CULTURE
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PREFACE

The two-day International Conference ***Struggle for Recognition: identity-formation and subjectivation*** is the 8th of the series of **Conferences on Language, Literature & Culture**, organized by Çankaya University, Ankara, Turkey and hosted this year by Faculté des Lettres & Sciences Humaines in the friendly and welcoming atmosphere of Université de Bretagne Occidentale, Brest, France. The scientific international event brings together over one hundred scholars, graduates and students from over thirty countries, researching the intersections of literature, discourse analysis, translation and cultural studies, with a focus on the question of identity formation, self-realization, subjectivation, and struggle of recognition. In fact, the struggle of recognition has emerged, in the recent years, as a powerful paradigm. The theme of struggle for recognition is at the intersection of different areas of the human sciences. At the core of the struggle for recognition paradigm, we find the question of identity formation, self-realization and subjectivation. It is widely associated with the works of Axel Honneth, Nancy Fraser, Charles Taylor, Paul Ricoeur, to name just a few prominent figureheads. According to Axel Honneth, the core of any public sphere is always a struggle for recognition. Nancy Frazer goes as far as talking about a recognition theoretical turn to describe a tendency to tackle many pressing real-life issues –such as discrimination, exclusion, social justice, political equality, gender equality– in terms of struggle for recognition and against all forms of disrespect. Those engaged in a struggle for recognition are always struggling against institutionalized patterns of value that sustain and reinforce various mechanisms of exclusion. They are also struggling against those institutionalized patterns of value because they deprive them of their dignity and subordinate them out of existence. Therefore, when they engage in struggles for recognition, they seek to redress injustices as much as to step out of invisibility and to claim their ethical capacity as full right subjects.

Focusing on the aspects of language, literature and culture in any or all possible contexts, and employing interdisciplinary approach to address the research problems, **the 8th International Conference on Language, Literature & Culture** will explore possibilities for new breakthrough by examining current studies and considering new perspectives on identity-formation, cultural identity, and subjectivation through the prism of the struggle for recognition paradigm from a wider angle.

Dr. Mustafa Kirca, Çankaya University &
Dr. Mohamed Saki, Université de Bretagne Occidentale

INTERNATIONAL CONFERENCE ON LANGUAGE, LITERATURE & CULTURE
CONFERENCE PROGRAM

DAY 1	June 6, 2019			
09.00-10.00	REGISTRATION & WELCOME COFFEE			
09.30-10.00	OPENING SPEECHES			
10.00-11.10	KEYNOTE ADDRESS "Fiction After 2016: Cultural Politics, 'Response-Mode' Writing, and the Value of Literature" **Bran Nicol** Professor of English Literature, University of Surrey **Chair:** Mohamed Saki			
11.10-12.00	Concurrent Session 1	Concurrent Session 2	Concurrent Session 3	
12.00-13.00	**LUNCH**			
13.00-14.15	Concurrent Session 4	Concurrent Session 5	Concurrent Session 6	Concurrent Session 7
14.15-15.30	Concurrent Session 8	Concurrent Session 9	Concurrent Session 10	Concurrent Session 11
15.30-15.45	**Coffee Break**			
15.45-17.00	Concurrent Session 12	Concurrent Session 13	Concurrent Session 14	
DAY 2	June 7, 2019			
09.30-10.00	REGISTRATION & COFFEE			
10.00-11.10	KEYNOTE ADDRESS "The Struggle for Recognition of Italian Americans in New York City in the 1980s" **Marie-Christine Michaud** Professeur d'études nord-américaines, Université de Bretagne Sud **Chair:** Adelheid Rundholz			
11.10-12.00	Concurrent Session 15	Concurrent Session 16	Concurrent Session 17	Concurrent Session 18
12.00-13.00	**LUNCH**			
13.00-14.15	Concurrent Session 19	Concurrent Session 20	Concurrent Session 21	Concurrent Session 22
14.15-15.30	Concurrent Sessions 23	Concurrent Sessions 24	Concurrent Sessions 25	
15.30-15.45	**COFFEE BREAK**			
15.45-16.15	**CLOSING REMARKS**			

INTERNATIONAL CONFERENCE ON LANGUAGE, LITERATURE & CULTURE
Struggle for Recognition: identity-formation and subjectivation

KEYNOTE SPEECHES
ABSTRACTS

Author	**Bran Nicol**
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Title

Fiction After 2016:
Cultural Politics, 'Response-Mode' Writing, and the Value of Literature

Abstract In 'A Cultural Left', a prophetic essay in his powerful 1998 book, Achieving Our Country: Leftist Thought in Twentieth-Century America, the philosopher Richard Rorty argued that the success of the cultural/academic left in 'teaching Americans to recognize otherness' had been accompanied by a blindness towards more down-to-earth political problems such as economic inequality and insecurity. As such, his argument might be considered a variation on Nancy Fraser's and Alex Honneth's distinction between recognition and redistribution. The problem, Rorty suggests, is the effects of the 'recognition-theoretical turn' which has shaped both the cultural and the academic left since the Sixties. Its effects, he argues – in the most strikingly predictive part of the book, which sounds like a description of what happened in the United States in 2016 – herald the dangers of 'populist revolt', the hegemony of a class of 'cosmopolitan super-rich', and the yearning for a 'strongman to vote for'.

In this lecture I want to use Rorty's argument as a framework to understand the function of literature in this socio-political context. Contemporary fiction after postmodernism has been characterized by its emphasis on the value of recognition rather than a concern with the kind of reformist left-wing politics Rorty advocates. This, I will suggest, is partly the result of the political narrative Rorty sketches out, and partly to do with accompanying literary-historical factors such as the rise of what Mark McGurl has termed 'the Program Era'. As an example, we might consider narratives by the American writer Dave Eggers which focus on the experience of 'hyphenated' transnational identity in the context of 'struggle for recognition', e.g. What is the What (2006), Zeitoun (2009), and The Monk of Mokha (2018).

But I want to contrast these with the kind of literature which Rorty, in a later essay in Achieving Our Country, 'The Inspirational Value of Great Works of Literature', implicitly links to his quarrel with the cultural left: writing which can inspire readers to hope and, perhaps, to political action. Specifically, I will take his reference to George Orwell's *1984*, and compare the value of this novel with a recent self-

conscious reimagining of Orwell's novel: Haruki Murakami's *1Q84* (2009). Like Eggers, Murakami is writing in what might be termed 'response-mode', ie fiction which is inspired by a desire to make a real-world political intervention. At stake is not a question about deciding what writers should write about, but about how we study what they write – and how we do so in the kind of 'dystopian-made-real' world in which we are now living and which Rorty feared. While the focus will be on America, my hope is that the points I make might strike a chord with other national traditions in the current moment.

Bio

Bran Nicol is Professor of English Literature at the University of Surrey, where he is Head of the School of Literature and Languages. He studied for his PhD at the University of Lancaster, writing his thesis on the work of the novelist and philosopher, Iris Murdoch. He has previously taught at the universities of Chichester and Portsmouth, where he was Director of the Centre for Studies in Literature. His books include *The Private Eye* (Reaktion, 2013), *Postmodern Fiction: An Introduction* (Cambridge University Press, 2009), and *Stalking* (Reaktion, 2006), which was translated into Italian, Japanese and Korean, *Iris Murdoch: The Retrospective Fiction* (Palgrave, second edition, 2004), and two edited collections: *Postmodernism and the Contemporary Novel* (Edinburgh University Press, 2002) and *Crime Culture* (Bloomsbury, 2010). His interests include contemporary British, European and American fiction, crime fiction, and film, and he has presented his research in these areas at universities around the world.

Author	**Marie-Christine Michaud**
Email	marie-christine.michaud@univ-ubs.fr
Affiliation	Université de Bretagne Sud, France
Title	**The Struggle for Recognition of Italian Americans in New York City in the 1980s**

Abstract Since the beginning of the 20th century, the successive generations of Italian migrants have led a struggle for their recognition as part and parcel of the American mainstream. Hardly regarded as white people when they massively came before World War I, they have progressively become "white ethnics" thanks to the geographical, social and political distance they established with the black population they were often compared with. Indeed, their struggle for recognition has partly been based on the recognition of their whiteness. In the 1980s, due to the economic context, Italian Americans were eager to underline this distance and some young men even committed hate crimes. Three times (once in Queens and twice in Brooklyn) young Italian Americans killed black men who happened to appear in "their" ethnic neighborhoods. Axel Honneth advanced that crimes can be weapons to defend one's honor and to be heard, especially when one feels that one is a victim of injustice. This presentation will question this statement: can these three crimes be seen as the epitome of this struggle for recognition?

Keywords Italian Americans, hate crimes, New York, African Americans, Bensonhurst, Axel Honneth

Bio **Marie-Christine Michaud** is a full Professor of American Studies. She teaches American civilization and history in Université Bretagne Sud, in France. Her research focuses on Italian Americans, immigration and ethnicity in the United States. She has written many articles and books about the experience of Italian Americans, among which are *Columbus Day et les Italiens de New York* (Presses universitaires Paris-Sorbonne, 2011) and *From Steel Tracks to Gold-Paved Streets. Italian Immigrants and the Railroad in the North Central States* (Center for Migration Studies, 2005). Recently she has focused her research on the relationship between Italian Americans and other communities such as African Americans. Her latest book is *Italo-Américains et Noirs à New York. Racisme ou lutte de reconnaissance ?*

Author	**Antonio Ackel**
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Title	**Personal Letters Written by People Confined at the Mental Institution Pinel (1929 – 1944)**

Abstract	This presentation is about a philological study of 42 personal letters handwritten by 30 persons who were forced hospitalized in a mental institution in Brazil, during the first half of the 20th century. All the documents presented are available for research at the Public Archive in Sao Paulo, Brazil. Philology is being understood here as an academic practice that conjoins several components related to the text and its scriptures, for instance, codicology, that observes actions that reveal ruptures in the transmission of the letter, suggesting an arbitrary possession over the object, maybe an imposition of power that blocks the communication between two persons, like stamps, binding holes, staples, folds; palaeography, that analyses the author's handwriting, such examination can identify education, calligraphy abilities (which could be compromised depending on the treatment received); material culture of the document, which contextualizes the ideological and historical circumstances that impelled the production of those documents. During the period the letters were written, Brazil was experiencing the eugenics model of social organization. The eugenic belief aimed to improve genetic quality of human by excluding all those who didn't follow the rules or behave according to what was "socially accepted". The exclusion, in the case of this presentation, was the hospitalization. From the information collected in those letters, 7 women and 23 men, between 18 and 64 years old, wrote about the very diverse cases about themselves: enormous fatigues, homosexual tendencies, depressive states, demonstration of interest in subjects related to female emancipation, concerns with voices that are heard in the head, and others. Behaviors, feelings, emotions, such as those, were forming identities that couldn't make part of social groups. Those people were considered unacceptable according to the society at that time, so they configured cases of medical hospitalization for treatments and heal, often by the family's will and against the patient's desires.

Keywords	Material culture, personal letters, mental institution, ideology, eugenics

Bio	Awarded with an Erasmus+ ICM scholarship at Rijksuniversiteit Groningen (1st sem. 2019).Currently working on master's degree in Philology at Universidade de Sao Paulo (2018).Graduated in

Education at Pontifícia Universidade Catolica do Rio Grande do Sul (2018).Visiting scholar at Katholieke Universiteit Leuven (2016).Degree in Linguistics at Universidade de Sao Paulo (2016).Fields of interest: Philology, Historical documents, History of Language, Language.

Author	**Cihan Alan**
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Affiliation	Hacettepe University, Turkey

Title — **Analysing Discursive Construction of Homosexual Collective Identity: the Case of *Kaos GL Magazine* in Turkey**

Abstract This paper aims at presenting how collective identities were constructed through texts published in *Kaos GL Magazine*, the longest-standing alternative gay and lesbian publication in Turkey. It was not until the early 90s that homosexual individuals could become a part of new social movements in Turkey, and thus homosexual identities remained invisible and suppressed since the establishment of Turkish Republic in 1923 (Özbay, 2015). *Kaos GL Magazine*, which began to be published in 1994, is one of the most important publications portraying the history and development of homosexual movement and representing discursive-linguistic practices of homosexual activists in their effort to construct collective homosexual self-identities and to resist against misconceptions and prejudices about non-heterosexual people in the society (Erol, 2011). In this sense, the magazine proves to be a unique example manifesting non-heterosexual minorities' "struggle for recognition" in Turkey. The analytical framework of the study is based on Discourse-Historical Approach of Critical Discourse Analysis (See for details Reisigl and Wodak, 2001). A number of linguistic and discursive features are specified to discover how homosexual collective identity was constructed by the magazine. To this end, the first two texts of the magazine, which describe the social circumstances and the position of homosexuals within these conditions in 1994, have been synchronically analyzed into the features such as thematic structure, representation of social actors, and process types. The findings based on positive-self and negative-other representation of social actors are interpreted in relation to the concept collective identity as well as the socio-historical and socio-political context of the period in terms of homosexuality.

Bio	**Cihan Alan** is a full-time lecturer at Hacettepe University, Department of Translation and Interpreting. He received his PhD from the Department of English Linguistics at Hacettepe University in 2019. He received his BA and MA from the Department of Translation and Interpreting at the same university. The fields of research he is interested in are Critical Discourse Analysis, Queer Linguistics, Cognitive Linguistics, and Audio-Visual Translation.

Author	Nitasha Ali
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Affiliation	University of Manitoba, Canada

Title	**Identity and Belonging: Female Indo-Fijian Immigrant Youth Create Themselves in Canada**

Abstract	Immigration into Canada has increased since the 1960's. With such an increase it is vital to understand immigrant youth experiences in terms of how they express their national and cultural identity, how they negotiate different expectations of their host and homeland cultures, and how they identify themselves at a personal level.Within the Indo-Fijian immigrant community in Canada, young women struggle on a daily basis with who they are and how they identify themselves based on an already established history of displacement from India to Fiji and finally to Canada. Performativity and subjectivity exist as master statuses for immigrant youth, it is how these immigrants see themselves and hope others see them. While these women negotiate their subjectivities as both immigrants and ethnic minorities in a multicultural or diverse society, their decision regarding where they belong to in the racial hierarchy of North American culture is at the forefront of these negotiations. Drawing on ethnographic research with female Indo-Fijian immigrant youth in Vancouver, B.C., I discuss how identity formation of immigrant girls is constructed as a result of conflicts around culture, class, ethnicity, and gender. Identity formation then, for these individuals extends beyond the choices of adapting to their post migration Canadian culture or remaining loyal to their Indo-Fijian culture. I propose that the racialized world of the youth denies these young women complete freedom to self-identify themselves. By using the native ethnographer approach, I demonstrate that identity is a complex and multi-faceted concept and, its expression is influenced

by social domains. Furthermore, I validate how identity changes over time and space, dependent on specific social situations, environments, and settings.

Bio **Nitasha Ali** is a doctoral candidate in the anthropology department at the University of Manitoba. She has her MA from the University of Mississippi in anthropology and BA from Simon Fraser University in anthropology. Most recently, her research has consisted of ethnographic qualitative research in the form of in-depth individual interviews, participant observation, and focus group interviews with young Indo-Fijian immigrants to Canada and the US looking at issues surrounding gender, race, nationality, and subjectivity.

Author **Hatice Altun**

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Affiliation Pamukkale University, Turkey

Title **Caught in the Grip: Gender, Class and Ethnicity of Women Students in STEM Field**

Abstract Studying abroad has become immensely powerful (practice) to reconstruct inequalities and privileges as a wing of global culture industry, truly committed to the symbolic production of an elite status. Contrary to the privileges they obtain through elite class standing, scarcity of international female students in STEM fields plays a restricting role in reconstructing second language identities. As female international students operate themselves in segmented spaces, their countries of origin often imply global class hierarchy (Kelly, 2012). Gender is a "complicating factor" in STEM culture (Becher & Trowler, 2012), and Acker (1990) argues that the systematic processes that reproduce gender roles and gender divisions in any analytic unit or organization are kept alive. Yet, gender is still under-explored in study abroad contexts, particularly in relation to identity reconstruction. To address this gap, the study draws on Butler's gender performativity and Bourdieusian conceptualization of social class to explore how 'relational and emergent' elite class positionings and translocal/transnational gender identity of undergraduate female international students impact their second language identity reconstruction. This study explores the social and educational trajectories of students of female international students. Data gathered through interviews, personal narratives, diaries and field observations were analyzed to

understand the contestation and negotiation of many facets of the participants' elite status and agentive empowered women identity with regard to STEM field. The analysis of social class, gender and ethnicity in relation to STEM reveals that participants had to develop "dual identities," such as that of a woman and an engineer. Although gender neutrality seemed to be promoted by the institutions or by the faculty as a policy, the practice remains unchanged and still favors hegemonic masculinity in the field. Language learning becomes an important practice as its serves as an agentive act to reproduce or challenge the social and institutional structure.

Bio **Hatice Altun** is a lecturer at Pamukkale University, Denizli, Turkey. She completed her Ph.D. in Foreign and Second Language Teaching at State University of New York, USA. Her research interests lie in the areas of discourse analysis, identity, and sociolinguistics.

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Title | **Refuse to be Recognized: Silence as a Tool of Meditative Purposefulness in Amitav Ghosh's *The Calcutta Chromosome***

Abstract It can loosely be claimed that the concept of 'recognition' has generally been assessed as a form of 'acceptance' into the power-structure of the 'superior' Occident in the once-colonized Indian sub-continent. However, this partially generalized concept has been reversed as well as revised by Amitav Ghosh in his novel *The Calcutta Chromosome*. In this novel, the prominent Indian author chooses to deconstruct the history of discovering the root cause of Malaria and offers a counter narrative that works in parallel but purposefully keeps itself silent. The latter narrative reveals that it is a group of socially marginalized people, not Sir Ronald Ross – a British researcher who has been recognized for the revolutionary discovery – that prompt the so-called revolutionary medical discovery as part of their quest for immortality through transference of a special kind of regenerative chromosome – the Calcutta chromosome. It is also intended that without their interference, the discovery would have never been made by Ross. This inevitably brings the group of people, led by a sweeper woman and a bearer, to the forefront. However, it is indicated in the novel that the marginalized people do not function by an urge to be recognized for

making successful transmission of soul at a chromosomal level happen, and thus having groundbreaking discovery in gaining immortality; rather, they choose to carry on their project secretly, by means of the power of 'silence'. Consequently, they deny revealing themselves to agents like Murugan who could sense their presence and get closer to finding them out. This paper explores the reason and the resultant process that directs the so-called uneducated subalterns of a colonized society to using the knowledge as offered by 'Silence' and the power of myth and superstition that are denied of the recognition of 'Knowledge' itself, while researching and experimenting on their transcendental project, hence defying the whole concept of 'recognition'.

Bio **Dravida Anjuman Huda** is currently working as a lecturer in English at American International University – Bangladesh (AIUB). She Completed her M.A. in English literature at the University ofDhaka. Her areas of interest are Postcolonial Aspects in South Asian Literature, Transnationalism, Migration, Refugee Issues in Literature, and Translation Studies.

Author **Hayat Aoumeur**

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Affiliation Abdelhamid Ibn Badis University, Algeria

Title **Algerian Women's Involvement in the 2019 Protests against Corruption: A Critical Discourse Analysis**

Abstract The 2019 Algerian protests began on 16 February, ten days after the president Bouteflika announced his candidacy for a fifth presidential term in April's elections. Since the first large-scale demonstration which took place on 22 February, at the call of the 'citizenship' movement, seven million people were estimated to have marched for more democracy, dignity, government transparency and a less corrupt society. Protests in Algiers have been banned since 2001, and the last time citizens protested at this scale was in October 1988, against unemployment, rising pricesandausteritymeasures. The Algerian media reports that women's presence in the protests made this movement a peaceful revolution and kept it from degenerating into violence. Indeed, unlike previous years, International Women's Day this year was marked by demonstrations in which unprecedented numbers of women marched in most of the

cities and towns of the country, driven by a burning desire to put an end to decades of repression, marginalization and silence, since the independence of Algeria in 1962. In this paper, our aim is to explore some of the attitudes towards the participation of Algerian women in the protest marches. To this end, a number of Facebook users' posts will be used to examine the perception and portrayal of Algerian female demonstrators in discourse. The methodological approach adopted is based on that version of critical discourse analysis that considers discourse as a locus of ideologies. By examining both the context and the co-text, many of the hidden and disguised assumptions and attitudes about gender identity can be uncovered. The study may provide a 'critical' insight into how gender ideologies are embedded in discourse.

Bio **Hayat Aoumeur** is a Professor at Abdelhamid Ibn Badis University, Mostaganem-Algeria. She completed her Ph.D. in sociolinguistics at Sidi Belabes University. Her research interests lie in the area of language and gender studies, sociolinguistics, didactics and feminist/critical discourse studies. She has published a number of articles. She is currently conducting a research project on ideological representations in discourse.

Author Ivan Balogh

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Affiliation University of Debrecen, Hungary

Title **The Legacy of Wounded Knee:**
American Indian Identity in the 20th century

Abstract The presentation investigates questions of American Indian identity, specifically how the Wounded Knee massacre of 1890 affected American Indian identity. The calamity that originally targeted the Lakota transformed into a pan-tribal narrative that saw a parallel between the problems of the Reconstruction era and the political climate of the 1960s and 70s.Out of the many historical factors that led to the 1890 massacre, one of the most important one was the Ghost Dance Movement. It reclaimed tribal life but did not specify which tribal practices should be re-instituted: the core was to resist assimilation to mainstream American culture. By bringing together people from various tribes, the Ghost Dance movement contributed to the notion of Pan-Indian identity. Pan-Indianism is a complex social phenomenon that gained momentum from the policies that

had been responsible for the physical and cultural genocide. These policies created a new layer of identity: the urban Indian. In the new urban setting, supratribal groups, consisting largely of young urban Indians, were in search of a new identity, trying to define themselves in terms of the emerging Pan-Indian consciousness. The most radical of these associations was the American Indian Movement (AIM) which attempted at making changes in federal Indian policy. Building on the Ghost Dance Movement, and under the motto of "Remember Wounded Knee," AIM was present at the landmark events that shaped American Indian life in the second half of the twentieth century, such as the occupation of Alcatraz in 1969, and the Wounded Knee takeover in 1973.The rhetoric of American Indian Movement made the Ghost Dance and the Wounded Knee massacre of 1890 a concept that conflated identity and history. It inspired a new generation of American Indians on reservations and in the urban areas to form a sense of collective tribal identity and consciousness.

Bio **Ivan Balogh** started learning at the Faculty of Humanities of the University of Debrecen in 2015. Currently, I am a fourth-year MA student in the English-History Teacher Training Program. After receiving my MA degree, I am planning to enter the American Studies PhD program. At my university I am the member of the Hatvani István College for Advanced Studies. In 2018, I entered the competition of the National Council of Student Research Societies, and I also attended the 2018 Fall Conference and the 2019 Spring Conference of the Istvan Hatvani College for Advanced Studies.

Author **Ioana Banaduc**

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Affiliation West University of Timişoara, Romania

Title **Recognition of Cultural Identity in Banat (1867-1918)**

Abstract This paper investigates a time of high cultural intensity, namely, the modernizing of Romanian culture, and maybe even the first stage towards Western alignment. The complexity of the issues in question may also reside in the fact that the specific area of interest of this paper focuses on the Banat region, and it "encounters" all the aspects caused by the need of Banat in those years to build a

Romanian identity amid a multi-ethnical space. It is a way in which the culture sheds the light on the linguistic aspects, while the linguistic investigation makes the cultural context relevant. The cultural and historical perspectives involve the linguistic one, emphasizing the inter-disciplinary aspect of the exegesis. The Banat region is an example of Romanian spirituality: "The European Gate" - a strategic military, economic centre, situated at the border of the Ottoman and Habsburg Empires: a part of the Habsburg Empire, 1776-1867, and of the Austro-Hungarian Empire, between 1867-1918: a synthetic cultural space, following the selective assimilation of civilisation elements and European cultural models, due to the opening offered by the Vienna Court. The cultural specificity of Banat is the combination of features based on the ethnic origin of the Romanians and on the experiences of historical events in the land of their ancestors: ethnographic culture, resulted from valuing the virtues of the village world: traditions, folklore. The cultural identity represents the synthesis of the way a culture survived among European cultures and the self-consciousness of this way of existence. It is a permanent theoretical reconstruction. It is researched along its configurations, its historical situations in the Banat area. In the present research we are considering the following aspect: the spread of culture through schools became a factor which triggered identity conscience. Acknowledging Romanian language in elementary schools became an active means of recognizing cultural identity.

Keywords	Romanian spirituality, Banat, Cultural identity, school
Bio	**Ioana Banaduc** is Lecturer Ph.D. on Romanian Didactics and Teaching Practice in the Teacher Training Department at West University of Timişoara.

Author	**Mounir Ben Zid**
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Title	**African Literature Still in Chains:** **A Deconstructive Strategy for Eurocentric Subjectivity**

| Abstract | Some academic circles still harbor the view that European literature remains the best that is written, with all subaltern literary work patronizingly assumed to be awkward, mediocre, or inferior. In particular, Eurocentric charges are levelled against African literature on the grounds that it is oral, mono-thematic, mono-structural, |

hybrid, and mimetic. This paper provides a vital awareness of the debilitating effects of this kind of Eurocentric hegemonic discourse, thus decolonizing African literature and counteracting European attacks on African literary norms and values. To this effect, the paper argues that a key way for African writers to correct the perpetual lopsided and distorted view of their work is to struggle for recognition, deconstruct the Western hegemonic discourse and reject the biased criteria, norms, and standards of the so-called great tradition.

Bio   **Mounir Ben Zid** is Assistant Professor at Sultan Qaboos University (College of Arts & Social Sciences, Department of English). He received his M.A and Ph. D in British literature from the Sorbonne University (France). His doctoral thesis was on romantic poet Wordsworth:"The Quest for Happiness in William Wordsworth". Dr. Mounir has published several articles exploring the interface between linguistics and literature and translated several poems from Arabic into English and French.

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Affiliation   University of Guelph, Canada

Title   **Beyond Recognition: Supporting Positive Indigenous Language Learner Identity within the University Setting**

Abstract In the midst of nation-wide efforts to forge a path to reconciliation, Canadian universities have been working to transform the academic structures that perpetuate colonial patterns of domination and the erasure of Indigenous knowledges. In this paper, we argue that many endeavors aimed at integrating Indigenous perspectives into university education do not go beyond superficial acknowledgment, and we discuss practices and norms that can address systemic barriers and support inclusive educational environment instead of tokenism. More specifically, we will critically examine the concept of recognition in order to shed a light on the current Indigenization challenges, focusing on results of a research on Indigenous language revitalization at the University of Guelph. Because the act of recognizing Indigenous languages does not automatically grant them the status of valid academic vernaculars nor does it foster a climate

which supports the campus community to learn and use these languages, recognition is not enough. Recognition, in this sense, is as pointless as the acknowledgement of gender spectrum while imposing norms that reinforce the gender binary. The point of critically analyzing the current implications of recognition is to help shape future policies of diversity that will demand far more than the absolute minimum in terms of Indigenous language transfer from post-secondary institutions. Based on the findings of the qualitative study conducted on campus, the paper will explore the strength-based entry points to Indigenous languages that go beyond recognition in order to support positive identity reinforcement in the learners and preserve the role of local Indigenous communities as language gatekeepers. Contrary to the approaches that tend to homogenize the student body and repress cultural diversity, we will discuss how the post-secondary institutions can nurture multiple and self-affirming Indigenous identities through a multilayered indigenous language learning strategy.

Bio **Aleksandra Bergier** is a postdoctoral fellow at the University of Guelph in Canada. Her research explores the revitalization strategies for Indigenous languages and cultures that place the process of language shift reversal and cultural recovery within a healing continuum of resilient reintegration and address the impacts of intergenerational trauma induced by colonization processes. She draws from wise practices and community engaged scholarship driven by diverse Indigenous and heritage language communities in Canada, Mexico, Norway and Poland.

Patricia Siniikwe Pajunen is a Ph.D. Candidate at the University of Guelph in Guelph, Ontario, Canada. Patricia's specialization is Anishinaabe Philosophy. Patricia's dissertation will discuss academic encoded oppression of Indigenous knowledges and practices as well as developing a method of including Indigenous knowledges and practices in the best way for Indigenous peoples.

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Title	**Locating the Self through Representing the Other: Occidentalism as a Strategy of Self-exclusion and Recognition in Mohja Kahf's *The Girl in the Tangerine Scarf***

Abstract	Arab American women's literature has emerged noticeably in the early years of the 21st century. The social and political atmosphere of post 9/11 America encouraged the growth of such literature and brought it to international attention. This diasporic literature functions as a resistance to prevailing Orientalist stereotypes and the misconception of Arabs and Arab Americans and also as a tool to write back to the superior other – in this case, white Americans. As such, the process of writing back is imbued with the discourse of Occidentalism; this not only creates a set of counter-stereotypes and representations but it also works as a strategy for self-exclusion—in which Arab Americans exclude themselves from wider US society—and paves the way for self-realization. In other words, it is a dialogue based on the dichotomy of us (Arab Americans) versus them (White Americans).Taking Mohja Kahf's novel *The Girl in the Tangerine Scarf* (2006) as a sample of Arab American literature, this paper tends to both examine and discuss the extent to which Arab American characters including Téta, Wajdy, and Khadra represent and identify white Americans from an Occidentalist point of view to exclude themselves from wider American society, and sustain their self-realization and recognition. The arguments and analyses in this paper are outlined within social identity theoretical framework based on Henry Tajfel and Homi Bhabha's perspectives and Gayatri Spivaks' postcolonial concept of the subaltern. While social identity theory focuses on a stereotype-based dichotomy between in-group and out-group strategies that leads to social exclusion, the concept of the subaltern comes to interpret this dichotomy as a complex relationship between the inferior (Arab Americans) and the superior (White Americans).

Keywords	Stereotypes, representation, exclusion, recognition, diaspora
Bio	My research is focused on examining the poetics and the politics of identity in Arab American Fiction produced in post-9/11. The corpus of novels includes Mohja Kahf's *The Girl in the Tangerine Scarf* (2006), *Diana Abu-Jaber's Crescent* (2003), and *Laila Halaby's West of the Jordan* (2003). I had my Master Degree at Dr Tahar Moulay University of Saida - Algeria. My Master thesis was about the role of

Muslim Afro-Americans in supporting the Civil Rights movement 1955-1965. I was awarded a full funded scholarship by the Algerian government in 2016 to pursue my PhD degree in UK.

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Title — **Identity Construction through Self-Images and Hetero-Images of Romanian Writers of French Expression**

Abstract This research represents an attempt to address several issues related to identity construction, both through culture bound words and the relation author-home, of two Romanian writers of French expression: Martha Bibesco and Panait Istrati. Our study aims to distinguish hetero-images and cultural construction in both authors' writings and to explore how the exile experience is projected in relation to domestic recognition, writing in the native language or auto-translations from the foreign language embraced by the authors for literary expression, while collecting literary sources from national culture. Princess Martha Bibesco is a Romanian aristocrat with a successful literary career of both nonfiction and novels during the first half of the twentieth century, being laureate of the French Academy and member of the Royal Belgian Academy of French Language and Literature. Through her engaging personality, her intellect and grace, she proudly shared her two cultures bound identity: French and Romanian. For this study, we shall focus on *Isvor,le pays des saules/ Isvor, Land of willows*, an acclaimed novel of a wondrous peasant fiction including autobiographical confession and Berlin Journal '38, some personal notes that translate Bibescu's international connection and channel some self-images while observing Berlin's situation of that period. Borrowing examples from Bibescu's other writings, *The Eight Paradises*, *Catherine-Paris*, and *The Green Parrot*, our goal is to depict a portrait of a woman writer that published under a pseudonym and approached different literary genres in order her voice to be heard. Having been abandoned by his Greek father and raised by his Romanian mother, with only a few years in school but dozens of jobs, Panait Istrati is a remarkable and quite singular figure of the Romanian literature. Retained as the "man who adheres to nothing," he learned French from dictionaries, wrote the major part of his oeuvre in French, auto-translated some of them in Romanian, embraced communism, and rejected it after a

visit to the USSR. He was a universal writer, spiritually connected to all countries that he visited and determined by the passion of exploring social and human awareness. Based on some works that we selected for the purpose of this study – *Kyra Kyralina, Codine, Présentation des Haïdoucs* and *The Confession of a Loser* – we search to provide examples of native culture bound untranslatable words, images of the foreigners, auto-determination, self-education, and desire for recognition as a writer of French language, but of the Romanian culture.

Bio **Onorina Botezat** (BA in Philology and Law, MA in Law, Ph.D. in Theory of Literature) is Associate Professor and Director of the Center for Linguistic and Intercultural Research, "Dimitrie Cantemir Christian University," Bucharest, Romania. Her main fields of interest and research are Legal Terminology and Imagological Studies. Author of Dictionary of legal terms, Romanian-English and English-Romanian (2011), The image of the foreigner in the national literature (2016) and co-author of ESP and FSP courses, she has conducted and participated as a team member in five European Projects.

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Title *Tell Me What You Eat and I Tell You Who You Are*: Food as a Cultural Marker in Preethi Nair's *One Hundred Shades of White*

Abstract Food preparation and consumption are highly recurrent themes in the literature of migrants. Turning points within many literary narratives occur when food is being prepared or served. In many migration literary texts, food is used in the context of identity preservation, construction and/or reconstruction. This presentation will tackle the use of food in Preethy Nair's novel *One Hundred Shades of White*. The novel discusses the migratory journey of an Indian family from Mumbai to London. After her marriage, Nalini, a famous cook in her home village, moves to Mumbai with her husband Raul. A couple of years into the marriage, the family migrates to England following the husband's decision. Nalini's journey as a migrant mother starts with feelings of alienation and fear of losing her children to the English culture. Nalini's solace in the narrative becomes cooking. Food is more than a substance for

Nalini; it is an anchor that whenever she feels uncertain, she rushes to seeking rerooting and rescue. The presentation will discuss the role cooking plays in the construction of Nalini's identity from being a woman who is entirely dependent on her husband, to becoming a strong independent mother. It will show how she uses food as the tool to learn the host country's language, and how she uses her culinary skills to establish a strong pickle business. The presentation will also explore the use of food as a cultural marker that grants migrants the recognition they aspire for. Food will be used as a tool that shows Nalini's resistance against assimilation. Nalini chooses to have a hybrid identity, and she shows her choice through food. The food which is the tool of identity recognition for Nalini will be analysed through the concept of "the changing same". This concept is created by the American writer Amiri Baraka.

Keywords Identity construction, hybrid, food, cultural marker, changing same

Bio **Leyla Bouallegue** is a third year PhD student at the University of Essex, Department of Literature, Film and Theatre Studies. Her research examines the maternal figure in a number of novels by female minority writers. In every chapter she investigates the impact of issues ranging from migration, racism, nationalism, among other issues, on the mother. Bouallegue's study investigates the representation of issues encountered by women of colour and the impact of these circumstances on the mother-child relationship.

Author **Taner Can**

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Title **Reading the Popular Contrapuntally:
The Empire in W. S. Gilbert and Arthur Sullivan's *The Happy Land* and *Utopia Limited***

Abstract Contrapuntal reading, introduced by Edward Said in *Culture and Imperialism* (1993), is a form of 'reading back' a literary text from the perspective of the colonised. For Said, reading texts contrapuntally not only allows the supressed and marginalised voices to resurface in narrative space, but also help identify the complex and dynamic relationship between culture and imperialism. Said's exclusive focus in Culture and Imperialism is on the canonical novels of Western literature written in the 19th and 20th centuries. However, he also acknowledges the function and significance of works of popular culture in perpetuating and reinforcing the

hegemonic ideology of colonialism in the imperial metropolitan. Following Said's precept, the present study attempts to revisit the Victorian popular culture and present a contrapuntal reading of W. S. Gilbert and Arthur Sullivan's popular librettos (musical comedies): *The Happy Land* (1873) and *Utopia Limited* (1893). Both plays are manifestly the products of Gilbert's biting satirical wit and read like a prescient eulogy of a great nation, once dominating far-flung lands, commercially, politically and militarily. In these short theatrical pieces, Gilbert puts the political institutions of the empire to test in imaginary countries that beseech the British rule, just to show that the empire weakened and lost its ability to control its colonies due to wrong political decisions and reforms. Centred on the English representatives' efforts to anglicise foreign nations, both plays replicate almost all the major stages of colonisation and involve a constant dialogue and negotiation between the coloniser and the colonised. As such, they provide an interesting and rare case for a contrapuntal reading which, to quote Said, requires "a simultaneous awareness both of the metropolitan history that is narrated and of those other histories against which (and together with which) the dominating discourse acts."

Bio **Taner Can** is Assistant Professor at TED University in Ankara. PhD, Department of English Language and Literature at Ankara University; MA, Department of English Language and Literature at Hacettepe University; BA, Department of English Language and Literature at Hacettepe University; Research and teaching interests: novel, comparative literature, cultural studies and critical theory.

Author	**Stephen Chamberlain**
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Title	**Narrative Understanding, Identity Reformation, and the Failure of Recognition**

Abstract This paper considers the struggle for recognition in literary fiction. The theoretical underpinning of the analysis will be the work of Paul Ricoeur (and to some extent Taylor, Nussbaum, and MacIntyre)[1] and

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[1] See Paul Ricoeur, *Time and Narrative*, 3 vols (Chicago: Chicago University Press, 1984-8); P. Ricoeur, "Can Fictional Narratives be True?", in *AnalectaHusserliana,* ed. A. T. Tymienecka, Dordrecht, Reidel, vol. 14, 1983; P. Ricoeur, "Life in Quest of Narrative," in *On Paul Ricoeur:*

the hermeneutic retrieval of Aristotelian mimesis as "productive reference." Of central concern will be the narrative understanding of self that is (or is not) achieved in the identify formation that happens in language. Having established the theoretical background, the author will show how main aspects of Ricoeur's account are manifested in Toni Morrison's *The Bluest Eye*.[2] In this fictional story, we encounter the failure of recognition of a poor black girl, brutally raped by her father. However, the deformative and violent rupture of self that Pecola undergoes also occurs in the institutional abuse she experiences through the eyes of others, who see her (and other black girls) as an object that is "merely pointed out" (15), a thing upon which one "need not waste the effort of a glance" (48). As Taylor points out, "a self only exists among other selves,"[3] and what Pecola receives is "(t)he total absence of human recognition - the glazed separateness" (48). Moreover, when she is seen, it is only as a negation of the blond, blue-eyed doll that is the picture-book image of beauty, which reduces her, the young black girl, to an object of ugliness. ("Long hours she sat looking in the mirror, trying to discover the secret of her ugliness, the ugliness that made her ignored or despised" [45]). The result isa self-alienation that leads to madness.

Unlike Pecola, Claudia, the black girl narrator, does not worship the image of the blond, blue-eyed doll but rips it apart, reacting with resentment, anger and violence rather than envious passivity (though shetoo would later succumb to the "fraudulent love" of Shirley Temple [23]). Employing Ricoeur's distinction between image as picture-copy and image as semantic innovation, this paper will argue that whereas Pecola's tragic tale ends in self-rupture, Claudia's story can be viewed as the imaginative reformation of self-identity through narrative understanding achieved in poetic language. For although Morrison chose Pecola as an extreme situation, "some aspects of her woundability were lodged in all young girls" (210). (Indeed, Claudia means "lame.") Together, then, Claudia (the young black girl) and the third person narrator (Morrison as implied author) reconstruct Pecola's pre-narrative and dispersed suffering and in doing so reveal reality as well as reconfigure it. For, as Riceour puts it, the fictional poetry of tragic

narrative "is a mimesis of reality, but under the condition that the poet creates a new *mythos* of this reality. Thus, mimesis is not simply reduplication but creative reconstruction by means of the mediation of fiction."[4]Hence, the story's fictional aspect does not detract from the disclosed reality of the black girl's suffering. For in the productive reference of mimesis, "(t)he more imagination deviates from that which is called reality, in ordinary language and vision, the more it approaches the heart of the reality . . . in order that we dwell there, in the strongest sense of the word."[5]

Finally, Morrison's fictional account acts also as a kind of *argument* insofar as the story presents an indictment of us, the readers, in our participation of the institutional patterns of vision that are responsible for Pecola's plight (that vacuum she saw "lurking in the eyes of all white people"). Therefore, in the holistic hermeneutic interpretation of fiction (that involves someone telling something to someone about something), the understanding of Pecola's demise provides the possibility of a reconfiguration of identity and vision, if not in the tragic main character, at least in the narrator(s), writer and reader such that we might not merely be "touched," but "moved" (211), that is, transfigured.

Bio **Stephen Chamberlain** is Associate Professor of Philosophy at Rockhurst University in Kansas City, Missouri, USA. He received his Ph.D. in philosophy from Fordham University and his MA degree in philosophy from Boston College. His research interests are in Epistemology, Metaphysics, and Aesthetics. He has published numerous articles, essays, and reviews in these areas. He is presently working on a book manuscript entitled, "Understanding: the Cognitive Value of Literary Fiction."

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[4]Ricoeur, "The Function of Fiction in Shaping Reality," 140.
[5] Ibid., 139.

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Title — **Dimensions of Citizenship in Minority Language Revitalisation: Reflections on the Tonga in Zimbabwe**

Abstract Is linguistic revitalisation all about language development, or does it have broader implications, for example pertaining to citizenship? In this article, I ague that there are often several dimensions of citizenship sought out by those who participate in the linguistic revitalisation of minority languages. The study focuses on the revitalisation of Tonga, a minority language spoken in western Zimbabwe. This study is grounded within the framework of language policy and planning, with a strong ecological approach to language planning. The study adopted the interpretive phenomenology research design and data for the study was gathered through interviews and questionnaires. These data gathering instruments were employed to solicit information on motivations for revitalising. The solicited data was analysed using content analysis and Milligan's (2007) Systems Model of Language Planning. The study indicates that when minority language communities revitalise their languages, they address salient issues that go beyond a narrow understanding of language and include citizenship, which have been under-explored. From the data gathered, issues of ethnic, national, educational, political and socio-economic citizenry emerged. The Tonga people consciously and actively considered these non-linguistic issues in their fight for Tonga recognition, and these non-linguistic issues acted as major determinants for the success of Tonga revitalisation.

Keywords Revitalisation, linguistic, non-linguistic, citizenship.

Bio **Jubilee Chikasha** graduated with a Master's degree in Language for Specific Purposes from the University of Zimbabwe.

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Title	**A struggle for Recognition and Understanding: Arab Background Students at an Australian University**

Abstract	Australian university campuses are the sites of diverse linguistic and cultural capital. They present ideal contexts for both students and academics alike to develop transcultural competence and to recognize and appreciate the way that different individuals construct their identities. Despite the potential that this diverse setting presents, however, Australian universities have largely failed to capitalize on this opportunity. Students from Arab backgrounds, in particular, remain at best invisible and ignored or at worst, stereotyped and little understood. This study brought academics and students together in an on campus transcultural learning experience funded by the Department of Foreign Affairs and Trade (DFAT). The university collaborated with an organization called Information and Cultural Exchange (ICE) to host the Arab Film Festival Australia (AFFA). By imagining and exploring new ways in which universities can develop transcultural competence, the project uncovered the capacity of film to aid students in their struggle for recognition. Both academics, local students and Arab background students came to the films with well-formed pre-conceptions about the Arab world and were then surprised at what they saw. The data highlights the sense of starvation that participants in the festival felt about the lack of transcultural interaction on campus. In particular, it brings into sharp relief the absence of opportunities that students from the Middle East have to showcase their language, culture and identity and to be involved in meaningful interaction with local students and academics. While not being discriminatory in the direct sense, the omission of recognition and understanding of students from the Arab world could be seen as indirect discrimination. The paper promotes the potential of informal learning opportunities to facilitate transcultural learning and validate the identities of culturally and linguistically diverse minority students in a context where institutionalized values may inadvertently or intentionally exclude them.

Keywords	Transcultural competence, identity, language, culture, informal learning
Bio	**Toni Dobinson** is Associate Professor at Curtin University. He coordinates and teaches the Post Graduate Programmes in Applied

Linguistics/TESOL and supervises HDR students in the School of Education at Curtin University in Perth Western Australia. Her research interests are in transcultural competence, language education, classroom research, translanguaging and literacy.

Paul Mercieca is a Senior Lecturer in the School of Education at Curtin University where he teaches and supervises postgraduate students. His research interests are cultural identity, translanguaging and critical transcultural literacy. His 2013 book, 'To the Ends of the Earth: Northern Soul and Southern Nights in Western Australia', explores cultural identity and literacy via engagement with popular culture.

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Title	**From Nothing to the Nothing: the Identity-metamorphosis of an Anatolian Child Exposed to the Western Lore**

Abstract	The aim of this paper is to present the storied-matter, the auto-biographical-educational journey of an Oliver Twist born at the foot of Hasan Mountain in Central Anatolia, Turkey, a boy whose journey has led him from a self-centered ontologically illusionary world of the 'chosen one', as a result of his mother's dream heralding his birth, to the transcendental selfless-oneness with the rest of all human and non-human beings of the World in accordance with the ideal "e pluribus unum," of American transcendentalism, similar to the monistic 13th century Sufi spiritualism in Rumi's Masnavi. As a result, he comes to believe that he belongs any space where he is able to get involved in creative activities, a new habitat for his theory of ecological-ecesis. This is the subjectivated definition of a seer beyond all national or race-oriented identities. This paper, therefore, is also an ekphrasis of how a child can avoid becoming a religious fundamentalist or a jingoistically nationalistic threat and turn into a unique entity of oneness, a complete presence teaching and translating canonized works of the Western masters through his critical eye, and empathizes with the stories of complacent auspicious others, who may turn into vagrants rather than rebels. In spite of every obstacle, this old rebel-child is still in a quest of becoming a better human being in the Anthropocene of no othering, a life of epiphanies from a single-serving oneness towards becoming a Whole entity "containing multitudes" like Walt Whitman in "Song

of Myself," or like "The Snow Man" by Wallace Stevens, or the Nothing (Hitch) of Monism, like the rivers losing their singular identities in the ocean, while enjoying the 'warm, hard and sweet law' of Paul Eluard's in "Bon Justice," always on the threshold, the thin line between the possibility of modesty and the danger of hubris.

Bio **Yusuf Eradam**, Professor of English and American cultures and literatures, author of 23 books, 9 of which are translations, is a poet, short-story and song writer (with a CD titled "Shameless Rose" made up of 13 songs he made out of contemporary Turkish poetry), an awarded translator (for Martin McDonagh's Pillowman) and a photographer of five exhibitions of humanscapes. He studied at L'Institute Française in Ankara for two years, at the Department of English Language and Literature of Hacettepe University for his BA, MA, and PhD with dissertation in English: The Haunted Individual in David Mercer's Stage Plays. In 1989, he received his second M.A. in TESOL with his dissertation Literature in Language Teaching from Moray House College of Education of the University of Edinburgh. He retired from DTCF, Ankara University in 2004 and moved to Istanbul. For 14 following years he worked at Bahçeşehir and Kültür universities, and Haliç University, where he founded the Department of Translation Studies. With many awards, Eradam is also known for his book on and translations of Sylvia Plath's poetry, also of Paul Auster's The New York Trilogy (books 1 & 3), Gabards' Psychiatry and the Cinema, R. Skinner's The Velvet Gentleman, Okot p'Bitek's Lawino's Song, and Melville's Bartleby, the Scrivener. Eradam, taught at UNLV, Las Vegas, Nevada and at SVSU, Saginaw, Michigan as Distinguished Foreign Professor by invitation in 1994 and 1999. He founded in 2018 the Department of English Language and Literature at TED University (Ankara), where he now works as the Chair, teaching literature, film analysis and translation. Ecocriticism-and-creativity are his latest areas of study and research.

Authors	**Gergely Galovics**
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Title	**Where Do We Belong?**
	The Struggle of the Ethnic Minorities for Recognition
Abstract	Most people strive to be part of some kind of social group, such as being part of a nation or ethnic group. But what happens if we are rejected by those groups to which we could be most attached to? Axel Honneth argues that 'the struggle for recognition' is, and should be, at the center of social conflicts. It seems that this is especially true in the case of national minorities who are often denied to be recognized by the majority nation of their own country or state and often even by their motherland. If the minority did not create their own unique national/ethnic group identity, then the feeling of 'unbelonging', denial and disrespect (Honneth) can easily become the starting points for social conflicts.
	We are convinced that the dynamic, partly actor, partly other initiated aspects of identity can be highlighted by scrutinizing its discursive details. In this way an emerging active concept of identity could be exposed to analysis as opposed to its static conceptualization. Consequently, identity can be captured as an intricate dance of denial of certain identity aspects and claims for some other identity constituents. By considering identity as something accomplished in and through discourse its complex multi-layered nature can be investigated empirically. It permits us to reflect and analyze various aspects and constituents of identities. The task of the present paper is to provide an overview of our developing approach to the study of identity relying on the 'semi-everyday' discourse of members of the Hungarian minority living in Slovakia. We are convinced that by reconstructing the complex pattern of the relation of ethnic minorities we might contribute to better understanding the emotional cost of maintaining the 'self' and feelings of 'unbelonging'. Furthermore, we can get closer to overcome the social conflicts created from 'the struggle of recognition'.
Keywords	Identity, ethnicity, discourse analysis, recognition, denial
Bio	**Gergely Galovics** is a PhD student at the Doctoral School of Sociology at Eötvös Loránd University in Budapest, Hungary. His research interests focus on the discursive aspects of national identity among the minorities living in Central Europe, with specific emphasis on the interrelationships between secondary orality,

modern communication technologies and ethnicity.

Peter Bodor is a psychologist. He works at the Department of Sociology, Eötvös Loránd University, Budapest, Hungary. His research interests focus on the intersection of a social constructivist psychological framework and micro-sociology. His publications, in international and national scientific publishers and journals include a monograph on emotion and emotional development in and through language use and papers on the linguistic superego, on the social construction of gazing, where social determinants of seeing are investigated empirically with eye-tracker and discourse analysis of European and national identity of Hungarians. Currently he is working on the discursive construction of identity, memory and emotions with the aims to reconstruct the conversationalists' various identity, remembering and emotional claims.

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Title	**Indian Identity and Hinduism: Exploring Hindu Identity in Githa Hariharan's in *Times of Siege***

Abstract	India is a mutli- religious country, and its pluralistic fabric indicates thye co-existence of distinctive identities. However, the recognition of Indian identity has been a highly debatable issue in Indian history, and it has become increasingly more problematic in recent years. Fiction that represents Hinduism emerged in later half of the 19th century. In both colonial and postcolonial periods writers have adopted varied approaches to manifest the idea of Hinduism and Hindu identity in their writings. Surprisingly, fiction that has appeared after 1960s has tried to resituate and reimagine Hinduism and its many aspects in the contemporary context. The present paper analyzes Githa Hariharan's novel *In Times of Siege* (2003) and explores the manifestation of Hinduism in it. The paper further investigates how the novel is engaged with questions of secularism and the consequences of sectarianism and the ideology of Hindutva.

Keywords	Multi-religious, India, Hinduism, Hindu identity, fiction, secularism
Bio	**Radha S. Gautam** is Associate Professor in the Department of English at S. B. Garda College of Arts & P. K. Patel College of

Commerce, Navsari, Gujarat, India. Her work has been acknowledged and published by various literary journals. Dr. Radha's areas of interest include English Literature, Cultural Studies, South Asian Literature, Partition Literature and Eco-criticism.

Tanya Gautam is student at the University of Heidelberg (MA English Studies). Main research interests: Literary and Cultural Theory, Poetry and Philosophy. She is also a spoken word poet who has performed in several cities around India, Australia and Europe.

Author	**Ludan Gbaye**
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Title	**Colombia's False Racial Democracy**

Abstract Descendants of the African Diaspora in Latin America have been engaged in centuries old struggle with their governments for recognition of their ethnic identity in societies that attempt to erase their existence. In many Latin American countries there is a long history of miscegenation and that tradition has contributed to the belief in a racial democracy, where governments claim that there is no racial discrimination against people of African descent in their respective nations. I traveled to Colombia in May of 2018 to learn more about these supposed "post-racial" societies, and what I found was that the idea of a racial democracy in Colombia is a complete illusion; Colombian society is rampant with racial tensions and prejudices. Afro-Colombians, Colombian people of African descent, are treated like pariahs and are made feel inferior in their own country. Eurocentrism and white supremacy are the staples in Colombian social, political, and economic institutions and contribute to the grim state that many Afro-Colombian communities are in. To combat this flawed belief in a racial democracy Afro-Colombians, specifically the young, are challenging the government and the blatantly racist policies that are enacted, forcing Colombian society to recognize that racism still exist, and finally educating the wider Afro-Colombian community about the harms of anti-Blackness and colorism. I learned that Colombia is currently embroiled in its own Civil Rights Movements, and Afro-Colombians are rigorously and tirelessly fighting for their right to be free from white supremacism.

Bio **Ludan Gbaye** is a junior double major in Psychology and Spanish at

Wake Forest University in Winston-Salem, NC. Her research interests pertain to the African Diaspora in Latin America, and the differences between "races" as a concept in North America and South America. Ludan is Richter Scholarship recipient and is currently working on publishing her findings from her research.

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Title   **Labels, Stigma Management and Social Identity Formation of a Mountain People in Central Panay, Philippines**

Abstract Over the course of history, mountain dwellers in the Philippines have been attributed with a range of pejorative labels that came to stereotype and spoil the identities of mountain communities collectively including the indigenous groups in the highlands of Central Panay. This paper looks into the landscape of labels, names and self-ascriptions accorded to the community; and in the process, foregrounds the role played by 'outsiders' (i.e. colonial scholars, local anthropologists and state agencies) in the construction of identities. Ethnohistory is employed to look into the people's social identity formation – that complex and continuous interplay of the externally-driven label constructions and the articulation of internally-ascribed constructs of identities. Informed by three sociological perspectives: Labeling, Social Stigma and Social Identity, the paper posits that social identity formation in this mountain community was borne out of the locals' need to manage or even reject the stigma of past labeling. It also confirmed the changing, optional and situational nature of identity formation as it happens differently in different contexts. This paper hopes to contribute to the current discourse on the sociopolitical dimension of identity formation, assertion and recognition as well as to the pool of literature on the historical experience of the mountain people of the Philippines.

Keywords Labels, identity, banditry, mountain people

Bio **Mary Acel D. German** is Associate Professor at University of Makati, College of Arts and Letters. She completed her Bachelors in History and Masters in Anthropology at the University of the Philippines. Her research interests include ethnographic inquiries involving mountain communities and indigenous people as well as ethnicity and identity studies in both physical and virtual communities.

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Title	Mapping Aesthetic Subjectivation and Identity in Seamus Heaney's "Island Station"

Abstract

In Northern Ireland, where a divided society is still struggling with the problems of postcolonialism, the questions of identity and identity formation are crucial. Seamus Heaney's work recreates the tense atmosphere of Northern Ireland and sets a speaker struggling and questioning himself and his actions in this context. The second part of the collection of poems which bears the same title, "Station Island" introduces a subject whose attempts at discovering the self and identity creation are challenged by a particular sociopolitical atmosphere. This poem occupies an important place in Heaney's work as it is an allegory of self-creation and subjectivation. This study extends previous research on "Station Island" in a very important and new way as it sheds new light on the subject and the process of subjectivation in conjunction with the development of the subject's artistic abilities, hence the aesthetic subjectivation. Informed by different views about the art of self-creation, from philosophy, asceticism and art, including the ideas of Foucault and Deleuze, it will try to explain the archeology of personal and collective identities in this artistic subjectivation. It will also discuss how the subject advances through a constant "curved" movement in order to unfold and reveal the fragments of his self to create and represent a complex identity. The paper also examines the subject's relationship with the other by arguing that the metaphorical pilgrimage and the curved movements are parts of a strategy to circumvent the social obstacles in his confrontation with a hostile space, the other. The curved movement has also another advantage, as it positions him in various points of view, the sites that help him reveal the detailed fragments of his self, that, once put together, constitute a complex mosaic representing a new and strong identity.

Bio **M. Reza Ghorbanian** holds a Ph.D. in English language and literature and is currently a lecturer at Université de Nice in France. He has been teaching in the field of English and cultural studies at several universities, including Sorbonne University, Paris Diderot university and Paris Nanterre University in France, as well as Carleton University and Queen's University in Canada. His teaching focuses on cultural studies and American and English studies. His

interdisciplinary research concerns the modes of identity formation, self-creation, subjectivation and the work of Seamus Heaney. He has published articles and lectured extensively on these subjects.

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Title — **You are (NOT) Born to Be Dominated! Representation of Marginalized in Mahesh Dattani's plays**

Abstract For centuries, the Indian society has given no place to the voice of ostracized groups such as GLBT, eunuchs, people with disabilities, and finally and especially women. Mahesh Dattani, the contemporary Indian playwright, uses his theater as an important space to give a medium of expression to people who live apart from Indian society, either as "secondary citizens" or as "untouchables." His plays give an elaborate representation of these long-ignored people and plead fervently for the social ratification of differences by highlighting the disadvantages of single dominant thought. Dattani, one of the leading exponents of modern anglophone theater in India, talks about these issues related to the "Other" and to "oneself" that make the audience puzzled because his dramas are heartbreaking and lead us to introspection. Dattani deals with issues of sexuality and gender that are considered taboo by the patriarchal and caste-based Indian society. Dattani creates a space for what Gayatri Spivak calls "subaltern" subjects whose speech is facilitated by intrigue and theatrical elements that make a concerted effort to make them socially visible. His plays put forth an ardent appeal for the social ratification of the differences by indicating the harms involved in thinking in terms of rigid categories. Dattani's plays undoubtedly succeed in creating such an awareness that would go on to fulfil an intellectual's responsibility to society. The purpose of this paper will be to study the process of giving this voice to the marginalized and to analyze how it brings them to the center of our reflections through these literary works.

Keywords Domination, India, marginalized, patriarchy, subaltern

Bio **Hemlata Giri Loussier**, holder of a doctorate in French literature from Sorbonne Nouvelle University-Paris 3, is interested in comparative studies between French, English and Indian literature to diversify her research. She worked for two years as an ATER in

Hindi section in Aix-Marseille University and participated in the research axis "Asian Literature and Translation" of the Institut de recherches asiatiques (IrAsia). Also, she translated some stories, poems, extracts from Indian novels and theater for the online journal, Impressions d'Extrême-orient (IDEO). Currently she is Associate member of the IrAsia team.

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Title — **Moroccan Rural Amazigh Women's Linguistic, Cultural and Educational Deficiencies and the Urgency for Translation Systems to Access Public Services**

Abstract   The Amazighs, who are the native dwellers of Morocco and who make up over 45% of the Moroccan population still suffer exclusion from many public services because of the language they speak. However, the acuteness of suffering varies according to their geographical location. Actually, there are rural, urban, and semi-urban Amazigh zones that experience difficulties relating to communication with local and national authorities for legal, health, educational, and administrative purposes. Hundreds of rights have been lost because of the incapacity of Amazigh natives to claim them as all administrative procedures have been carried on in either French, Spanish or Arabic. Being the colonized of the colonized, rural women's safety has been doubly affected. Health institutions, which have long been run by the French colonists and later by the French-educated Moroccan physicians, rarely offer satisfactory services to rural women, Amazigh-speakers, in particular. My presentation will seek to unveil the problems and difficulties Moroccan Amazigh women face when seeking health services. This work is based on a set of questionnaires and interviews with both women and physicians working in rural and semi-rural areas. Hence, my objective is to assess whether twenty-first century rural Amazigh women still experience the same level of exclusion as their mothers and grandmothers despite the promises of the new constitution (1st July 2011) that places the Amazigh language as the country's second official language and recognizes health service as a vital human right. A related objective is to evaluate the means physicians and health workers invest to ensure communication with their female Amazigh patients -whose high rate of illiteracy accentuates their

	exclusion- and how they manage to offer them quality services.
Keywords	Rural women, amazigh, exclusion, communication, health services
Bio	**Keltouma Guerch**, ESL Teacher since 1988.Teacher Trainer at CRMEF Oujda Morocco.Part time professor at UMI Oujda/Mor. 2005-2016. Fulbright Scholar at Kent State Univ. Ohio USA (2007/ 2008-2012/2016/2018).BA in English Lit. & DESA in Colonial & Post-Colonial Discourse, UMI Oujda, Morocco.PhD candidate at UMV, Rabat Agdal, Morocco.Unit of Research:The Center for Human & Social Studies and Research, Oujda, Morocco.Participated in tens of national and internationals conferences and congresses of education, sociology, & literature in three continents.Fields of research:Travel Lit., colonial & post-colonial discourse, orientalism, African studies, women studies, South-North migration, women migrants' narratives, comparative ed., sociology of minorities, social & human development,community projects,ICT,civic ed.

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Title	**Algerian Popular Peaceful Protests: Means for Recognition or a Cultural Projection?**

Abstract	As the events are still recent, the current article is about the popular mobility that swept Algeria since the 22nd February and it is up to the 19th March as the latter marks an important day in Algeria's history as the "Victory Day" back to 1962 when Algeria cut ties with the French colonizer. In this period, the country knew unprecedented marches; the mobility was triggered after a letter from the president in which he announced his intention to keep running the country on the 10th February. In the marches, people were shouting and carrying signs as an act of absolute refusal for the president to run for a fifth term. The solo demand for most protesters was for the president to leave office. All parts of the country were involved with all social groups in what was described as popular mobility towards assertion and recognition that people matter and more importantly a way to say in one voice that people ask for more social justice and everyone has the right to express opinion in a civil, peaceful and sometimes humorous way. The people are asking for recognition from their own system as active, alert and aware citizens of what is woven in politics. The signs held during the protests reflected the holder's own point of view or the

general assumptions people had about the regime. The media covered the protests in so many different ways that showed the world different Algerians.

Bio **Meriem Guerilli** is a teacher at the University of 20 Août 1955-Skikda and a former Secondary School teacher for five (5) years. She holds a Magister degree in English, option: Civilization and currently prepares a PhD also a member in PRFU research project with Lantext research Lab (Badji Mokhtar University, Annaba). Research interest includes; Media, assessment, history and politics.

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Title **Feminist Discourse Analysis of the Image of the "Liberated" Woman in *Umshado*[Marriage] by N Zulu (2006)**

Abstract The article analyses the novel *Umshado* in relation to differences in attitudes and behaviour, and also in relation to "free" expression or subjectivity by the woman writer, N Zulu.This isachieved by exploring the use of language by both men and women in this literary text. Byengaging a nuanced discourse analysis, the article seeks to explore some contradictoryaspects of selected Zulu traditional practices, and how these negatively impact on the rightsof women. The article explores the struggles that a woman goes through in trying to attainher freedom and independence which unfortunately lands her in trouble and emerges as avictim: that is, the power of domination of women by men as is portrayed in this novel.

Bio **Hendry Sifiso Gumede** is a lecturer at the University of KwaZulu-Natal, Howard College Campus, in Durban. He has been lecturing at this university for the past twenty four (24) years. He is in the College of Humanities, School of Arts, in the African Languages Department. My speciality is on Gender Studies, Modern Literature and Translation and Interpreting.

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Title	**From Social Subjection to Literary Desubjectivation: Holocaust Survivors' Life Stories and Their Misappropriation**

Abstract	When the novel *Landgericht* ("District Court") won a prestigious literary prize in Germany, writer Ursual Krechel was praised for giving justice to a Jewish returnee from exile which was denied to him – and many others – by post-war Germans, who portrayed themselves as the victims of National Socialism, fearing retribution. In England, however, Ruth Barnett, daughter of the judge who the book was based on, was upset that she had not been consulted nor asked for permission by Krechel, who had "appropriated a part of my family history that I don't even know myself. I am left not knowing what is fact and what is fiction". This is particularly poignant since Ruth had been sent to Great Britain on the Kindertransport, the operation saving 9,500 predominantly Jewish children from the Continent, and has written and spoken extensively on her experiences. Without being given proper recognition, parts of her autobiography, *Person of No Nationality*, were woven together with Krechel's archival records and fictional elements in *Langericht*. The lines between original and adaptation were thus blurred and Ruth's power of self-enunciation crushed.The more historical events like the Kindertransport recede into the past not least as a corollary of Hitler's youngest victims passing away and taking their stories – the last witnesses' testimonies – with them, the more fictionalized accounts will leave their imprint on readers' perceptions of a reality at least once removed. Historiography's analytical text-based approach may thus be enriched by fiction's aesthetic approach and open up new avenues of understanding to younger generations. But we will argue that power of interpretation should be carefully sought and accorded, lest people fall victim twice – to social subjection as a first step towards their annihilation in Nazi Germany, and, in the 21st century, to literary representations misappropriating their life stories and thus desubjectivising them once more.

Keywords	Social subjection, desubjectivation, appropriation, Holocaust survivors, life history
Bio	**Iris Guske** is the Academic Director of the Kempten School of Translation & Interpreting Studies, with applied linguistics at the heart of her teaching and professional activities. Her major research interests are socio- and psycholinguistics, intercultural

communication, and developmental psychology. She has published books and articles on (non-)professional language mediation, experiential learning, and German-Jewish child refugees, as well as co-edited books on global educational issues.

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Title   **Literary Outcries for Recognition: Identity of Doubly-Colonized African Woman in *Song of Lawino*, *The Bride Price*, and *Nervous Conditions***

Abstract   This paper aims to study the misrecognition of doubly-colonized African woman's identity by focusing particularly on Axel Honneth's three forms of recognition and Nancy Fraser's status model. Within this context, problems arising from gender inequality caused both by traditions of African societies and colonization will be analyzed in literary texts written by three African writers from three different nations and in three different decades: *Song of Lawino* published in 1966 by Ugandan writer Okot P'Bitek, *The Bride Price* published in 1976 by Nigerian writer Buchi Emecheta, and *Nervous Conditions* published in 1988 by Zimbabwen writer Tsistsi Dangarembga. Such a study is valuable as these texts are literary outcries for the recognition of doubly-colonized African women. All of these texts successfully portray gender inequality as the most important theme since women occupy a conventional subordinated status limited to their procreational and domestic duties in their portrayal of the African society. In addition to the oppression of women as a result of traditions, Westernized education system is portrayed as another cause of oppression which creates new burdens for women as they are expected to bring money in return for their education; first, educated women are expected to earn money as well as taking care of the house and children; second, education seems to severe the strong ties between people as educated people are alienated from their own culture. On the one hand, wives who are deprived of education are further marginalized because their husbands feel contempt for them when they are westernized through education. On the other hand, educated women are marginalized as their connection with uneducated women are broken. Despite the widespread belief that education will set women free, women fail to

experience adequate recognition. To sum up, these literary texts are notable in understanding struggle for recognition as they are products of lack of recognition of women's identity which not only harms women psychologically but also inspires resistance to status quo.

Bio **Ayşe Güneş** works as a Research Assistant in the Department of English Language and Literature at Çankaya University. She completed her BA at Hacettepe University, Department of Translation and Interpretation, and she is currently doing her MA at Çankaya University, English Literature and Cultural Studies. She is also conducting research on her thesis about the portrayal of gender in the short fiction of Elizabeth Gaskell.

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Title **The novel as a site depicting the struggle for recognition: Martin Amis's *Night Train***

Abstract In this paper, it is aimed to examine the characterization of a female detective, Mike Hoolihan by referring to the arguments on the struggle for recognition. The novel, which is authored by a male writer, Martin Amis, in fact, whose most famous novels, Money and London Fields, are often dismissed by many since they are considered to have been written from a sexist point of view. Unlike these "Ladlit" novels, as Elaine Showalter names them, the novel under scrutiny in this paper, Night Train opens a new and different phase in Amis's career, for it includes a female detective as the focalizer, and the novel not only overtly questions the position of women in society by the portrayal of a female detective in a work field which is considered dominantly as a male profession and so traditionally attributed to masculine but also subverts the traditional generic codes of the detective fiction and mystery writings. Furthermore, the novel presents a new argumentation site on the individual female struggle for recognition in a patriarchal society and a masculine environment of the police. Therefore, it provides the reader with a fresh perspective to consider Judith Butler's and Nancy Fraser's arguments on gender performative, identity, the struggle for recognition, redistribution, misrecognition,

maldistribution and its outcomes like argumentation or violence, from the point of view of a female sleuth suffering in a patriarchal society and the power structures constructed around ideologically. Hence, the fictional reverberations of these arguments will be subjected to close-reading analyses that will support or negate, and possibly expand and amend, the arguments of Fraser and Honneth.

Bio **Mustafa Güneş** works as an English Instructor in the Dept of Foreign Languages at Çankaya University. He completed his BA at Hacettepe University, Department of English Language and Literature and his MA at Gaziantep University. Currently, he is doing his PhD on English Culture and Literature at Atılım University in Ankara. He is also conducting researches on his dissertation about the works of contemporary British novelists, P.D. James, Martin Amis, and Graham Swift.

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Title **Place and Indentity in Tom Stoppard's**
Rosencrants and Guildenstern are Dead

Abstract This paper aims to study the notions of place and identity in Tom Stoppard's 1967 play _Rosencrantz and Guildenstern are Dead_. As a metadramatic work, the play borrows dramatic elements from Shakespeare, Beckett, and Pirandello to provide a new reading of Hamlet's story. In its structural form, the play settles upon the minor characters of Hamlet, Ros and Guil who are transformed into _Waiting for Godot_'s Didi and Gogo. Stoppard also connects his play with Shakespeare by exploring similar themes like fate versus chance, identity, acting and roleplaying. The consistency in themes helps create a sense of cohesion between the plays. Rosencrantz and Guildenstern also struggle with their identities. _Rosencrantz and Guildenstern are Dead_ involves, in the contrast between its two title characters, a sense of the multiple possibilities of identity. The fact that it is difficult for Ros and Guil to remember who they are highlights the role others' perceptions can play in one's idea of self-identity. Therefore, their new world undertakes a different viewpoint of the relationship between identity and the physical environment. Places have symbols of many different social

categories and concepts, places speak and preserve identity on various dimensions and levels. In the light of previously defined functions of places (by Foucault, Lefebvre, and Augé) this paper describes the unified forms of the place and identity in *Rosencrantz and Guildenstern are Dead*.

Bio | **Nevin Faden Gürbüz** is a Ph.D. candidate in the English Language and Literature Department at İstanbul Yeni Yüzyıl University, Turkey. She also serves as a research assistant in the English Language and Literature Department of Bülent Ecevit University, Zonguldak, Turkey. She completed her B.A. in English Language and Literature and M.A. in Foreign Languages Education Department at Ege University, Izmir, Turkey. Her research interests focus on twentieth- twenty-first-century British literature, contemporary British drama, spatial literary theory and film studies.

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Title | **Negotiating Cultural Synchronisation between the Native and the Host Societies in Khaled Hosseini's Works**

Abstract | Migration from the native land to Euro-American world is an important theme in diaspora writings. Migrants from postcolonial societies move to Global North by trading off their filial and familial bonds in return for shelter, better economic prospects, luxurious and modernized life-style. Diasporic writers, particularly those called 'comprador intelligentsia', advocate migration to the Western societies as the only source of socio-economic and cultural uplift of the migrants and the native societies. Khaled Hosseini's works is a case in point. Hosseini, an Afghan-born diasporic writer who writes in the backdrop of socio-political turmoil of Afghanistan, advocates migration to America – a land of opportunities – due to the racial discrimination, ethnic divide, class discrimination, socio-economic injustice, extreme poverty, misogyny and religious division in home culture. The current study examines how the migrants varying in age and class in *The Kite Runner* and *And the Mountains Echoed* negotiate cultural synchronization between the native and the host cultures in the wake of their ambivalence arising out of the conflict between the desire for a better future and the longing for home. The research being qualitative is analytical and interpretive. Keeping in view the

varied responses of the characters in post-migration scenario, I have entwined the theoretical lenses of Mariana Torgovnick's 'Transcendental Homelessness' and Homi K. Bhabha's 'Ambivalence'. Torgovnick's vision of transcendental homelessness is an appropriate theoretical lens to analyse and interpret responses of younger generation of migrants' in texts under study who readily seek assimilation in the host culture in order to accomplish wholeness, pleasure and liberty which was denied to them in native culture whereas Bhabha's concept of ambivalence helps relate the inner turmoil and the ambivalence of the elder generation of migrants whose consciousness is deeply influenced by the home culture. The analysis of the texts establishes that younger generation of the migrants is more inclined towards assimilation than the elder one.

Bio **Mazhar Hayat** is working as Professor/Chairperson in the Department of English Literature at Government College University Faisalabad, Pakistan. He accomplished his Doctorate in Comparative Literature at International Islamic University Islamabad, Pakistan. His areas of interest are World Literature, Comparative Literature, Postcolonial Literature and Literary & Critical Theory. He has convened 8 international seminars and two-day international conference on Contemporary Approaches in English Language & Literature in 2018 at Govt College University Faisalabad. He has published 29 research articles. He has supervised 60 MPhil theses and 3 PhD theses are under his supervision.

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Title **The Failed Struggle for Recognition in Peter Abelard's Autobiographical Work**

Abstract In my paper, I would like to exemplify the way in which the struggle for recognition is depicted in medieval literature by examining Peter Abelard's famous autobiographical work *Historia Calamitatum*, where he recounts the main events in his personal and intellectual life before 1132/1133. This work was written by Abelard in the form of a letter addressed to a suffering friend in order to comfort him by detailing the misfortunes in his own life. In a difficult moment of his existence, after many years of social and emotional instability due to

the failure of all his projects, he fearfully contemplates his future while also looking back at the turning points in his career as a theologian and philosopher. The impressive self-narrative he produced is still passionately commented upon today as a full disclosure of intimate aspects of his life which seems almost impossible to properly label among the usual genres in medieval literature. The central element of his story is his forcible castration as a punishment for his romantic relationship with Heloïse, resulting in both of them retiring from public life. My analysis aims to use the struggle for recognition paradigm in order to provide a new interpretation of this text by taking into account both his physical and psychological trauma affecting his identity and sexuality, and his ensuing social exclusion. My working hypothesis is that Abelard's desperate need to be recognized as the genius he thought he was, determined him to unsuccessfully rebel against institutionalized patterns that reinforced the injustice made to him of not being acknowledged in his new social identity. Striped of his dignity and incapable of seeking reconciliation, he struggles to restore his good name in relation to significant members of environment by perpetuating agonistic confrontations which fatally resulted in his repeated moral and institutional persecution.

Bio **Ana Irimescu Morariu** is a psychologist and doctor of philosophy who studied in Paris (France) at the University Paris 7 – Denis Diderot and Ecole Pratique des Hautes Etudes. During her postdoctoral studies, she became interested in the field of the self-narrative productions in literature. Her present research is based on an interdisciplinary approach where she uses her expertise and knowledge in psychology, philosophy and literature in order to provide an original perspective on autobiographical writings.

Author Nassima Kaid

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Title **A Difficult Dance to Execute: Writing at the Crossroads of Race and Gender in Zadi Smith's *Swing Time***

Abstract Black British literature is often viewed as a means of identification and celebration of difference. This kind of literature has witnessed a considerable upsurge of black women writers since the 1970s. Ii is worth noting that even though these writers were born in England,

they show a deep connection to their original homelands and work as spokespersons for their community. In doing so, they make sense of their multicultural experiences and celebrate their biracial identities. Zadie Smith, among others, skillfully and aesthetically, reflects on the complexity of finding the self for the "transplant" who constantly moves between the "over here" and "over there, inhabiting a Third Space, one in-between both homes. Smith's challenging new novel, Swing Time, is interwoven in a non-linear narrative as the novelist moves back and forth in time with no clear separation between the past, present and the future. The novel focuses on the intersection of race, gender, quest for recognition and identity crisis that reflect on the novelist's own hybrid self. Throughout the novel, we follow the unnamed protagonist from London to New York to West India as a way to build her own self-esteem. The present paper aims to examine the narrator's struggle to find her way home by defining who she is and by reconciling the way she perceives herself though the others' gaze.

Bio **Nassima Kaid** is an Associate professor at the University of Sidi Bel Abbes - (Algeria). Kaid completed her Ph.D. in American Literature at Oran University. Her research interests include the politics of minority identity, representations of race and ethnicity, exile, feminist and postcolonial theory and literature. She is currently woking on a comparative study between Francophone and Anglophone women writers.

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Title **Edwidge Danticat's *Claire of the Sea Light*: Longing for Haiti's Rebirth and Regeneration**

Abstract The protagonists of *Claire of the Sea Light* (2013) are the inhabitants of a Haitian town Ville Rose. They are haunted by extreme poverty, violence, class disparity, corruption, loss, loneliness and death. Their suffering is given recognition by a Haitian-American writer Edwidge Danticat, who has been named the voice of Haitian experience. The author recognizes these people's griefs and losses by articulating the realities of Haitian society through narratives of the day-to-day

experiences. While the theoretical framework of my paper is embedded in the literary trauma theory, its main focus is on the intersection of the mourning of losses and the use of writing for the purposes of recovery and healing for the Haitian community. In her novel, Danticat gives voice to the silenced and unprivileged people who search for a better tomorrow; she also expresses the nation-state's desire for repair. The wish for a revival, healing, rebirth and reconstruction of Haiti is articulated by denouncing trauma, by giving voice to the children and women who represent the future, and by images of reconciliation, community and home.

Bio **Anna Maria Karczewska** is a graduate of English Philology at the University of Białystok where she teaches in the Department of Modern Languages. She has a Ph.D. in cultural studies from the University of Social Sciences and Humanities (SWPS) in Warsaw. She has written a monograph: *New Journalism as a Window onto the 1960s Counterculture* (2017), and she has also published articles on the works of Edwidge Danticat and articles related to Latin American culture and literature. Her current research interests revolve around Latin American culture and Latin American literature in the United States.

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Title **The struggle for recognition :**
The formation of Individual and National Identities
in Yasmin Zahran's *A Beggar at Damascus Gate.*

Abstract This paper aims at interrogating the complex issue of difference and identity formation. The point of departure is the theoretical framing through deleuze's philosophical approach to difference. The Deleuzian postmodern concept of "difference-in-itself" will be put into practice in the textual analysis of Yasmin Zahran's novel *A Beggar at Damascus Gate.* Rayya, the enigmatic heroine of this fascinating narrative, is the embodiment of Palestine, the 'sacred' land which has always been the theatrical stage of human ambivalence regarding identity, religion and power. The recognition of the ambivalent national identity of palestine will have to be approached in its multiplicity and diversity. The recognition of national identity should be viewed through the recognition of those

multiple tiny identities or differences which are important in the formation of the collective identity. The female heroine of the novel embodies the importance of recognising those minor individual identities that prove to be crucial in the recognition of national identities. As a female individual, the heroine incarnates the difficulties of approaching slippery concepts such as "woman," "identity," "belonging," "nationalism". Rayya, which means flag in Arabic, is a symbol calling upon the reader to embark on a journey of discovery to seek new meanings behind the usual signification that generally lends itself to the understanding of different issues. Any interpretation in this postmodern narrative is different from what can come handy in the process of reading, which is also a process of signification in which any individual reader is a vital contributer. The Deleuzian difference-in-itself is an approach which calls upon the reader to adopt a mode of thinking that liberates itself from the habitual bias of departing from a point of reference prior to the understanding of things.

Bio **Cherki Karkaba** is a senior lecturer at Sultan Moulay Slimane University, Morocco.

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Title	**Accepting the Brownness of India**

Abstract Certainly, the Western world has appropriated the whiteness of the skin and has established itself as the only representative of the white man. An essential characteristic of its identity, the whiteness of its skin has been the norm for more than two centuries, judging, discrediting and damning all other shades it describes as excessively coloured. In India, the whiteness of the skin has been cherished, preserved, cultivated and reinvented for thousands of years. This colorimetric imperative has invaded the sphere of the intimate. Advice and recipes have been passed down to know what to eat, what to wear and what to apply on your skin so that it brightens and thus comes a little closer to the white so much appreciated. Whiteness in India has diverse realities. It is the actual white of Kashmiri skins, the mythological white of Aryans, the social and religious white of Brahmins, the cultural white of modernity, and the fabulous white of Bollywood and all media images. This whiteness is

displayed with such force that it has been able to generate a virtual image of India in which the brightest skin tones become the normative force. So how can someone brown exist in this white environment? How can someone accept who he or she is when all the images he or she sees are so different from him or her? The chimeric desire for white skin lead to a complete negation of darker skin and doing so by the complete negation of the medium brown skin colour that is the majority in India. Loneliness and isolation induced by being or feeling black/brown among whites, as well as the prevalence of a preference for fair skin tone have immersed an entire country into self-hate. I propose in this communication to present the brown power movements that are blooming in India in order to fight against the tyranny of whiteness and finally gain the right to exist despite brown skin.

Bio **Hélène Kessous**, doctor in Social Anthropology and Ethnology at the École des hautes études en sciences sociales, continues the research begun in her thesis entitled: "Whiteness of skin in India". From cosmetic practices to the redefinition of identities, questioning the different implications of the negation of the darkest skins in the Indian media and visual space.She is also the co-founder of the curatorial platform Contre-Courants.

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Title **Constructed Individualism and Survival of the Collective Body in George Orwell's *Nineteen Eighty-four***

Abstract Among other things, Nineteen Eighty-Four has been described as an apocalyptic novel, and received as a warning for future generations since the power which totalitarian regimes enjoy, destroys man's spiritual and physical existence. These approaches each have their value, but Orwell seems to be indicating something much subtler: through a Foucauldian analysis of the novel, this presentation will argue that Orwell, in fact, is not a prejudiced leftist or rightist, and he does not follow a narrow-minded way to explore the nature fascist or communist regimes. On the contrary, he simply shows how the pervasive mechanism of power works, and what it does to both the individual and society. In Orwell's description, the structures of

power have pervaded the society of Oceania in all its dimensions, and an analysis of these dimensions is essential to understand Orwell's more stunning thesis than the ones proposed on Nineteen Eighty-Four by the prejudiced critics. By depicting the conflicting interaction and the paradoxical relations between individual and the state, the novel reveals that individual identities are formed within the power relations in a collective body; individual's struggle for recognition is something prompted by the state which aims to create, in this way, an opposition under control. Hence, "opposing" individuals are used as weak microbes to vaccinate the collective body against the threat of individualism and to continue the hegemony of the state over the individual.

Bio **Ertuğrul Koç** is Professor at Çankaya University, Ankara-Turkey where he is also the chairperson of the Department of Translation and Interpreting Studies. Koç completed his Ph.D. in English Literature at Bilkent University. His research interests lie in the areas of literature and translation. He has published books, articles, and translations.

Author   **Vera Link**
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Title   **It's hard at the top?!**
Language and Identity within Djibouti's Somali-speaking elite

Abstract The Republic of Djibouti occupies an important geopolitic position in the Horn of Africa and is the last former French colony in Africa. Djibouti today is an independent, multiethnic and multilingual country. The two main ethnic groups are the Afars and the Somalis, who share a difficult history of conflict, colonisation, war and social inequality. Since the days of independence, Djibouti's citizens have faced a constant struggle to value different ethnic roots and languages and yet creating a common national identity. The 1992 constitution finally declared French and Arabic the only official languages of the country, while Afar and Somali are considered national languages, not least to avoid further conflicts between the two groups. From a legal point of view, Djibouti's linguistic situation is very clear, but what do people think of the official regulations? What impact can such a language policy have on identity and ideologies, and vice versa, how do strong language ideologies

influence politics? This paper addresses the issue by looking at the perspective of the Somali-speaking elite of Djibouti, which largely shapes the country's political and economic elite.

Part of French colonial heritage is a deep-rooted language hierarchy within this particular group. Despite their strong attachment to Somalia and their great affection for the Somali language, French is still considered superior compared to Somali. An important consequence of this strong standard language ideology are, on the one hand, constant doubts about an important part of the group's identity, on the other hand, mostly unconsciously, the contempt of the Afar language, which has devastating effects on the creation of a common national identity. Having political responsibility in this conflicting situation is an enormous challenge for this group.

Bio | **Vera Link** is a Ph.D. student at the Free University in Berlin at the Department of Romance Literature and Linguistics, where she completed her Master Degree in Linguistics in 2018. She wrote her Master Thesis on Language Policy in Djibouti and is currently working on French in Guinea.

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Title | **"Put on that red lipstick": A Cross-cultural Analysis of Sex and Relationship Advice Articles in Women's Magazines**

Abstract | Women's magazines are widely seen as mirrors of social change in society, thus they have increasingly become an important topic for scholarly exploration. This paper focuses on the sex and relationship advice column in locally-produced English language women's magazines in the US, two Middle Eastern countries (Egypt and the UAE), and Malaysia. Sixty relationship advice articles were obtained online from the selected magazines. The study investigates the solutions these publications promote to their readers. In particular, it examines if the advice presented reflects traditional discourse regarding women and women's issues or whether contemporary ideals on female empowerment are instead offered to the readers in the three different societies. Machin and Van Leeuwen's (2003) problem-solution discourse schema is used to analyse the texts. Although Machin and Van Leeuwen's (2003) solution categories of their problem-solution discourse schema are found in our data, not

all of these categories are found in all of the contexts studied. This study also finds an additional four solution categories, namely, 'Pleasing Oneself', 'Acquiring Knowledge', 'Taking Responsibility', and 'Forgiveness'. In addition, the socio-cultural, political and religious beliefs of the three parts of the world studied reflect the types of solutions appearing in the articles. It is also apparent from my data analysis that even though there are variations in the definitions and contextualisation of each solution category in the three contexts, the overall aim of these articles is similar. That is, to help women achieve certain life goals such as freedom, independence, sexual satisfaction, and others. The findings of this study also suggest that frames of femininity are polarised to form two images of women: a traditional feminine image of women and an empowered image of women. Finally, we argue that women appear as empowered, but this empowerment is situated within a traditional framework of male–female roles.

Keywords Women's magazines, sexuality, culture, media, cross-cultural analysis

Bio **Reem A.M. Lulu** has a PhD in Applied Linguistics from Universiti Brunei Darussalam (UBD), Brunei. She received her MA in Linguistics from the University of Malaya, Malaysia. Her areas of interest include language and gender studies, translation studies (Arabic and English) and media and discourse studies. She is currently working as a research assistant at the faculty of arts and social sciences in Universiti Brunei Darussalam.

Author **Chantelle MacPhee**

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Title **Vive la Révolucion: The English Romantic Poets, the French Revolution and the Power of Bread**

Abstract William Blake wrote a poem, "The French Revolution", and many of his contemporaries wrote similar poetic commentaries about the French Revolution. However, their narratives focus on politics, leadership, kingship, from across the Channel, as spectators of a revolution that would occupy France for years. What is perhaps most interesting is that an English observer in the eighteenth century might have noticed the similarities rather than the differences between the Gordon Riots of London and the French

Revolution in Paris, the price of flour, the cost of bread—a staple for any Frenchman, and definitely part of the English diet. The similarities, however, do not seem to have changed the English narrative. Using French social history as a foundation, this paper will compare the English Romantic poets' narratives with the French bakers and the bread they produced. This paper will further examine the cultural power of the French identity through the baker and his product. The baker, the bread, and its scarcity, are as much a symbol of the power of the revolution as the citizen's pike, the liberty cap, and the liberty tree, whether seen from across the Channel or throwing in the streets of Paris. Vive la Révolucion du Pain!

Bio **Chantelle MacPhee** is Associate Professor in the Department of Language Studies and the Arts and the Department Chair at Saint Leo University in Saint Leo, Florida, USA. MacPhee completed her Ph.D. in English Literature at the University of Glasgow, in Scotland, and focused on Blake and Shakespeare. Her interests lie in the English Renaissance, the Long Eighteenth Century, and War and Literature. She has published articles and book chapters on Shakespeare, Milton, Blake and the English Nation as well as Shakespeare's influence on Blake in his poetry. She is currently working on projects around War and Literature.

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Title **Taking Depathologisation Legislatively: An Analysis of Medico-psychological Discourse on Depathologisation of 'trans' Identities**

Abstract Gender atypical behavior has long been a subject of pathology in the scientific knowledge systems represented by mainstream medico-psychological discourses. Such atypicality has been called in this discourse by many names, viz., 'Transsexualism', 'Gender Incongruence' under World Health Organisation's International Classification of Diseases; and, 'Gender Identity Disorder', 'Gender Dysphoria', etc. under American Psychological Association's Diagnostic and Statistical Manual of Mental Disorders. Such a recognition of gender atypicality (also, referred politically as 'trans') has acquired larger legitimacy through the power of legislative processes. In 2004, the British Parliament enacted the Gender

Recognition Act, and with that, getting diagnosed with the psychopathological condition of 'gender dysphoria' (amongst other criteria) became a mandatory prerequisite to a successful legal gender-change. Given that, law in Britain choose to construct 'trans' identities through the frames of pathology, what might happen if the law had to re-construct 'trans' through the frames of depathologisation. This piece of research is a discourse analysis of the non-mainstream sub-discourses within the larger medico-psychological discourse that focuses on depathologisation of 'trans' identities, instead of pathologisation. The two central research questions explored in this analysis are: (1) how is the medico-psychological discourse around depathologisation of 'trans' identities constructed? and, (2) what lessons can be learnt through this construction towards having positive legislative changes in Britain? This discourse analysis helps build a socio-medical critique of the pathological model of gender recognition and, argues as to why Britain ought to shift towards a model that operates on self-affirmation of gender identity.

Bio   **Sourav Mandal** is Assistant Professor of Law at the O.P. Jindal Global University, Sonipat, India. His research broadly lies on the junctions of Law and Society; Gender, Sexuality and Governance; Global Queer Movements and Law Reform. He holds a Doctor of Philosophy (Ph.D.) in Law from the National Law School of India University, Bangalore for his research on the impact of family jurisprudence over queer lives in India. Formerly, a Felix Scholar, he received Master of Research (M. Res.) in Law and Society from the University of Reading.

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Title   **Ego-Conformism: The Result of Social Recognititon**

Abstract   Reading Axel Honneth's theory of social recognition, I found a well developed discussion, considering the relevant old or new concepts, thoroughly weighing down all the possible aspects of its social practicality. Looking at other societies, those of traditional and religious ones, however, I saw an utterly different picture. For Honneth self recognition is dependent on the existence of well

established inter-subjective relations that are influenced by some incongruous parameters such as cultural, geographical, intellectual and ethical ones. In this research I attempt to analyze the social recognition of a man who claimed the position of The Last Survivor (e.g. Messaih in Christianity Mahdi in Islam) in *Iranian Don Quixotes*, a recently published Persian novel. The process of recognizing and being recognized in a religious or traditional context where gender roles, ethics, honor, love and integrity are defined regardless of individual differences of social subjects appears to be different from a non-religious context. To be socially recognized and accepted the members of such societies should consent to norms; resulting in ego-conformism. Ego-conformism does not reflect any negativity by itself, but there might be some mock social recognition enforced by social norms. An old man or woman, a child, a teenager or an adult, they all have to follow the certified codes. It means people easily fall into limited binary categorizations of normal/abnormal. Therefore, the members of society do not socially recognize themselves, but they are being recognized only if they fit into the pre-made molds. With the pretentious conformists in majority and the outsider nonconformists in minority, the society will face a uniformed mass of people. This paper analyzes the social roots and reasons of Ali Mohammad's weird social recognition in the above mentioned novel.

Bio **Lale Massiha** is Assistant Professor at University of Tabriz. She completed her Ph.D. in English Literature at University Putra in Malaysia. Her research interests lie in Modern Literature and Cultural Studies.

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Title **Accounts of 'Placelessness' from the Philippine Islands in Antonio Pigafetta's Relazione del primo viaggio intorno al mondo and Giovanni Francesco**

Abstract Almost two hundred years after Antonio Pigafetta had written his famed account of Ferdinand Magellan's expedition that led to European "discovery" of the Philippine islands, another Italian traveler reached the shores of the archipelago and wrote his own narrative. The traveler is Giovanni Francesco Gemelli Careri who, in 1699, published parts of the six-volume travel account Giro del

mondo (A Voyage round the World). Both Pigafetta, a Vincentian, and Gemelli Careri, a Calabrian, contributed to the long-standing Italian literary tradition of narrating travel. Despite belonging to a literary canon that was unequivocally "Italian", voyagers from the Bel paese who weaved travel narratives at the height of the so-called age of exploration found themselves in a unique position, distinct from that of their European counterparts. Italy as a unified political entity would not exist until 1861, the year that marked the culmination of the Risorgimento movement which gave birth to the unified Kingdom of Italy. It is within this geopolitical context that Pigafetta wrote his Relazione del primo viaggio intorno al mondo and Gemelli Careri his Giro del mondo. Voluntarily casting themselves away from their patria, both Pigafetta and Gemelli Careri sought to patch up their fragmented identity by taking part in the wider European discursive practice of identity-building through interpreting difference. This paper is an examination of the parallelisms and differences between the two Italian travel accounts, framing them against the backdrop of Philippine colonization on one hand, and the "placelessness" of the Italian traveler who grapples with a troubled national identity.

Bio **Jillian Loise Melchor** teaches Italian language and culture courses at the University of the Philippines Diliman. She is the translator of "Il regno della venditrice e del criminale" (Filipinas Institute of Translation, Inc., 2017) from the original "Sa Oras ng Tindera't Kriminal", a poetry collection by Filipino national artist Rio Alma. Her research and teaching interests are in the field of translation, cultural studies, travel writing, and multilingual education.

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Title **Linguistic Visibility on an Australian Campus:
Struggling to Be Noticed**

Abstract There is commitment by Australian universities to internationalization and the development of transcultural competence amongst academics, students and staff largely due to increasing numbers of international students on campus. University policies and practices have been developed to reflect the

increasingly diverse cultural and linguistic backgrounds of the student and staff population. However, in reality, there is a strong monolingual tendency with the identities of students whose background is not Australian, and whose first language is not English, being almost invisible on campus. This paper describes a linguistic ethnographic study which attempted to investigate the extent to which linguistic diversity and identity is encouraged and celebrated on one Australian campus. Researchers first of all examined the micro-ecology of language found at the institution by conducting a discourse analysis of university policy documents, staff development materials and student guides while, at the same time, collecting data about the linguistic landscape of the campus (e.g. signage etc). They then interviewed students from diverse language and cultural backgrounds about their experiences with linguistic and cultural prejudice on campus. In particular, the study drew on data collected from students from Arab backgrounds. Findings indicated 'gaps' between university policies and practices and current academic debates about the importance of developing transcultural understandings and learning on university campuses. They point to the one-way nature of internationalization as it currently stands on some Australian campuses and the lack of a meaningful translingual environment despite the resource of many linguistically and culturally diverse students. They also indicated that international students would appreciate opportunities to have their identities better endorsed on an English dominant campus while local students, regardless of language background, also felt that their transcultural learning experiences would be enhanced by more inclusive and immersive linguistic and cultural practices.

Bio   **Paul Mercieca** is a Senior Lecturer in the School of Education at Curtin University where he teaches and supervises postgraduate students. His research interests are cultural identity, translanguaging and critical transcultural literacy. His 2013 book, '*To the Ends of the Earth: Northern Soul and Southern Nights in Western Australia*', explores cultural identity and literacy via engagement with popular culture.

Toni Dobinson is Associate Professor at Curtin University. He coordinates and teaches the Post Graduate Programmes in Applied Linguistics/TESOL and supervises HDR students in the School of Education at Curtin University in Perth Western Australia. Her research interests are in transcultural competence, language education, classroom research, translanguaging and literacy.

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Title	**Becoming Visible: Agency and Power of Women Artists in Nineteenth-Century France**

Abstract	This paper analyzes the discursive and material strategies developed by women artists to gain artistic public recognition in time of pre-feminism. Drawing on archival materials, biographies and ego-documents, it shows that their most successful strategy to do so was to emphasize the artistic dimension of their work, without referring to their gender, which they wanted to be as neutral as possible. During the long 19th Century, French women of all classes were under a civil code that considered them as minors. While their agency was considerably limited, it was not nonexistent and some women relentlessly fought for their right to access the public sphere. The right to express themselves appeared as one of the most urgent needs to a specific group of women: the artists. In particular, during the Second Empire (1852-1870), a serie of female artists emerged who individually laid the foundations for the first wave of feminism. Without political and civils rights, these women struggled to access the material and economic resources required for artistic education. But their most challenging battle was not to overcome the juridical and material discrimination - hundreds of female painters and tens of sculptresses exhibited in the "Salon" from 1852 to 1870, sometimes with great success - it was to be considered as professional artists in their own rights. Despite the high quality of their works, the majority of these women were still deemed non-professional or craftswomen. The biggest obstacle to their artistic achievement was the lack of recognition of the artistic abilities of women. This situation resulted from the gender division prevailing at that time that constrained women to the private sphere, restraining their access to public recognition. Therefore, for these women, their most important struggle was to allow them to be publically accepted as artists. Positioning themselves as creative subjects, they emphasized their individuality based on their autonomy. This was hardly compatible with contemporaneous social norms of femininity. As a result, they negotiated their identity away from that of women, focusing instead on their artistic skills.

Keywords	Women artists, recognition, agency, 19th century, gender

Bio	**Pauline Milani** is a lecturer in contemporary history at the University of Fribourg. Her thesis on Swiss cultural diplomacy was published in 2013 and is entitled *Le diplomate et l'artiste.*

Construction d'une politique culturelle suisse à l'étranger (1938–1985). Her current research is on the construction of gender identities by women artists during the Second Empire in France.

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Title

Afro-American Socio-Psycho Resistance against Oppression of Identity

Abstract Social discrimination of races and racial oppression in American colonial history had deep devastating impact on Afro-Americans. Their true identities were shattered, and the truth of their existence was constructed for them by the so-called superior white American race. Afro-Americans' struggles for recognition had been started since the moment racial oppression took place, and United States might profess now to be agenda-free but contemporary Afro-American literature does not say so. Critical Discourse Analysis and Critical Race Analysis of Toni Morrison's work manifests that Afro-Americans are still struggling for their recognition and their place in the white US society; she delineates their pain of going through the continuous identity-formation process that how white American society still make them find escapes because of their dark skin tone and put them in need to prove them to be worthy of living in America. Her writing has helped analyzing Afro-American subjectivation through a series of socio-psycho conceptualizations. Frantz Fanon's work on western colonial racial oppression and identity crisis of blacks has helped analyse the traumatic culture Afro-Americans faced. His work sheds light on that disrespect and contempt experiences of blacks in personal and collective terms which they have been facing under the rule of white supremacy. Morrison's fiction and Fanon's 'socio-psychopolitics' – his critical psychological approach analyzes the identity crisis that functions betwixt sociopolitical and psychological realms – has yielded the analyses of how manipulative power of 'Racial Politics' actualizes its agendas. Morrison's work demonstrates how historical trauma of turning Afro-Americans into stereotypical subjects still prevails in the blacks living in the contemporary racist and prejudiced white America. While Fanon's work gives a vast and detailed framework of analysis, his work consists on intersectionality and psychopolitical

violence which have been forcing blacks to turn their identities into whiteness by accepting blackness as if it is evil and beastly. Whites have manipulated philosophy of binary opposition and used it against blacks. White subjectivation feeds upon building identity crisis for blacks and creating an internal and external war for them. Morrison has presented black subjectivation and identity-formation as a painful and traumatic process for all the blacks living in the white US society, a process that begins with their birth and follows by a childhood traumatic experience that ends with their deceasement only. Fanon has explained this traumatic process in his work by developing two prominent terms; 'internalization' and 'externalization' based upon the psyche of politics of white society.

Bio Currently I am working as a lecturer in a college. I did my M. Sc in Applied Psychology in 2010 at Government College University, Faisalabad, Pakistan, then I did my second masters in English Language and Literature in 2016 at National University of Modern Languages, Pakistan. Later on, I completed my Masters of Philosophy in English Literature in 2018 at Government College University, Faisalabad, Pakistan. My research interests lie in the areas of Post Colonial English Literature and Freudian Psychoanalytic Approach. My recent research was about Afro-American resistance against racial suppression.

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Title

Cyprian Norwid's Vision of Polish and All-human Art Based on the Truth and Beauty of Chopin's Music

Abstract In his Promethidion and some other poems Cyprian Norwid reflects on Chopin's music which for him is a manifest of harmony between the content and the form of life. Norwid believes that the art of universal value will develop in Poland –which during his lifetime existed only in the spiritual realm preserved by its people living in the territory occupied by the three powers, Russia, Prussia and Austria, and by those who lived in emigration –stemming from "the grave of Frederick Chopin" and will unveil like a morning glory's wreath of beautiful form –because "the Beauty is a shape of Love", and of the true and good content, because the real art must be based

on Truth and Good. Not duly recognized himself by his contemporaries, Norwid struggled for the most profound recognition of Chopin's music not only as the highest achievement in what can be "externally" perceived and appreciated on the surface, but also as the prophecy of the transformation of the national into the all-human, and of the future Polish art saturated with the profound internal maturity of spirit included in the nations' heritage composed of Egyptian art of engineering, Greek half-divine heroism, Roman notion of greatness, Christian cross of the horizontal earthly and the heavenly vertical.

Bio **Aleksandra Niemirycz** graduated from the University of Warsaw. M.A. in Philosophy 1988, M.A. in Polish Studies 1989; Interdisciplinary Postgraduate Studies in Translation and Interpreting (Certificate 2010), continued her literary education in the Institute of Literary Research of the Polish Academy of Sciences (2006 – 2009). In 2016 earned her doctorate in the humanities at Cardinal Stefan Wyszyński University in Warsaw based on the thesis: Poezja i biografia Barbary Sadowskiej (1940 – 1986). Continues her work as an independent researcher affiliated with the UKSW (Cardinal Stefamn Wyszyński University in Warsaw). She has published her own poetry, translations and articles on translation and literature.

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Title **Locating Sancho through Westminster:**
A Topographical Reading of Ignatius Sancho's *The Letters of the Late Ignatius Sancho, an African*

Abstract Most critical studies about Ignatius Sancho have been from the perspective of race, identity, and slavery. While critics like Brycchan Carey and Vincent Carretta have noted his efforts as a social critic, and generally, a man of the arts, who was as much a music composer as he was an actor and a man of letters, not much has been done on the topographical studies of Sancho's letters, especially as it relates to his detailed account of the Gordon riots of 1780. His account of the riots span across four letters addressed to banker John Spink, which has all been, along with several other letters he wrote,

posthumously published in the collection, *Letters of the Late Ignatius Sancho, an African*. One of the foremost critical studies of Sancho's account of the Gordon riots in the twenty-first century is Brychhan Carey's "'The worse than Negro barbarity of the populace': Ignatius Sancho Witnesses the Gordon Riots.'" In the paper, Carey argues that Sancho's supposed eye-witness account of the Gordon Riots was probably a literary construct, based on reading in the newspapers (145). Similarly, Vincent Carretta, in his notes on Sancho's essay, has also noted that Sancho's account of the Gordon riots is a combination of both his experiences and contemporaneous press reports (Letters 273). My opinion here is not much different. As part of my discussion, I will show how the mapping of the spaces described in Sancho's Letters reveals the unlikelihood of his account being solely eye-witness. However, my aim is to follow Sancho's movement through the disrupted spaces where the riots took place and examine his reactions to these spaces. My argument here is that Sancho associates with the largely unscathed spaces of Westminster, where he lived, an indication of the social wellness of the area, and of himself.

<table>
<tr><td>Keywords</td><td>Space, identity, London, 18th Century, blacks</td></tr>
<tr><td>Bio</td><td>Banjo Olaleye is in the third year of his Ph.D. program in English at the University of Saskatchewan, Canada. He holds an MA in English from the same university and a BA in English and International Studies from Osun State University, Nigeria. His dissertation focuses on a social reading of space and identity in eighteenth-century London through the perspective of Ignatius Sancho.</td></tr>
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Title	**Fragmented Identities in Toni Morrison's** *God Help the Child*

Abstract	Toni Morrison's latest novel *God Help the Child* (2015) reveals the harsh reality that innumerable children could possibly suffer in contemporary America. Child abuse coupled with racial discrimination play a prominent role in the novel's storyline. Having grown in hostile environments, most of the characters involved in the novel and especially the two main protagonists, Bride and Booker, are haunted by the ghosts of their pasts, constantly searching for something that will fulfil their adult personalities. Little do they know that they should fight with the demons of their

painful past in order to form an independent, complete identity and ultimately find solace. Drawing evidence from psychoanalysis and, more specifically, from Lacan's theorization on lack and desire, it will be attempted to explain not only the fragmented identities and misconceptions of their own selves, but also the distorting surroundings that they were raised which still tyrannize the protagonists in their present selves. Apart from that, based on W. E. B. Du Bois' concept of double consciousness, the racial dimension will be examined as well shedding further light on the impediments of the characters in relation to the black and white binary and the impact their experiences have had on their present confused identity. Finally, the purpose of this paper is to argue that a fragmented identity may certainly be completed, albeit certain memories and the fragility of the past childhood experiences might still be looming, triggered by present events in a person's adult life.

Bio Apostolos Pistikoudis is an English Language Teacher in an English Private School in Thessaloniki, Greece. He has studied English Language and Literature in the Aristotle University, Greece. In his undergraduate studies, he was mainly interested in African American and Science Fiction literature. He is currently completing his Master's degree in Teaching English as a Foreign/International Language in the Hellenic Open University in which he endeavors to combine general teaching practices with the teaching of literature to both kids and adults.

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Title   **Analyzing Bilingual Cultural Identity Development in Children through Discourse: An Appraisal Study**

Abstract On the Pacific Coast of Mexico, two types of families are recurrent in bilingual English/Spanish primary schools: Mexican families from around the country and foreign families from places like Canada, The United States and other countries. The question arises; 'how does this cross-cultural contact influence the way that students perceive their identity?' so that teachers and parents are better prepared to meet the students' needs within these bilingual schooling contexts. The present qualitative study explores significant issues regarding the construction of identity in children of a bilingual school in the

Central Pacific Coast of Mexico, for this purpose three main factors will be analyzed. First, to identify through discourse, how the culture generated inside the classroom by teachers and student´s background influences their construction of identity. Second, to analyze how this cultural identity could impact their relation with the society. Finally, to provide a better understanding of bilingual cultural identity development in students of an elementary school within a touristic community in the Pacific Coast of Mexico. This research examines two instruments: the narratives from parents and teachers, as well as interviews with students around eight and nine years old. Both instruments are examined through two main approaches, the Appraisal System (Martin and White, 2005.), is examined through the attitude framework that focuses in feelings and emotions. And the Critical Discourse Analysis (Fairclough, 2003.) provides an understanding of language in social life. Identity, language and culture are interconnected concepts (Norton 2010), but sometimes they are kept out of sight by the teachers. They assume that their worldview and practices are culturally grounded, guided and facilitated. However, even when students and teachers share the same educative context, each individual contains different concepts, decisions and backgrounds culturally shaped. Milner (2003).The results suggest that the perception students have of themselves regarding their identity is influenced by the relation they established with their peers inside the classroom and the values they have learnt from home and school.It is necessary to consider the social issues generated by students with different backgrounds and influences to ground a perspective that includes the necessary considerations to empower students through their own culture, language and values.

Bio **Rosalía Ramírez Pérez** is a teacher and researcher in ELT. She has her Masters Degree in ELT at the Benemérita Universidad Autónoma de Puebla, México. Her research interests lie in the areas of identity construction in children as well as agency. She has presented her current research in national and international seminars.

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Title	**Ananda Devi's *Indian Tango*:**
	A Double Helix of the Writer's Responsibility and the Postcolonial World

Abstract	Ananda Devi's *Indian Tango* (2007) consists of two main protagonists and their respective stories. One is Subhadra, a middle-aged Indian woman who gradually emancipates herself from cultural patterns that limit a woman's function to that of caretaker and mother. The second protagonist never has a name, but this first-person narrator reveals that she is a traveler spending some weeks in India, and her goal is to write a new book. The text's arrangement is one of movement: individual chapters zigzag between Subhadra and the writer (who, it only turns out eventually, is also the creator of Subhadra). Analogous to how the (supposedly) two protagonists encounter each other in the text, the diegetic writer's story is entwined with her writerly product on the formal level. One can speak of a double helix in which the two strands of the text form a single entity. Along this double helix, Subhadra moves from a confined and narrowly defined life to one in which she is a free subject, while the writer, who enters the text as an independent visitor, becomes imprisoned by her own creative product. This 'reversal of roles' constitutes the heart of Devi's novel and raises questions about literature (its writers and their responsibility) in the postcolonial world. Against the postcolonial background—never explicitly mentioned in the text but working like a foundational pillar of its architecture—the novel affirms the power of literature to shape social realities. The writers of such literature, however, have to recognize their responsibility within and toward the postcolonial consciousness. The writer in Devi's text has to find ways to recognize the 'other' as an autonomous subject and avoid creating stories that could function as normative (or neocolonial) impositions.

Bio	**Adelheid Rundholz** is a native of Cologne, Germany, and currently teaches foreign languages and literatures at Johnson C. Smith University in Charlotte, USA. She has a Ph.D. in Comparative Literature and in Romance Languages and Literatures (French). Her research interests are literature of migration, novel, literary theory, world literature, aesthetics and language, comparative literature, and translation.

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Title	**Diaspora and Alienation** **from the Perspective of Arab Americans**

Abstract This study will concentrate on the Arab Americans whose ancestors immigrated to the United States of America. The contemporary Arab American poet Sam Hamod has authored and shared his experience through his poetry. So, the light will be shed on some of his poems in the sense of diasporic culture, language and identity. It is not an easy task for Arab parents to keep or rectify the children from being detached from the native culture especially for those born in the United States as they face the biculturalism. The experience of the poet will be taken into considerations as vital examples of the topic. It is also significant to mention some of the American metaphors which represent the assimilation into the American culture. Furthermore, the idea of the 'Third Space', which was first presented by the post-colonial theorist Homi K. Bhabha, will be referred to so as to explain a part of the Multiculturalism of the United States. The concept of losing the religious rituals, and the native language and sometimes even names as parts of the cultural identity will be discussed in order to find a permanent solution for people who intend to preserve their identity and to assist their descendants to retain their culture as well.

Bio **Ahmed Salih** is lecturer of English Poetry at Al-Hamdaniyah State University in Erbil, Department of English Language. He received his M.A. degree in English Literature and Cultural Studies from Cankaya University in 2014 with his thesis "Digging for the Roots in Seamus Heaney's Poetry". His latest publications are a book chapter, and also an article. His areas of interest encompass Irish and English Poetry, gender and multicultural studies, modern and postmodern fiction, and ecocriticism. He has recently moved to the United States of America to reside in the State of Colorado, and he has resumed doing researches in different subjects.

Author	Zoi Sechlidou
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Title — *Mrs. Dalloway*: **A Yearning for Identity**

Abstract — It is quite a common theme among literary masterpieces to venture to portray the inner struggles of the author reflected in the voices of the main protagonists. *Mrs. Dalloway* by Virginia Woolf is such a case, where the writer through her exquisite use of the stream of consciousness tries to explore the minds of her characters, hence potentially her own. Virginia Woolf delves into her psychological state by creating two personae embodied by Clarissa Dalloway and Septimus Smith. This thesis will examine how this work is influenced by Lacan's theory of the Mirror Stage as Septimus is presented as Clarrisa's double. Clarrisa struggles to balance her internal life with the external world and yearns for privacy. Septimus is also lost within his own mind after having experienced World War I and is now suffering from shell shock. Throughout the whole novel, the heroes are called to consider decisions of the past and reconcile themselves with the present in order to be able to embrace their identity. Furthermore, this paper will show how Woolf embraces the theory of intersectionality firstly coined by Kimberle Crenshaw. Woolf covers a wide spectrum of social stratifications to show the struggle of her main characters, such as class, gender or age. Clarissa is haunted by the eternal doubt in her mind regarding her choice of marriage, declining passion to achieve social status and stability. The readers of *Mrs. Dallloway* are challenged to consider many questions about life and death, communication and privacy, oppression. At the end of the novel, Woolf uncovers the veil of darkness and death that was placed upon her heroes and lets them reach a state of self-reflection and revelation of their true identity.

Keywords — Identity, struggle, Mirror Stage, double, intersectionality

Bio — I hold a Bachelor's degree in English Language and Literature from the Aristotle University of Thessaloniki, 2:1 (upper second class honours). In my last year of studies, I achieved an Erasmus scholarship and went to study for the spring/summer semester to the department of English Philology of the University of Seville, Spain. Last September, I participated in the first international students' conference in Novi Sad, Serbia, where I presented my paper with the title ''The Victorian Other: the Marxian Class Theory in Dickens' *Great Expectations*. The paper was published in the journal some days ago.

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Title	**Xenophobia and Question of Power in Struggle for Identity in Flannery O'Connor's "Displaced Person"**

Abstract Displaced Person depicts a kind of xenophobia spread when a displaced refugee arrives in the South. This xenophobia mixed with hatred is justified through religious, racist, cultural and linguistic issues, which threaten the purity and status of the Southern natives. Furthermore, the absence of masculine power in the farm to run the work is resolved by the presence of this displaced person. However, this masculine power as an independent force unaware of the South tradition imposes his authority through allowing an interracial marriage to take place, which stands against the value of the native Southerners. This threatens the authority of the female owner of the farm, who is scared to lose her power to this outsider, who has already taken over her other working forces. Moreover, as the Southerner, it is incumbent upon Mrs. McIntyre as a moral obligation to recruit the natives fought in the battle against the Europeans than to give power to these displaced inherently "filthy" creature. On the other hand, being afraid of this unwanted stranger, who has taken their position, and, moreover, as the moral obligation toward the female owner, the workers on the farm either black and white is united to fire him. The closing pages of The Displaced Person expose how Mrs. McIntyre, Mr. Shortley, Sulk, and the wider southern community unite against the unwanted foreigner. Therefore, the clash of cultures between European and the South leads to a kind of xenophobia toward the refugee, which seems to de-stabilize the order for them.

Bio **Mahdi Sepehrmanesh** is a Phd student in English Literature at NCKU. His interests are English literature and literary theory.

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Title	**Language Learner Autonomy, Identity, and Agency: Multiple Case Studies in the Sociocultural Settings of a Hong Kong University**

Abstract	Nowadays, a growing number of Mainland Chinese students choose Hong Kong to pursue tertiary education. Compared with the innate Mainland Chinese qualities, Pierson (1996) claims that Hong Kong's post-colonial education system deserves more attention, as the particular environment of language learning may be as important as more general cultural features of a society (Palfreyman, 2003). The present study is conducted in The Chinese University of Hong Kong (CUHK) where English is used as the medium of instruction (EMI) for most courses. Therefore, the level of students' language learner autonomy plays a critical role in their social and academic integration. As students' learning and development occur as they participate in the sociocultural activities of their communities, this study draws on sociocultural theory about learner autonomy (e.g., agency and identity) to track the development of students' autonomy from senior high schools in Mainland China to CUHK in Hong Kong. In other words, participants' learning situation and learners' daily practice were considered because the individual learners struggled for the access to learning among the sociocultural settings. Therefore, by investigating their agency and identity can help to understand how language learners differentially engaged with the struggles they encountered in the communities. By adopting a mixed-methods multiple-case study design, this study examines several Mainland Chinese students at CUHK and aims to analyze what factors in the two contexts, EFL (Mainland China schools) and largely EMI (CUHK), facilitated or hindered their access to autonomous language learning. Meanwhile, it also examines how those participants dealt with the issues of agency and identity in resisting and forming the access to language learning. The findings demonstrated the Mainland Chinese student profile in Hong Kong and put forward pedagogical suggestions to implement learner autonomy, thus bolstering language improvement and learning success.

Bio	**Zhang Shengyong** is a 3rd year Ph. D student of English Department

at The Chinese University of Hong Kong (CUHK). He is a qualitative researcher in Applied English Linguistics. His research interests include L2 autonomy, intercultural communication, L2 identity and motivation. Before moving to Hong Kong, Zhang Shengyong had been teaching EFL in Dezhou University as an associate professor. He also holds various professional memberships in professional bodies such as the International Academy for Intercultural Research (IAIR).

Author	**Ann-Marie Simmonds**
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Title	**The Wicked, The Wild, The Wino and The Winer: The Many Faces of Caribbean Men in Carnival**

Abstract "To embrace dance as a way of being in the world immediately contradicts a Caribbean sense of masculinity" (Morejon 2014: 303). The above quote aptly describes the ambivalence many Caribbean males feel when asked about participating in traditional dance groups. However, this attitude is somewhat eradicated or at least ameliorated in the context of Carnival. Caribbean Carnival celebrations "allow for a less attention-grabbing way for men to play around with their masculinities" (Phillip 2014: 167). While much of the research and discussion about Caribbean Carnival centers on women, my presentation focuses on the way in which Caribbean masculine identity is redefined in and through Carnival. As a public sphere, Carnival shows the struggle for recognition that Caribbean men continue to grapple with. My presentation looks at the novel *The Dragon Can't Dance*, as well as the lyrics of a Carnival band and the way these texts invite/encourage Caribbean men to perform masculinity as they struggle to be recognized as more than racialized sexual subjects/objects. Carnival serves as a sanctioned site that allows men to play with an otherwise enforced Caribbean heteronormativity, whether in terms of dress or expressions of sexuality. However, this persona is temporary and only assumed "safe" because men wear masks – literally – that allow them to play a role antithetical to the usual definitions of Caribbean masculinity. They are given this license via two mediums – music and literature. In both Carnival music and Caribbean literature about Carnival, men are addressed directly and allowed to play active roles in the annual

festivals. They are depicted as aggressive, masked revelers who assume roles representative of their status in a predominantly patriarchal society. At the same time, it is only behind the masks and in the context of Carnival that they can "transgress" typical gender roles without fear of reproach.

Bio | **Ann-Marie Simmonds** is an Assistant Professor in the Intensive English Program at the American University in Dubai. Her academic background is in the areas of English Literature and English Language and Linguistics. Her primary research interests are Caribbean music, Caribbean literature and English Language Teaching. More specifically she focuses on the discourse of Caribbean carnival music, and the use of music and literature in Teaching English as a Second Language

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Title | **Identity Formation in Modern Greek Poetry:
Titos Patrikios's Self-exile in Europe**

Abstract | One of the most famous contemporary Greek poets, the post-war poet Titos Patrikios (1928-), lives between Paris and Rome for several years, but also visits more European cities, from 1959 and on, self-banished, fleeing from the regime of the Greek Dictatorship (1967-1974). Patrikios self-exile abroad composes verses or prose depicting the natural, urban, cultural and political landscape of the cities he visits. In these poems and prose, the poet seems to be seeking his personal, national and cultural identity and struggling for recognition in a foreign land where he is allowed to enjoy life and openly express himself, yet often feeling homesick. Leisure and displacement, memory and trauma are poetically represented in these exile compositions. Furthermore, in the verse and prose he composes during these trips, Patrikios mentions monuments, museums and works of art. Memory appears to be bitter, related to death, when he visits Rome's monuments or Pompeii or is a sweet feeling, related to love. Historical and political memory mingle together while visiting the Royal Palace of Caserta in Naples or the one in Munich or the city's Glyptotech. In Paris, the Louvre Museum is the inevitable stop but also the Carnavalet Museum, where he

enters in search and exploration, which are sometimes of utmost self-discovery importance to the poet. In Patrikios's works, the monuments, artworks and museums of the countries visited are either seen as the literary setting or as experience and memory, whereas bad or shabby things are also presented, in an attempt to search for, establish and include every aspect of the new world he discovers in his trips, beautiful or not, poetic or not, acclaimed or not. By exploring all the above mentioned, it is no coincidence he concludes he is "a Greek as the others see him".

Bio **Amanda Skamagka** is a PhD holder in Comparative Literature and currently Post-doc researcher (University of Athens), a teaching fellow of "Italian novel" and "Italian poetry" (University of Athens) and "European literature" and "World literature" (University of the Peloponnese). She is the author and the educator of the teacher training e-learning course "Teaching foreign languages to very young learners" (University of Athens). She has participated in international conferences and published articles related to Greek, Italian, Comparative or World Literature.

Author Adel Sliti

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Title **"Whatever you say, say nothing": Saying Signs of Vatic Recognition in Seamus Heaney's Poetry**

Abstract Seamus Heaney's poem title "Whatever you say, say nothing," expressive of folk flippant saying through unsaying, as it were, calls into being the notion of saying as a method of cultural recognition. Noteworthy is that signs of recognition are crucial as the poet not only writes his ancestors' farming acts of experience into the poem but, importantly enough, is writing his own skills and presence as a poet. At play is the figure of the poet or the vatic power of the poet as a figure of identitarian presencing and cultural retrieval. Straddling the boundaries between the poetic and the prophetic, to use Carlyle's terms, the poet is at the very site of recognition as he says things and himself into being. His poem "digging" is an ars poetica setting forth the principles of Heaney's poetic project in general and the figure of the poet as digger. The figuration of "digging" as an act of exploration exemplifies the way Heaney opens up new shades of meaning within the term "digging," literally conceived as breaking

and farming the land. He sets the scene of a language in its full force as the receptacle of a "potential for generating new meanings out of itself." He turns his father's and grandfather's "digging" with a spade into a site of visibility. His poetry, too, is the very field of visible signification as writing undergoes a change from description or telling to theorizing about poetry writing itself as a work of exploration, digging as cultural excavation and exploration of roots and origins , and the poet who lays claim to himself as a "sayer," a historian and a theorist.

Bio **Adel Sliti** is an assistant professor at the Faculty of Letters, Arts and Humanities of Manouba, Tunisia. Sliti completed his PhD on Derek Walcott's poetics of survival. His research interests lie in the fields of Anglophone literature, American poetry, and British poetry. He has published some articles.

Author	**Freya Stancombe-Taylor**
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Title | **Indigenous Language Recognition in Northern Ireland: Identity, Memory and Politics**

Abstract The path of indigenous language recognition in post-conflict Northern Ireland is paved with bitter contestation and complex constructions and reconstructions of identities. Two decades have passed since the ratification of the Belfast/Good Friday Agreement 1998, yet agents seeking recognition of Irish and Ulster-Scots in the public sphere must continually grapple with the role of memory and conflict in their actions. Nuanced and intricate reasonings of individuals seeking recognition of indigenous languages are lost within wider political disputes. And as an urgent indicator of the deeply fractious nature of language recognition in Northern Ireland, dispute over the instatement of an Irish Language Act is has halted restoration of a working government for over two years. Languages in Northern Ireland cannot be separated from their political, cultural and social histories, particularly as such histories are divergently represented through the narratives of different actors. Yet interpretations of history, oppression and language identities, whilst being constantly reframed in current spheres of academic thought, have contributed immensely to stereotypes of indigenous language speakers in Northern Ireland. Such prejudices and contestations

have determined that any advancements in legislation which institutionalise language recognition are incredibly gradual processes that often stagnate, as the thorough politicisation of language identities spark and reawaken tense discourse on the nature of British, Irish and Northern Irish identities. The 'parity of esteem' principle in Northern Ireland, whilst an interminable facet of equality protection provided through the peace agreement, has generated novel and arduous dilemmas for indigenous language recognition. Absolute equality is difficult to define and legislate for where the needs and concerns of one community are not paralleled by others, and is furthermore challenging in a region where recognition of one group is often perceived as exclusion of another.

Bio **Freya Stancombe-Taylor** is a PhD researcher at Ulster University, whose thesis involves an investigation into the role of indigenous language advocacy groups in post-conflict European societies. The themes of her research include memory, language advocacy and peace and reconciliation.

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Title **A Survival Guide for Refugees:**
Zinnie Harris' How to Hold Your Breath

Abstract One of the most prominent problems in the world today is the situation of refugees, especially after the Syrian crises. Many 'illegal' refugees have undertaken dangerous and inhumane journeys to attain a better life for themselves and their families, the majority of which have been from conflict zones to regions such as Europe and America –representing security, wealth and freedom. On the other hand, they have been heavily criticized, especially in the West, for putting themselves at such great risk. This has, naturally, led to their representation in dramatic works of the twenty-first century such as Zinnie Harris' *How to Hold Your Breath* (2015). The play which begins with what appears to be a one night stand between Dana and Jarron –claiming to be an UN official- takes another turn when he reveals that he is actually a demon. The play, resembling a medieval morality play in many respects, portrays the economic and social collapse of Europe through the experience of mainly a female

refugee representing all humanity, or all refugees. Dana undergoes trials and tribulations –mainly caused by the economic crises and the demon- in her attempt to cross to Africa in pursuit of an academic position to attain a better life for herself and her pregnant sister Jasmine. This paper aims to illustrate how Zinnie Harris' *How to Hold Your Breath* questions and criticizes the superior position held by the West in relation to this global problem by not only deconstructing the idea of Europe but also examining the experience of refugees through the construction of a universal female character representing all humanity.

Bio **Sıla Şenlen Güvenç** is currently Associate Professor at Ankara University-Department of English Language and Literature. Her research interests include Early Modern Drama, Twentieth Century Drama and Post-1990 British Drama. She is the author of two books *"Words as Swords": Verbal Violence as a Construction of Authority in Renaissance and Contemporary English Drama* (2009) and *'The World is a Stage, but the Play is Badly Cast': British Political Satire in the Neo-Classical Period*, and various articles published in journals such as Scottish Literary Review and New Theatre Quarterly. She is currently writing a book on contemporary Scottish drama.

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Title   **The Courter: A Short Story of Salman Rushdie's "Translated Souls"**

Abstract ''The Courter'' is a short story from the book named East, West (1995) by Salman Rushdie. As the title indicates, in this story Rushdie narrates about the world-famous conflict of two worlds: ''East'' and ''West'' from the eyes of a British-Indian narrator. The book East, West encloses three different sections. While ''East'' section is consisted of stories which take place in India, ''West'' section is consisted of stories from England. In the last section East, West, stories are set in both India and England. Salman Rushdie, in the ''The Courter'' focuses on the identity construction of two different Diasporic generations. One is new generation of diaspora like narrator's himself: development of Indian-British identity in the conservative Britain atmosphere. The other one is first generation of

diaspora like narrator's ayah ''Mary'': her romantic relationship with a porter who is also an immigrant from USSR, their construction of love via language errors, their various nicknames which are related to different components of the identities. This paper aims to analyze these identity re-construction processes in the short story ''The Courter'' through the concepts of ''nationalist discourses'' and ''relational positioning of ethnicities'' as discussed in ''Cartographies of Diaspora'' (1996) by Avtar Brah. I will discuss conservative Britain, Indian ghetto, and diaspora's nostalgia for a former homeland under the concept of ''nationalist discourses''. Furthermore, I will analyze the relationship between the ayah and the porter, the relationship between the narrator and ayah through the concept of '' relational positioning''. This paper argues that ''The Courter'' invites its audience to embrace the notion of an identity as hybrid and fluid. In contrast to the ideas which associates "re-constructed identity" to "confusion in identity" or to "trauma," in the story Salman Rushdie reveals that conjoining identity via positive arguments, accept them as a self-recognition process and celebrate hybrid identities in terms of new trends towards nationalisms to multiculturalism.

| Keywords | Reconstruction of identity, diaspora, recognition, multi-culture, post-colonist |
| Bio | **Sümeyye Tetik** is a bachelor student of Foreign Language Teaching Department in Middle East Technical University. Her research interests lie in the areas of literature and sociology fundamentally Post-Colonial literature and ethnicity studies. |

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| Title | **Endless Becoming:**
Identity Formation in Michèle Roberts' *Flesh and Blood* |

| Abstract | Working with a Chinese box narrative structure, Michèle Roberts creates a set of embedded storiesin her 1994 novel, *Flesh and Blood*, that would seem like a loose collage of unrelated stories ofwomen at first sight, but are actually interwoven by the novel's protagonist, Frederica Stonehouse. The multitude of histories responds to a variety of needs: personal, cultural, social or religious, allalluding to the narratable self and its desire for recognition and change. Roberts offers an alternative account of the Cartesian subject by introducing |

Frederica's character as a self-fashioning 'agentic subject' who embarks on a psychological journey and moves freely through different identities.

The endlessness of the embedded cyclic narration and its explicit function as a force of transformationallows Frederica to become able to eventually re-invent herself, find self-recognition and toformulate herself in her own terms, even if only temporarily. The plurality of voices presented inthe text alludes to the fragmented and contextual nature of the self and shows how a contingentidentity is able to escape the notion of a single and stable meaning in a literary narration. The play with gender throughout the novel aims towards our normative expectations of gender and its effecton the experiences of individuals. Expressed through the recurring themes of cross-dressing, disguise and escape from oppressive environments, Roberts' characters experience struggles for andagainst recognition as they seek interpersonal and/or social recognition. Roberts' usage of theunstable – and occasionally uncertain – categories of gender and identity opens up new forms ofrecognition and thus new modes of subjectivity. A fluid view of the self emphasises the fact that we,as human beings, are formed through multiple discourses of identity and always in-process, devoidof a complete inner, secure or authentic self.

Bio **Krisztina Kitti Tóth** is a doctoral candidate of Eötvös Loránd University, Budapest. She is currently writing up her doctoral dissertation titled *Art and Artistic Performances Presented in Virginia Woolf's Novels*. She has attended several national and international conferences and workshops where, depending on the theme, she has either proposed her readings on aesthetics and performativity in the novels of Virginia Woolf or presented her other research field: fluid identity and its presentation in contemporary English narratives. She has published articles and papers in Hungarian as well as in English in several literary journals.

Author	**Maya Watson**
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Title	**Anthropocene Mapping:** **Recognizing Environmental Ontology**

Abstract	Since the 17th century maps have been enmeshed in discourses of national power delimiting humans from each other and the natural environment. Jean Cassini was the first European to map a nation for France in the 17th century; his maps "[kept] knowledge of new [scientific] discoveries within the control of the state and [ensured] the standardization of that knowledge." Because maps were formed in discourses of national power, they both portray and engender a national "Self" and "Other." While maps clearly represent human quests for national (and later global) recognition, their ontological suppression of the natural environment is less obvious. Although Enlightenment maps must be formed around the natural environment, they obscure that facet of their creation through deafening discourses of human difference and national boundaries. Nonetheless, maps attempt to represent a purely human perspective. Cartography details human marks on and incisions into the natural environment (landmarks, mountain-roads, cities) to portray a human world – the environment as human environment. Recent academic publications assert that this globalized human environment should be called the Anthropocene. Anthropocene theory seeks to recognize the natural environment as ontologically tied to humans after centuries of othering. In this paper, I will detail how, since the Enlightenment, maps have traditionally reflected and shaped human's repressive relationship to the natural environment. Then, mixing well-worn cartographical footsteps with a novel approach to classic philosophical materialism,I will unsettle understandings of maps as direct and equivalent representations of the natural environment, and open maps as an ever-changing, complex system of identity formation that offers new possibilities of ontological recognition. Finally, I will ask how new invasive-species mapping technologies could radically re-negotiate the global post-human struggle to recognize an environmental ontology in the Anthropocene.

Keywords	Anthropocene, Cartography, Post-Human, Ontology, Environment
Bio	**Maya Watson** completed her Bachelor of Arts at the University of King's College and she is currently completing her Master's in Professional Communication at Ryerson University. At Kings, Maya double majored in Contemporary Studies and English Literature. Her

current research focuses on intersections of aesthetics, continental philosophy, and environmental-crisis communications. She also holds more general interests in memory studies, digital histories, media archeology, environmental theory, translation studies, post-humanisms, romantic literature, and global communications.

Author	**Dana Wight**
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Title   "I'll cry myself sick!": Illness as Subjectivation in Brontë's *Wuthering Heights*

Abstract   Following the popularisation of the gothic novel at the end of the eighteenth century, the genre underwent significant transformation. Far from receding in the popular literary imagination, the Romantic gothic departed from the conventional virtue-in-distress narrative, and instead centralised the existential plight of a tragic hero, while rendering female characters supplementary, incidental, and often non-existent. It was not until the publication of Emily Brontë's *Wuthering Heights* in 1847 that female subjectivity was reintroduced into the gothic mode. Brontë reinvigorated the genre not only by dispensing with the trappings of castles and catacombs, but also by reimagining the gothic heroine as complex, conflicted, and engaged in a persistent struggle for recognition. Unlike her predecessors, Catherine Earnshaw is not limited by the conventions of idealised feminine virtue; her identity is not predicated on her virginity, nor is she tormented by threats of rape or murder. However, the heroine's crisis derives from an analogous threat to female subjectivation by similar systems of enforced sexual relation, and the way she articulates herself as subject engages a form of passive agency: rather than submit to the oppressive conditions of sexual relation, she becomes ill. In moments of extreme duress, Catherine wills herself sick, which disengages her from the oppressive situation. Illness is a way to express the irreconcilability of her subject position within the normative structures that govern her relationships. This paper will explore how illness engages a form of passive agency that enables subjectivation, allowing Catherine to demand recognition outside of the contingencies of sexual relation. While traditional readings of feminine passivity often engender literary stereotypes of weakness and debility, this paper will offer an affirmative reading of

passivity in order to recuperate the representation of the passive female body as a site of recognition and resistance.

Bio **Dana Wight** is an English instructor and Associate Chair of University Transfer at NorQuest College in Edmonton, Alberta, Canada, where she also serves as the Vice-Chair of the Research Ethics Board. She completed her PhD in English Literature at the University of Alberta (Canada) in 2012. Her research areas include Gothic literature, the British novel, and feminist psychoanalytic theory. She also hosts a community radio programme featuring music inspired by literature.

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Title **The Struggle for Recognition in the Traditional-Patriarchal Narrative of History-Autobiography Writing in J.M. Coetzee's *Foe***

Abstract In his 1986 novel *Foe*, J.M. Coetzee offers a re-presentation and an anti-colonialist examination of *Robinson Crusoe*, which is accepted to be the first and the most important colonialist novel written in the eighteenth century. Coetzee reveals colonialist and patriarchal realities and their effects on individuals, and he fights back against all these through using the postmodernist and post-colonialist questioning in his text. Coetzee destabilizes the relationship between Defoe's work and his postcolonial rewriting and questions the authority of the original and the dominant ideology behind, which is othering and silencing the female voice. Susan Barton is the female narrator of Coetzee's novel, but her story is exploited by a male writer, Mr. Foe, who reshapes Susan's story to make it fit into the traditional narrative of autobiography writing, so she becomes silenced in her own true story of her island life. The present study claims that the novel also focuses on Susan's struggle for recognition in the patriarchal society of the 18th century and within the tradition of autobiography writing. She is marginalised by a white male author in the novel and forced to be silenced, being unable to avoid losing her substantial existence in her own story as she is deprived of the right to represent herself freely. She always feels the pressure of male dominancy in different ways, and she is accepted as

the Other in the patriarchal context because of her gender. This paper aims to show that throughout the novel, Susan tries to get the power and authority on her story to survive in the supposedly male-dominated traditional discourse of autobiography writing, and thereby challenging against the patriarchal norms of the society in order to be recognised in the male dominant community she has to survive and to become the hero of her life story.

Bio   **Pelin Yarımca** is an English teacher at Cumhuriyet Anatolilan High School in Çorum, Turkey. Yarımca graduated from Selçuk University from the department of English Language and Literature. She completed her MA in English Literature and Culture at Çankaya University. Her interest is based on English Literature.

Mustafa Kirca is Assistant Professor of English Literature in the Department of Translation and Interpreting Studies at Çankaya University in Ankara, Turkey. He completed his PhD in English Literature at Middle East Technical University. His main research focuses on postmodernist fiction, postcolonialism, parodic re-writing and metafiction in contemporary novel. He has recently co-edited (with Hywel Dix) *Multicultural Narratives* (2018).

Author   **Zeyneb Yousfi**
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Title   **"I Own the Place": Arab Women Writers' Spatial Transgression for Identification**

Abstract We have learnt that humanity exists because of a transgression—a feminine transgression. Ever since, the notion of the limit has been contested, and today, at exactly the time of rigid reinforcement of frontiers, limits are most often trespassed. In no better place does this transcendence manifest itself freely than in the world of literature. Through a reading of Assia Djebar's novel *A Sister to Sheherazed* (1985), and Fadia Faqir's *My Name is Selma* (2005), I will argue that the fiction of contemporary Arab women writers disturbs the sacred notion of the limit. Their thematic engagement with the issue of freedom of mobility stems from a long tradition of marginalization, seclusion and exclusion. Literature provides a space for these women in which the notion of gendered private and public spaces in their traditional societies is subverted. In their narratives, they transgress the established discourses that have restricted the

presence of women to a confined space and limited, if not prohibited, their presence in the outside sphere. Using Judith Butler's theory of gender performativity, I argue that Djebar and Faqir construct women's identities by transgressing preexisting gendered spatial constructions. These two novels illustrate brilliantly how any space can be conquered and the autonomous self can be reclaimed.

Bio **Zeyneb Yousfi** is a fourth year PhD student at Kingston University, London. Her doctoral work explores transgression and identity in Arab women writings, and she focuses on four Arab women novelists writing in Arabic, French and English. She holds an MA in English Literature and Civilization (2014) and BA in Art and Foreign Languages (2012) both from Tlemcen University, Algeria.

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