

(e)motion
Cultural Literacy in Europe: Second Biennial Conference
Warsaw 10-12 May 2017

BOOK OF ABSTRACTS
Paper Sessions

DAY 1, WEDNESDAY, 10 MAY 2017

11:00	PS1A	<u>Mediascape</u>	
	Marek Zaleski	Institute of Literary Research of the Polish Academy of Sciences	<u>Mediascape's Drifter</u>
	Grzegorz Zyzik	University of Opole	<u>Corona Australis and the Sisters. Poetry as the source of world-building in Tension</u>
	Jerzy Stachowicz	University of Warsaw	<u>Digitally assisted conversation - smartphones, Google and change of literacy practices</u>
	Tomasz Umerle	Institute of Literary Research of the Polish Academy of Sciences	<u>Fluid Borders of 'Literature': Literary Theory versus the Practice of Literary Documentation</u>
	Krzysztof Gajewski	Institute of Literary Research of the Polish Academy of Sciences	<u>Knowledge in Motion. Problems of Analysis of Quality and Authorship of Polish Wikipedia Articles on Literature and Literary Studies</u>
11:00	PS1B	<u>Translation</u>	
	Claire Clivaz	Swiss Institute of Bioinformatics, Lausanne	<u>Migrations and translations of the expression 'Digital Humanities'</u>
	Ricarda Vidal and Manuela Perteghella	King's College London / independent	<u>Translation as movement: migration and notions of 'home'</u>
	Heather Connelly	Birmingham City University	<u>Translation Zones: Linguistic Hospitality</u>
	Gabriel Borowski	Jagiellonian University, Kraków	<u>Self as translation: (e)motional identity strategies in contemporary Brazilian fiction</u>
15:45	PS2	<u>Education</u>	
	Arlene Holmes-Henderson	University of Oxford	<u>Learning lessons from the past: cultivating cultural literacy through Classics</u>
	Katrina Roszynski	University of Stirling	<u>Ac{knowledge}ing difficulty: Bildung, raznorečie and learning journeys</u>
	Arkadiusz Póttorak	Jagiellonian University, Kraków	<u>Handbooks for City Dwellers. Addressing Migrant Subjectivities in Contemporary Art</u>

DAY2, THURSDAY, 11 MAY

<u>09:00</u>	<u>PS3A</u>	<u>Affect & Empathy</u>	
		Robert Crawshaw	Lancaster University <i>Affect Theory and its discontents</i>
		Agnieszka Dauksza	Jagiellonian University, Kraków <i>Affective diffusion between migrants and local communities. Case of Lampedusa Island</i>
		Wojciech Małecki	University of Wrocław <i>Entangled Empathy, Animal Narratives, and Moral Mobility</i>
		Naomi Segal	Birkbeck, University of London <i>Familial (e)motion: the drama of the replacement child</i>
<u>09:00</u>	<u>PS3B</u>	<u>Exile</u>	
		Doris Mironescu	Alexandru Ioan Cuza University of Iași <i>Exile Writers and the Sense of Space: Norman Manea, Herta Müller and Andrei Codrescu</i>
		Teodor Ajder	Editor contributor, "Mămăliga de Varșovia" <i>Authority and Emancipation Within Facebook Romanian Diasporic Groups</i>
		Jolanta Budriūnienė	Lithuanian University of Educational Sciences, Vilnius <i>Lithuanian Diaspora Press in English - historical aspect</i>
		Ewa Kołodziejczyk	Institute of Literary Research of the Polish Academy of Sciences <i>Czesław Miłosz's Migrant Perspective in "Native Realm"</i>
<u>13:45</u>	<u>PS4</u>	<u>Readers</u>	
		Anna Chesnokova, Sonia Zyngier, Vander Viana, Fernanda Ribeiro, Juliana Jandre and Anna Rumbesht	Borys Grinchenko Kyiv University / Federal University of Rio de Janeiro / University of Stirling / Catholic University of Rio de Janeiro <i>Emotion and cultural responses to a poem: Looking through translations in three different languages</i>
		Jiří Trávníček	Institute of Czech Literature, Czech Academy of Sciences <i>Reading life-stories</i>
		Simone Rebora	Georg-August- Universität Göttingen <i>Fantasy in Motion: from 'Secondary Worlds' to Reality</i>
		Bogdan Balicki	University of Szczecin <i>Cognition of reader</i>
		Maciej Maryl	Institute of Literary Research of the Polish Academy of Sciences <i>Cherchez Les Lecteurs! Towards an Integrated Model of Empirical Research into Cultural Literacy</i>
<u>16:30</u>	<u>PS5</u>	<u>Representations of Memory</u>	
		Mary Gallagher	University College Dublin <i>Re-reading 'Home': Two Haitian Narratives of Return</i>
		Katarzyna Kwapisz Williams	Australian National University, Canberra <i>Europe from afar: migration, memory and the construction of a cosmopolitan self</i>
		Iuliia Lashchuk	University of Warsaw <i>Migrated art and reconstruction of the memory. Ukrainian Artists form Crimea and Donbas</i>
		Dorota Jarecka	Institute of Literary Research of the Polish Academy of Sciences <i>Is this a pilgrimage? New Peredvishniki, or artists on the move</i>

PS4 – Readers

Day 2, 13:45–16:00, room 144

Anna Chesnokova, Sonia Zyngier, Vander Viana, Fernanda Ribeiro, Juliana Jandre and Anna Rumbesht
Borys Grinchenko Kyiv University / Federal University of Rio de Janeiro / University of Stirling / Catholic University of Rio de Janeiro

Emotion and cultural responses to a poem: Looking through translations in three different languages

Abstract

Literature is one of the most suitable means for verbalizing affectivity. According to Widdowson (1998), it expresses the inexpressible and, we add, the most basic human emotions, such as fear, anger, or love. As language is deeply embedded in culture, we question how far different linguistic renderings of the same poem of a canonical author may move readers in two different cultural settings: Brazilian and Ukrainian. To this purpose, we compare three translations of Poe's "The Lake" into Portuguese, Russian and Ukrainian and check whether the reactions previously obtained from the respondents in these two national settings (see Chesnokova et al. 2016) can be linked to what each translator decided to foreground in the translated version.

As indicated by Chesnokova et al. (2016), the reactions of Brazilian and Ukrainian readers to the original English version differed: the former group perceived it under a more negative light than the latter. For instance, Brazilians believed the poem to be darker, lonelier, more mysterious and more solitary than Ukrainians.

The responses to the translated versions of the poem in the respondents' first language also proved to be culture-specific. Brazilian readers reacted to the translation into Portuguese rather negatively when compared with readers of Ukrainian and Russian versions. They found the text darker, more nostalgic and less exciting. The most positive response was elicited by Ukrainian participants who have Russian as their first language: they saw the Russian version as less sad and less melancholic. In contrast, the Ukrainian version read by participants who have this language as their L1 aroused rather negative feelings. These respondents found the translation darker, more mystical and less dreamy when compared to the other versions.

The affective differences in reactions were then matched against the translators' stylistic choices, and we believe that these differences could be attributed to the way language has been used. For example, the Russian version is the only one out of four in which exclamatory sentences have been used three times, thus making the text sound more emotional and positive. On the metaphoric level, in this version, the translator creates the image of night as a queen of dreams that enhances the positive romantic flavour. Unlike the other two translations, the Ukrainian version stands out as having a more negative tone: the original subject (the narrator) is replaced by the word "terror"; the wind mentioned in the original version becomes abrupt and ominous in the translation, and death is personified and literally 'waits' for the narrator. These and other stylistic differences will be detailed, supporting the argument that there seems to be a link between the respondents' reactions and the language in which they read the poem.

Bibliography

Chesnokova, A. et al. (2016). Real Reading: The Influence of Readers' Cultural Roots. In Abstracts of The

36th PALA Conference "In/Authentic Styles: Language, Discourse and Contexts", pp. 50–51. Widdowson, P. (1998). Literature. London: Routledge.

Bio

Anna Chesnokova is Professor of English Philology at Borys Grinchenko Kyiv University, Ukraine. She has published on Stylistics and Empirical Studies of Literature. She has co-edited *Acting & Connecting. Cultural Approaches to Language and Literature* (LIT Verlag, 2007) and *Directions in Empirical Literary Studies* (John Benjamins, 2008) as well as contributed chapters to *The International Reception of Emily Dickinson* (Continuum Press, 2009), *Teaching Stylistics* (Palgrave Macmillan, 2011) and *Scientific Approaches to Literature in Learning Environments* (John Benjamins, 2016).

Jiří Trávníček

Institute of Czech Literature, Czech Academy of Sciences

Reading life-stories

Abstract

The topic addresses our oral-history based research, carried out between 2009 and 2015 among the whole Czech population (ordinary people). However, its aim is not to present what we got in terms of concrete findings but rather what our research showed in terms of its method (ups and downs, pros and cons) and what this method has enabled us to find out about our society – not only as far as reading is concerned. Going from the basic characteristics of our research, the author wants to show the main advantages of this oral-history based biographical research, especially that this method is able to transmit much more than the thematical or focus interview, particularly thanks to its great hermeneutical potential (key words: flexibility, openness and connectedness).

Bio

Education: 1979-84 - Brno (Masaryk University), 1991-92 London (University of London), now: Institute of Czech Literature - Czech Academy of Sciences as a deputy director (full-time job), also Masaryk University (part-time job), research area: the modern Czech and Central European literatures, hermeneutics, reading surveys (both quantitative and qualitative), book market, literary culture; several books on this subjects, for example *Reading Bohemia. Readers and Reading in the Czech Republic at the Beginning of the 21st Century* (2015)

Simone Rebora

Georg-August-Universität Göttingen

Fantasy in Motion: from 'Secondary Worlds' to Reality

Abstract

Fantasy literature is in itself strongly related to the concept of motion. Starting from seminal texts like *The Lord of the Rings* (1954-55) and *The Chronicles of Narnia* (1950-56), fantasy narratives generally fall into the 'portal-quest' typology (F. Mendlesohn), where the protagonists leave an apparently safe and isolated environment to begin an adventurous journey through an unknown and fantastic world. And the fact that these 'secondary worlds' (J.R.R. Tolkien) have nothing to do with reality, seems to be