EUCOR conference 2015, Mulhouse
MA students, Saturday 11 April

Abstracts and bios:

Rahel ACKERMANN HUI (Basel)
"Why So Evil? An Exploration of the Stepmother Figure in the Fairytale"
Fairytales are widely perceived as cultural and transcultural goods that have been preserved and passed on in relatively unaltered form throughout time and space. Considering their popularity and their numerous modern adaptations, the rather controversial nature of many fairytales' content seems to have remained relatively unquestioned outside of academic discourse. Upon closer look, the gender stereotypes fairytales promote and promulgate are rather disturbing: very often women appear as either the passive and naïve heroine or as a witchlike wrongdoer in the form of the heroine's stepmother. This paper explores and critically examines the various attempts to analyze, criticize, and legitimize the role of the evil stepmother in fairytales, with a special focus on the most memorable wicked stepmother in literature: the stepmother of *Snow White*.
Bio:
Rahel Ackermann Hui is a graduate student in English and German Philology at the University of Basel. Her interests revolve around minority literature, literary and cultural theory, as well as the political dimension and subversive potential of literature. In her BA exam she dealt with the similarities and differences of the postcolonial in Said, Spivak, and Bhabha.

Daniel ALLEMANN (Basel)
"Walking in Joburg: *Portrait with Keys*, Michel de Certeau, and Beyond"
Ivan Vladislavić's *Portrait with Keys: The City of Johannesburg Unlocked* has attracted abundant public and academic interest in South Africa ever since its publication in 2006. By shunning conventional generic categorization and by its form and content that are closely interwoven, *Portrait with Keys* stands out among other contemporary Johannesburg narratives. A large number of literary critics and cultural historians have drawn upon Michel de Certeau's theory of "Walking in the City" in their discussions of *Portrait*, although in various ways and with very different outcomes. Indeed, reading *Portrait* through the lens of the Certaudian walker is highly beneficial in order to approach this unconventional and demanding book. However, the work likewise goes beyond De Certeau's theory in that the implied author remains ambivalent and self-conscious about his condition at all times. In the current cultural studies debate on Johannesburg as an "elusive metropolis" (a term coined by Achille Mbembe and Sarah Nuttall), *Portrait* in general, and a Certaudian reading in particular, are contested. In contrast, I maintain that such a Certaudian reading remains a point of departure and access to *Portrait* that is conducive for a close reading of the text itself and for engaging in the current debate on South African urban space. Going back to De Certeau attests to the subversive potential of *Portrait* and, along with an outlook beyond De Certeau, this

makes for an interpretation of *Portrait* as a text that is able to grasp the "elusive metropolis" through the immediacy of the snapshots it presents, while at the same time laying open and problematizing its own perspective and limitations.

Bio:

Daniel Allemann is a graduate student in English and History at the University of Basel. His interests include American literature and culture, literary and cultural theory, political philosophy, and the history of political thought. Has just finished his MA thesis entitled "On the Edge of Humanity: The American Indian in Sixteenth-Century Spanish Scholastic Writings" and is currently preparing for his final exams.

A. B.

"Language, Laughs and Lucky Luke: A study of comic books and the translation of humor in English versions of *La Diligence*"

While the study of humor dates back centuries, comic books are a relatively new medium for conveying it, with the first book form of comics being introduced in the 1930s in the United States. In Europe, Morris and Goscinny were at the heart of expanding this revolutionary literary genre with their hilarious, world famous comic books such as *Astérix* and *Lucky Luke*, which have been translated and distributed across the globe. The study of comic book translation is a somewhat new field of research, and serious consideration of Morris and Goscinny's sensational, groundbreaking work is essential for expanding it. Because it is a relatively new field, few theories have been established on the subject. My aim is to look at how translation theories in general, as well as the few comic-book specific theories that have been formulated, could apply to humorous comic book translation and translators. A comparative study of two English versions of Morris and Goscinny's 1968 comic book *Lucky Luke: La Diligence* focusing on the translation of humor will serve as a case study for my project. Through careful visual, linguistic and coherence analyses of humor in these texts, I intend to characterize the methods that preserve laughter—the essential element of humorous comic books—in the transfer from one language to another.

Bio:

Amina completed a Bachelor's degree with a double major in French and English at Canisius College in Buffalo, New York, USA. During her undergraduate studies, she spent a semester abroad in Lille, France. That experience inspired her to return to Europe and undertake a Master's Degree in English Studies at the University of Strasbourg. Passionate for both the English and French languages, she is specializing in Translation Studies and has chosen *Lucky Luke*—the comic book series that both inspired her passion for French as a child and represents her American roots—as the subject of her thesis under the supervision of Professor Maryvonne Boisseau.

Pierre LE DUFF (UdS)

"Translating Irony: A methodological and empirical approach"

By definition, textual irony conveys something pragmatically different from what is explicitly said or written. It therefore poses a particular problem in the process of literary translation, because the translator is tasked with bearing across both the text and the underlying meaning. This paper attempts to devise a translation method to achieve as accurate a rendering of literary irony in a foreign language as possible. It is divided into three sections corresponding to three stages in the study: first, a phase of identification of the building blocks of irony; then, a phase of analysis starting with the semiotic, semantic and linguistic aspects, and using the context to reveal what is at stake at a cognitive level when a reader is confronted with irony; finally, a phase of

reconstruction of the ironic statement in the target language. These steps are intertwined with empirical experiments to test the accuracy of the translation choices when confronted with the spontaneous reactions of readers.

Given the scarcity of sources on the subject at hand, the method draws its main tenets from neighbouring theories and ideas regarding the translation of literary and poetical devices (Berman, 1995; Pugliese 2010), irony itself (Booth 1974; Hutcheon 1994) and the cognitive and emotional aspects of irony (Sperber and Wilson 1995; Rothbart and Pien 1977). The aim of this paper is to provide the outline of a translation method allowing for a more comprehensive rendering of textual irony. This method could then be extended and adapted to other fields of translation outside of literature and hopefully open new fields of enquiry regarding the translator's task.

Bio:
Pierre Le Duff was born in Düsseldorf, Germany in 1989. He got his baccalaureate in 2007, a Bachelor's Degree in Law from the University of Mulhouse in 2011, and is currently finishing his Master's thesis under the supervision of Professor Maryvonne Boisseau. He has also been working as a professional translator since 2008.

Judith ECKENHOFF (Freiburg)
"The Dialectic of Nature and the Supernatural in William Shakespeare's *A Midsummer Night's Dream* and *The Tempest*"
Strange occurrences and marvellous elements play a vital role in many of William Shakespeare's plays and encounters with the supernatural, magic and prophecies often set events in motions and propel them forward. Yet, these supernatural events are often associated with distinctly natural environments. *A Midsummer Night's Dream* and *The Tempest* showcase human characters thrown into wild landscapes where they meet or are at the mercy of supernatural beings. Despite many structural parallels between the two plays, they highlight different aspects of the relationship between human beings and nature. This paper explores how Shakespeare's representations of the natural environment and supernatural elements make use of supernatural creatures and allegory to dramatize the unseen forces of nature while the use of magic characterizes human-nature relationships and plays with Renaissance conceptions of nature. The analysis foregrounds the construction of the settings in both plays as spaces of supernatural wilderness, addresses the problem of controlling nature via the concepts of magic and agency, and draws on current ecocritical approaches to Shakespeare's work.

Bio
Judith Eckenhoff has been a student of British and North American Cultural Studies at the University of Freiburg since 2012. Her major research interests include Victorian culture, feminism, and the Gothic novel as well as various contemporary genres descended from it.

Florine ENDENMANN (UdS)
"Online Games: the Codes of Communication Between Virtual and Real"
What is the place of online gaming discourse in the linguistic landscape? This is what I wish to determine in my study. Online games create gaming communities with a strong desire to communicate and to share ideas and contents. To that extent, people use a discourse style that takes large amounts of shared knowledge for granted (Trudgill, 1996). This is the reason why, in my study, I consider online gaming communication as a new form of language, with its own characteristics and its own rules.

I chose to focus on two world-famous online games, namely *World of Warcraft* and *League of Legends*, whose chat log function provided me with conversations for my

corpus. Data collection was achieved through participant-observation, an anthropological method allowing researchers to observe a particular culture and also to take part in its manifestations (Nardi, 2009). I analysed my data using tools from several approaches to discourse analysis: Pragmatics (Grice, 1975; Levinson, 1983), Conversation Analysis (Sacks, Schegloff and Jefferson, 1974) and Interactional Sociolinguistics (Gumperz, 1982). Context plays an essential role in understanding how online gaming communication works. The conversations differ according to whether they are meant to be casual or on a battlefield. Furthermore, the usual distinction between speech and writing does not entirely apply to this type of communication, as it not only displays characteristics of both oral and written productions but it is also subjected to constraints brought by the electronic medium. I thus aim to show how online gaming discourse adapts itself to fit the usual requirements of language: the need to communicate a message and the Principle of Least Effort (Horn, 1984), restricting the effort needed to make the transmission.

Bio:
Florine Endenmann is studying for the second year of her Master's degree in English Studies at the University of Strasbourg. She spent her highschool years in an international establishment, thus acquiring a strong interest for the English language and culture. Her scientific background made her eager to investigate language and its rules, which is why she specialised in Linguistics. A year abroad at the University of Sussex broadened her knowledge of the English-speaking world. For 5 years, she has been tutoring 13 to 16 years-old students in mathematics, biology, English and French. Her master thesis is supervised by Professor Catherine Paulin and Dr. Lyndon Higgs. In 2014, she was given the opportunity to present her work once in Nancy for a symposium on digital games and once in Strasbourg within her master's degree program.

Johanna GOODWIN (UdS)
"Roald Dahl and Control: Detractor and Culprit?"
My paper aims at analysing British author Roald Dahl's depictions of situations where control is abused and how, to a certain extent, he uses control himself in his narratives. I endeavour to define this key notion of 'control' in the field of fiction, operating within the boundaries of the narrative and over its characters, but also on its outskirts: on the readers. Throughout his short stories for adults and his novels for children, themes of oppression and revenge emerge, and Dahl brings into play an ambivalence that sets such control as both a transgression of moral values and a means to contain such transgressions, as an object of denunciation, but also a tool for liberation.

   By focusing first on his short story collection *Kiss Kiss* (1960) and comparing it to his children books *Danny the Champion of the World* (1975) and *Matilda* (1988), I explore the differences and similarities in his writing strategies along with his recurrent themes, often pertaining to this notion of control. The stock characters, the extreme and often gruesome actions, the strong links to sexuality and death, the dark humour and the sometimes dubious morality of the characters' actions all are subversive characteristics of his narratives that vary in intensity according to each work's target audience and contribute to my analysis of his work. Therefore, the issue of his potential influence on the education of young minds has often been raised by the critics and is further underscored in my MA thesis. It examines how the ambivalence of the use of control by Dahl is mirrored in his style of writing, and how it may well transcribe his own bend towards the manipulation and control of his readers.

Bio:
Johanna Goodwin is finishing her Master's degree in English Studies at the University of Strasbourg, after obtaining her degree at the University of Besançon, during which she

spent a year abroad in Birmingham (UK). Coming from a British background, her interest for British Literature was sparked at an early age and grew further, leading her to focus her thesis on one of her childhood authors, Roald Dahl, under the supervision of Professor Anne Bandry-Scubbi.

Nikolina HATTON (Freiburg)
"The Inheritance of Consumption: Attempts at Identity Creation in Kiran Desai's Novels"
Sociological inquiries into first-world, Western consumer behavior have revealed consumption to be a self-perpetuating, endless cycle, rooted in conceptions of self-creation and self-actualization that date back to the Romantics. Consumption of material products has become a way for individuals to assert identity, but the practice of consumption can itself never cement identity, thus individuals must commit to a cyclical process of continuous consumption, ever fetishizing the new. This process becomes infinitely more complex when analyzed in a postcolonial context where consumption of first-world goods becomes a sign of "superiority" and split-identity. This paper analyzes how consumer behavior in Kiran Desai's *The Inheritance of Loss* reveals identity creation via consumer behavior to be an ambivalent sign, a process at once empty and performative, and ultimately unable to satisfy individuals' deepest desires or to placate their greatest fears.
Bio:
Nikolina Hatton calls Portland, Oregon, home, but has lived in Seattle, Washington, and Tokushima, Japan, and now resides in Freiburg, Germany. She recently completed her Master's in English Literatures and Literary Theory at Freiburg University with the M.A. thesis "Faust Figures in Gothic Novels," and is currently doing her doctoral research at Freiburg University on consumption in nineteenth-century English novels.

Daniel HEFFLEBOWER (Freiburg)
"The *Duck Dynasty* Reality"
This thesis traces the origins of the reality television phenomenon in the American televisual market and explores some of the genre's traits and qualities which give it a certain level of parafictionality. It is argued that these qualities constitute the basis for strategies and methods which, when recognized by the makers of television, can be employed to create a sense of parafictionality around a subject. This has given rise to a number of parafictional reality television shows, one of which, Art & Entertainment (A&E) Television's *Duck Dynasty*, has become the most watched reality television show of all time and at one point was the most watched show on cable television. Set in the bayous and suburbs of northwest Louisiana, *Duck Dynasty* follows along in the 'daily life' of the Robertson family, a 'rag-to-riches' clan of self-proclaimed rednecks who despite their wealth "have managed to stay true to who they are." In the thesis, after examining *Duck Dynasty* for its utilization and establishment of parafictional techniques, the author explores some of the show's main themes and motifs that have also garnered for it such a wide American audience. Superimposed with a comedy that centers on the format of Southern folklore storytelling and the redneck stereotype, earnestness combines with parafictionality to convince the audience of the family's "self-depreciating wisdom."
Bio:
Daniel Hefflebower received his BA in German Studies and History from the University of Michigan in 2010. He is now studying secondary school education at the University of Freiburg majoring in English and History.

Émerence HILD (UdS)
"Discussing geographical identities in Scotland: National identity in the campaign for the 2014 independence referendum"
The campaign for the Scottish independence referendum that took place on the 18th of September 2014 has been subject to many commentaries from the press, politicians and academics worldwide but few studies have focused on the issue of national identity and the way it was dealt with during the campaign. One possible reason for this is the fact that the question of identity was only touched upon but never examined as a major issue either by political parties or the two umbrella campaign groups, Yes Scotland and Better Together. Yet, in the preface to *Scotland's Future*, a government white paper published in November 2013, Alex Salmond had predicted: "The year ahead should be a national celebration of who we are and what we could be." This paper aims to re-establish the place of geographical identity issues in the debate over Scottish independence. To this end, I will provide a critical approach to the concepts of identity and space in relation to the specific Scottish situation. This theoretical consideration will serve as the basis for an analysis of Yes Scotland's and Better Together's campaign productions. My contention is that, even though the quantitative study of political discourse may underline an intentional lack of discussion of identity issues during the campaign, a closer analysis of the rhetoric and imagery of national identity shows that state and national symbolism actually suffused the campaign. Ultimately, I intend to argue that nationalists' and unionists' diverging views on national identity, instead of shedding light on the United Kingdom's division, put to the fore the complexity of people's feelings of belonging and the need to encourage multi-layered identities.
Bio:
Émerence Hild is a Master student at the University of Strasbourg. Last year she spent 10 months in England as a French language assistant in the county of Norfolk, during which she worked on a thesis titled "The perception of regional identity among young people in Norfolk." Her study included a survey she conducted among students at her school. Her keen interests in social studies and the notion of territorial identities have now led Émerence to focus on the issue of Scottish national identity which is the main topic of her dissertation: "Discussing geographical identities in Scotland: National identity in the campaign for the 2014 independence referendum" under the supervision of Professor Auer.

Ihsen JAFFALI (UHA Mulhouse)
"Lifting the Veil: Clothing as an extension of the mask in George Meredith's work"
This paper proposes to tackle the way pieces of clothing—and more broadly accessories—are used by the Victorian novelist and poet George Meredith as extensions of the notion of specific masking in most of his novels. Far from being inferior in talent, creativity or wit to many of his contemporaries such as Charles Dickens, George Eliot, Wilkie Collins, Thomas Hardy, or Oscar Wilde, Meredith did not experience the stability and positive reception that others did. Struggling for popularity and critical recognition during most of his career, he was the kind of author who elicited extreme reactions until he eventually reached critical acclaim by means of the publication of *Diana of the Crossways* in 1885.

Seeking the acceptance of his audience at all costs, Meredith used all sorts of "masks" in order to please his readership—pieces of clothing being one of these specific types of mask. Although a mask is usually defined as something that covers the face either for disguise, concealment, protection, entertainment, revelation or a performative

purpose, it most frequently hides a facet of one's identity in order to expose another one in a new light. What is particularly original in Meredith's approach to the notion of the mask and its symbolism in literature is that it extends the boundaries of the concept by making it much more diversified.

Given the immense range of masks the writer incorporates in his work, this paper will focus exclusively on examples of pieces of clothing and accessories as avatars of masking, such as the veil, the cloak, the handkerchief or the curtain. These items—their attributes, functions and effects—will be studied in two of his novels in particular, *The Ordeal of Richard Feverel* (1859) and *Diana of the Crossways* (1885). The main aim of this analysis is to highlight the diversity of the features and meanings the concept of the mask is able to embody in Meredith's literary creations, and how apparently ordinary objects become fully-fledged masks.

<u>Keywords</u>: George Meredith, *The Ordeal of Richard Feverel* (1859), *Diana of the Crossways* (1885), masks, items of clothing, Carl Jung, Emmanuel Lévinas

Bio:
Ihsen Jaffali is a MA2 student of British and American literature and civilization at the UHA Mulhouse. As part of her Master's thesis, she tackles the symbolism of masks in George Meredith's novels, an author who has been neglected by critics and readers for his complex style and visionary ideas. She currently lives in Belfort.

Ruben KROBB (UHA Mulhouse)
"Margaret Thatcher's Rhetorical Strategies During the Falklands War"
In 1982, Argentina launched a surprise invasion of the British Falkland Islands, expecting to gain control over them by a show of force to be followed by diplomatic negotiations and a pledge to the United Nations, which were expected to favor the Argentine position. But the Argentine Junta didn't expect the British government to react so quickly and send a military force on extremely short notice. In fact, this conflict was not expected to take place. Nobody had suspected an Argentine invasion against a NATO member. Furthermore, there were no strategic resources in the Falklands. Oil was only discovered after the conflict. And even if both countries claimed to fight for the islanders, the conflict truly became a war of ideas and national pride.

In Britain, the unexpected invasion of the islands first provoked a wave of anger against the government, which was also facing growing discontent due to social and economic reforms. But this soon turned around, and now the recapturing of the islands is often seen as the event which boosted Margaret Thatcher's popularity and enabled her to be reelected in 1983.

This paper will study a few of the rhetorical strategies used by Margaret Thatcher to denounce the Argentine junta and its actions, while presenting her cause as a noble and right one, when addressing the British people at that time of crisis.

<u>Keywords</u>: Falklands, Margaret Thatcher's speeches, Argentine junta, representation, political war.

Bio:
Ruben Krobb is 23 years old. He was born and raised near Colmar and has studied for 5 years at the UHA. He developed a passion for languages, cultures and history when he was very young and speaks 6 languages. He loves to travel and meet new people. He also likes playing video games.

Bahri KILIC (Freiburg)
"Subversion, That Familiar But Evasive Term"

As Charles Townshend notes, subversion is so malleable that it does not have "an exact meaning: rather the opposite. It is an almost meaningless word" (116). Indeed, the term is so evasive and nebulous that there is no satisfactory definition pinning it down. Moreover, little attention, if any, has been paid to the concept even though it is frequently employed. Apart from a small number of handbooks to cultural and literary criticism that provide very short entries on subversion, there are hardly any critics that take up the concept. Judith Butler is perhaps the only critic, who engages with the term within the body of her works, but she does so without explicitly conceptualizing it. Much as the idea of subversion seems to be central to her works—she even employs the term in the subtitle of one of her books: *Gender Trouble: Feminism and the Subversion of Identity*—Butler does not lay out a specific theorization of the term. As Samuel A. Chambers puts, Butler "provides little (if any) explicit conceptualization of the term." Yet, while Butler eschews pinning the term down by putting forward a definition of it, she engages with it implicitly and indirectly. Being admittedly an elastic and fuzzy concept, subversion is used in different fields with distinctive connotations. It has not only a political, spiritual, military and medical but also a theoretical dimension that requires meticulous unraveling. Therefore, it is this paper's objective to provide an exploration of the term in the context of cultural and literary studies.

Bio:
I have very recently completed my M.A. in English Literatures and Literary Theory program at Freiburg University. My M.A. thesis dealt with the concept of subversion that plays a significant role in Maxine Hong Kingston's The Woman Warrior. I received my Bachelor's degree in English Language and Literature at Ege University, Turkey. During my Bachelor studies, I obtained the opportunity to study in the Czech Republic at the English and American Studies Department of Masaryk University as an exchange student. I am currently working as a Research Assistant for Prof. Dr. Monika Fludernik at the English Department of Freiburg University and since June 2012 I have been a holder of DAAD-TEV joint scholarship.

Marina MEIJER (Basel)
"Eating a Whale: Food and Eating in Herman Melville's *Moby Dick*"
Herman Melville's *Moby Dick* is more than an adventure novel, which describes the first voyage of the narrator, Ishmael, on a whaling ship commanded by monomaniac Captain Ahab. The latter is not interested in the commercial success of the voyage, which would be to return to New England with as many barrels of whale oil as possible. On the contrary, Ahab has but one goal that is to take revenge on Moby Dick, a sperm whale that bit off one of his legs and presumably ate it. In addition to recounting these dramatic episodes, the novel is an almost encyclopedic compendium of the contemporary knowledge of whaling and whales. This paper focuses on the novel's representations of food and eating in the whaling communities on land and water, particularly with respect to the consumption of whale meat. The food that is available is described quite in detail, but the novel also reflects on the attitudes towards eating whale meat. Two levels of looking at this issue suggest themselves. The first is the role of whale meat as sustenance for the sailors of the Pequod; Chapters 64, "Stubb's Supper," and 65, "The Whale as a Dish," lend themselves to a close reading in this respect. The second level concerns the metaphysical aspects of the intake of food, especially whale meat. With regard to this level, the paper aims to provide insights into what ingesting the other means for both the eater and the eaten in *Moby Dick*.
Bio:

Marina Meijer, lic. oec. HSG, decided to go back to University to study English and Spanish Language and Literature. She obtained her BA in 2011. Her research interest is in American Literature.

Luz-Mery MORA (UHA Mulhouse)
"Cultural Negotiations and the Construction of a New Mixed Identity in Álvar Núñez Cabeza de Vaca's *The Relation* (1528-1536)"
The 16th century expedition of Álvar Núñez Cabeza de Vaca through the North American territory has been the object of several analyses on the impact of conquest and exploration, the evangelization process in the New World and the sociological outcome of the cultural encounters, among others. This presentation provides a brief analysis of the differences between, first, the *cross-cultural transformation*, second, the *acculturation* process according to the *International Journal of Intercultural Relations* definitions and, third, the process of *going-native* according to Malinowski (1922), in an overview of De Vaca's identity transformation as a hostage of the Native-American tribes.

As a keen explorer and an active participant observer of the native's cultural patterns and behaviors, Álvar Núñez Cabeza de Vaca developed a remarkable awareness of specific sociological understandings of the natives' world during his seven years of captivity. The understanding of the other cultures led him to evolve into a tenacious explorer/ethnographer. He began to appreciate, to contest and negotiate his captivity, and finally to cope with the challenges of reshaping his own noble Spanish identity.

De Vaca went through a stage of mutual cultural negotiation (captor-captive relationship) in order to reasonably manage engagements with his captors. He became a hybrid-man, surviving the experience of *going-native* while he got accustomed to his captors' natural settings. He went beyond the adjustments to wild living conditions, almost "becoming savage" and losing sight of his own cultural preconceptions inherited by his conqueror's origin. He ceased to balance the role of captive and instead joined the hosting community like a proactive member. De Vaca became a slave, a trader and a healer through understanding and placing himself within the cultural patterns and perspectives of the natives. In brief, he acquired precious cultural awareness of his hostile "host" community and interpreted their complex gestures, language, and customs. He developed an ethical perspective of his roots towards the creation of a new identity: a new "hybrid-man" was born, a cultural *mestizo* man, capable of embracing the challenges of the interactions and of understanding the tangible cultural behaviors of his captors.
Key words: captivity narrative, cross-cultural transformation, acculturation, going native, hybrid identity
Bio:
Luz Mery MORA DIAZ was born in Bogotá, Colombia. She is currently pursuing an MA in Lettres et Civilisations Européennes - Spécialité Anglais at the Université de Haute-Alsace in Mulhouse-France. She obtained a B.A. in Modern Languages and an M1 in Teaching and Pedagogy from La Salle University in Bogotá. At the same time she works in the curriculum design and development department of Panamericana University in her hometown; she is also an online classroom teacher and a columnist for the same university. Her major interests are languages; she speaks fluently Spanish, English, French and Italian; she loves to travel and has been to Canada, the United States, Costa Rica, Panama, Peru, Brazil, Spain, England, Germany and Switzerland. She is also interested in ecotourism, cultures, literature and cinematography.

Sabine PAWLETTA (Freiburg)

"Women's Magazines in Different Times: A Comparison of *THE QUEEN* and *Cosmopolitan*"

Bella, *Grazia*, *Woman's Own*, *Glamour*, *Vogue*, *Cosmopolitan* – the range of women's magazines on today's newsstand shelves is manifold. However, the women's magazine as a media form has been around for more than 150 years, gaining its importance in Britain in the nineteenth century, when the mass press was established and the women's magazine developed both its format and its essential place in popular media. It is thus crucial to look back at the Victorian periodical to come to an understanding of still remaining characteristics of today's magazines. Explicitly defining its readers as women, it has represented ideas about gender roles and at the same time has given insights into the way in which these women are influenced by those ideas in their perception of themselves and their status in society. This thesis contrasts Victorian, 'pre-feminist' *THE QUEEN* and present day, postfeminist *Cosmopolitan*, examining if and to what extent women's magazines from different times and the provided gender ideologies differ from or are similar to each other. In the end, it will argue that, even though perceptions and gender roles may change throughout time, provided discourses often do not differ as much.

Bio:

Sabine Pawletta is currently finishing her Master's degree in British and North American Cultural Studies at the University of Freiburg. In 2010, she obtained her Bachelor's degree in English and American Studies and History at the same institution for higher education.

Asmaa RABHI (UdS)
"Encounters in *Tom Jones*"

In *Tom Jones*, the 18th century educational novel, Henry Fielding sets out to create a three-levelled legitimising and initiative quest. Through a complex plot, the protagonist has to prove himself worthy of the heroine, Sophia, and he is therefore put on trial before the readers. In a mirroring effect, the literary genre of the novel undergoes the same process.

In my paper my contention is to provide a definition of encounters according to three different contexts, and to study how, only through paradoxical frictions and clashes, can the empiric experience be effective. Although some events in *Tom Jones* tend to lead to discrepancies between narrative time and story time, they remain useful. The first kind of encounter studied is therefore that fruitful to the advancement of the action, and I aim at showing their paradoxical efficiency. Quite similar to the first one, the second kind of encounter forges the hero's identity. In order to study the manner in which these events implement the legitimising process of Tom Jones, key episodes where the eponymous hero has to confront an opposing force, a difficult situation or a foe, have to be considered. The outcome and the way the protagonist evolves thanks to encounters are thus essential elements for my thesis.

The third notion of encounter is the reader-narrator relationship. To study this ambiguous relationship, the narrator's behaviour towards the reader and the narrative itself need to be taken into consideration. An attempt at making a link between the hero's initiative quest, the journey the reader undertakes when reading this novel and the legitimisation of the novel genre itself, will be at the centre of my study.

Bio:

Asmaa Rabhi is completing her Master's degree in English Studies at the University of Strasbourg, supervised by Professor Anne Bandry-Scubbi. She spent her third year as an undergrad studying at Chester University, where she got to explore even further British culture. In 2013, Asmaa obtained her degree at the University of Avignon, and decided to

leave behind the sunshine for Strasbourg. Growing up in a Norwegian society, where the English language is rather present, Asmaa became fond of British culture. Quite intrigued by English literature, she has thus set out to study one of the "founding fathers" of the English Novel: Fielding's *Tom Jones.*

Olena ROSOKHA (UHA Mulhouse)
"Selling the Crown: Marketing and Advertisement of the Royal Image in Great Britain"
The British Queen is among the most influential people in the world. But it would be erroneous to think that this has always been the case. The evolution from bloody tyrant to sweet grandmother was difficult and long. In British civilization studies the 19th century was revolutionary in all senses. New inventions and technologies, development of global trade and economy required innovations in monarchy as well.

Queen Victoria was the first to adopt new rules and principles in order to save and restore the image of the British Crown. She succeeded not just in saving the institution of British monarchy, but virtually turned the concept of the monarchy upside down. The support and trust of the majority and her attempts to change the image from divine to ordinary but still be a Royal Housewife helped Victoria to gain popularity. Her particular attitude to photography further broke the deadlock of the whole industry of news-making, advertising and marketing. Her images or representations serve as live examples of evidence of the progress and evolution of the British Crown.

Queen Elizabeth II not just inherited the achievements of her great-grandmother, but she redesigned the image of the Monarch. In my presentation I will pay particular interest to the transformation and development of processes that are nowadays called marketing. The correlation of civilization studies, iconography and art can answer the question how Queen Victoria succeeded in creating a brand of the British Royal Family, and why we can say that nowadays Queen Elizabeth stands in the same line with Marilyn Monroe and Mao Zedong.
Bio:
Originating from the Ukraine and being a citizen of Hungary living in France and studying at the English Department in UHA, Olena Rosokha understands what multiculturalism is all about. She obtained her first degree in 2011 in economics, and in 2013 she decided to try something new. Civilization studies and economics interest her very much, that's why she chose marketing in the British Royal family as her research topic.

Jelscha SCHMID (Basel)
"'If you're new, you have to fight': A Darwinian Reading of Chuck Palahniuk's *Fight Club*"
Often being interpreted as a critique of consumerism and capitalism, Chuck Palahniuk's *Fight Club* also exhibits elements that classify as Darwinian motifs. This paper shows how *Fight Club* is about the struggle to escape capitalist society by entertaining two kinds of Darwinism which evolve in stages and reflect on one another. The lack of meaningfulness which marks the beginning scenes of *Fight Club* is challenged and answered by the reinforcement of a *reductionist Darwinism* that seeks to rid human beings of all the structures that differentiate them from 'nature,' thereby hoping to change its criteria for a "selection of the fittest." In the cathartic final chapters, however, this form of Darwinism is reflected and transformed into a Nietzschean Darwinism that postulates the concept of "self-selection" and advocates "setting one's own values." It was Nietzsche's thought that by diagnosing the values and norms that determine us, we

can counteract them via embodying counter drives to work against our original drives and thus becoming our own selective power. *Fight Club* then presents a meta-critique of evolutionary theory that is itself presented as a process of evolution.

Bio:
Jelscha Schmid is currently completing her MA studies in English Literature and Philosophy at the University of Basel. She works as a student assistant at the Department of Philosophy and is particularly interested in questions of epistemology and the philosophy of psychiatry. She recently published an article on reading techniques in the digital age in collaboration with Philipp Schweighauser and Marion Regenscheit.

Christoph SCHUMACHER (Freiburg)
"Hate Speech on the Internet: Silencing Political Women"
It's a common refrain on the Internet: Never read the comments. Particularly content created by women, be it magazine and blog articles, facebook posts, tweets, or *YouTube* videos, is met with a shocking amount of hateful responses, insults and sexualized threats. This is especially the case for women who write from a political, feminist position. As a flipside to the greater accessibility and possibilities of Internet-based communication, these hateful statements are hurled at writers and content producers of varying popularity, background, and reach. Since social media is used for both professional and private functions and is usually accessed with personal devices like smart phones, the boundaries between public and private discourse are blurred and the harassment does not stop at the door. These forms of attacks and sexualized threats lead to derailment of discourses and personal, professional, political costs. Taking up the perception of many targeted women, I look at these attacks as hate speech attempting to silence women. I examine not only the U.S. legal and cultural conception of hate speech, but also will approach it as a form speech act. I will work with a politicized approach to speech act theory, following Judith Butler's work on performativity and hate speech (*Excitable Speech*, 1997) and Pierre Bourdieu's work on linguistic marketplaces. Bourdieu's notions of fields, capital, and symbolic violence help in explaining why, in reacting to hate speech comments, resources and positions is important. I consider the peculiarities of Internet speech, publishing, and communication and how they lead to complex forms and attempts of silencing and control. Examples discussed include reactions to feminist TV pundits after an anti-rape argument and the ongoing backlash against feminist voices within gaming culture.

Bio:
Christoph Schumacher, Master program in British and North American Cultural Studies, Albert-Ludwigs-Universität Freiburg. B.A. British and American Studies, Universität Konstanz, 2008; term abroad Oregon State University 2006. Interested in social media, gender, and activism.

Erolcan TALAS (Freiburg)
"Vae Victis: A Marxist and Orientalist Critical Reading of *Dracula*"
Bram Stoker's *Dracula* begins with the story of the young solicitor Jonathan Harker as he makes his way to Transylvania, and develops as he and his circle of acquaintances try to stop the titular vampire Count Dracula's plan to invade and systematically vampirise England. However, below this surface plot, allegorized in great depth and detail, lies a sociopolitical narrative. A close reading of *Dracula* reveals the binary opposition between the West and the East as it is presented in both micro and macro levels: the representations of the working class "everyman" in England and Transylvania are

fundamentally different, the former being rational and confident and the latter superstitious and scared; this dichotomy, when applied on a macro level, takes the form of the Western bourgeoisie as it, using science and reason, struggles against the impending danger that is the Eastern traditional aristocracy, and its monstrous, alien, occult powers. This paper makes use of Marxist literary criticism in assessing the micro: the difference between the British working class and the Romanian peasantry, and Orientalist criticism when analyzing the macro: the fear of a sociopolitical invasion of the West by the East.

Bio:
Erolcan is a first year MA student in the MELLIT program in Freiburg University. He graduated from Bilkent University in Ankara, Turkey. His main academic interests include Western Marxism, Classical Mythology and modern literary interpretations of mythology. He is also a pretty good drummer.

Janine WÜTHRICH (Basel)
"Mr Pye - an Island: Real, Fictional, and Human Islands in Mervyn Peake's *Mr Pye*"
The island is a ubiquitous image in Mervyn Peake's work. Peake metaphorically casts human beings as islands, and in *Mr Pye*, a novel about a self-proclaimed missionary intent on converting the inhabitants of the Channel Island of Sark only to grow wings and horns as manifestations of his unbalanced nature, he inverts this island metaphor, presenting Sark as the island which is a man: Mr Pye. Thus, *Mr Pye* contains two separate yet interconnected visions of the real island of Sark—the fictional island of Sark, which serves as the setting of the novel, and Mr Pye as the human embodiment of Sark. This explains, on the one hand, why the expressions used to describe Mr Pye are comparable both to Sark's topological features and its description in the novel and, on the other hand, why some of Peake's illustrations of Mr Pye take the form of Sark's silhouette. Peake's theoretical writings about art and his biography shed further light on this peculiar allegory and show that Mr Pye, being the incarnation of Sark, reflects the development of Peake's attitudes towards Sark. In sum, *Mr Pye* can be read as the testimonial of Peake's conflicting feelings about Sark and as his attempt at transforming the real island of Sark back into something that is truly and unquestionably of the imagination.

Bio:
Janine Wüthrich is an MA student in English and German at the University of Basel. Her interests include British literature and culture, literary theory, literary translation, modernism, and postmodernism. She has recently completed her MA thesis on Mervyn Peake's shorter narratives.