

# AIA

## Associazione Italiana di Anglistica



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## Editoriale

Ed eccoci. Si era annunciato che l'editoriale sarebbe stato scabro ed essenziale. Altro sarà, e non vogliatemene: alcuni eventi recenti impongono un commento che non può essere condensato in poche righe.

Molti avranno letto testi e vari commenti sull'imminente bando *VQR - Valutazione della Qualità della Ricerca 2015-2019*. Dopo la riunione della sezione Area 10 del Consiglio Universitario Nazionale del 30 gennaio 2020, le varie associazioni scientifiche hanno approntato un documento che potrà dare utili spunti per una radicale revisione del testo varato da ANVUR.

Una criticità segnalata da AIA e che sembra essere sfuggita ai più riguarda un dato tutt'altro che tecnico: la definizione di Open Access. Il punto, paradossalmente, non riguarda il bando. Tale definizione discende (ok, vezzo filologico...) dal testo del decreto-legge 8 agosto 2013, n. 91, "Disposizioni urgenti per la tutela, la valorizzazione e il rilancio dei beni e delle attività culturali e del turismo" (yes, avete letto bene, "e del turismo"). Qui, all'articolo 2 si ritrova l'obbligo di "accesso aperto", cioè di "ripubblicazione" dopo il periodo di embargo (18 o 24 mesi) in "archivi elettronici istituzionali o disciplinari" senza fini di lucro per i "risultati della ricerca finanziata per una quota pari o superiore al 50% con fondi pubblici". Attenzione: se si trattasse solo di un contributo per la pubblicazione, per calcolare il 50% del "finanziato" si dovrebbe conoscere il costo totale a carico dell'editore (non solo il prezzo di copertina). Dunque, qui si parla davvero chiaramente di "ricerca". Piccolo dettaglio: praticamente nessun editore straniero autorizza la "ri-pubblicazione" on line gratuita del pdf pubblicato. Al limite si permette, per gli articoli, quella del manoscritto della versione finale ("the manuscript as accepted for publication after peer-review changes have been made", nella formulazione di Cambridge University Press, ad esempio). È questo che viene indicato come il testo da pubblicare, per esempio, nel *Research Assessment Exercise* britannico - che peraltro, come è noto, ha già dimostrato i suoi limiti. Ci saranno, si risponde, gli accordi con gli editori. È però da dubitare che grossi gruppi editoriali noti per richiedere agli autori di firmare contratti micidiali dal punto di vista del copyright siano molto malleabili su questi temi. A meno di pagare, e pagare salato il *Golden Open Access*. Ma tant'è. Forse VQR sta anche per "Voglio Questa Ripubblicazione", costi quel che costi.

Una soluzione all'italiana c'è. Si può dichiarare, per il momento, che verranno (ri-pubblicati) i prodotti di cui sopra "non oltre il 31 dicembre 2021". Altro piccolo dettaglio. Chi si prende la responsabilità di dichiarare sotto propria responsabilità che pubblicherà online testi o libri che non siano già *ora* nella propria disponibilità a livello di copyright? (By the way, non dire falsa testimonianza, oltre a essere in genere raccomandabile, è anche materia da codice penale).

Certo, presto, si spera, si porrà rimedio a tutto ciò. Tra l'altro, è pure cambiato l'assetto del Ministero, e questo anche a livello strutturale, con la separazione da quello dell'istruzione. Rimangono due problemi: a) pur cambiando il Ministro e il bando, il

decreto-legge rimane in vigore; b) tra poco nascerà una agenzia, voluta della politica, che si chiamerà Agenzia Nazionale della Ricerca. Una nuova struttura che, si badi bene, non sostituisce Anvur. Moltiplicando gli enti raramente si semplificano le cose.

Nel frattempo, l'elenco delle riviste di fascia "A" rimane privo di titoli che l'anglistica italiana conosce bene, e in diversi casi —contrariamente ai parametri "efficientisti" più volte sbandierati— si tratta di riviste incluse in ISI e Scopus. Ancora, abbiamo da compilare schede SMA, SUA (ma tocca sempre a me...), Riesame Annuale che sono incentrate "sui processi", ma, guarda caso, non aiutano a risolvere i reali problemi dei nostri corsi di laurea e fanno ricadere sulle sedi una debolezza che è propria del sistema nazionale.

Ecco perché oggi più che mai, assieme ai colleghi delle altre associazioni, siamo chiamati a un lavoro che sappia entrare nel dettaglio. Abbiamo esperienza, contatti, abbiamo prodotto risultati pregevoli e noti a livello internazionale. Possiamo documentare quanto certi atteggiamenti sviliscano il lavoro di ricerca, quanto certi processi siano *time-consuming* e autoreferenziali.

Sarebbe caritatevole chiamare la situazione attuale dell'università italiana, a livello di didattica e ricerca, confusa. Certamente, speriamo tutti in un testo ampiamente rivisto del bando VQR. Intanto, però, è già stato pubblicato l'avviso per il reclutamento dei valutatori. Se le cose non dovessero migliorare, si può pensare —almeno a livello di AIA— ad una azione semplice e concreta, che vada un poco al di là di una semplice manifestazione di dissenso.

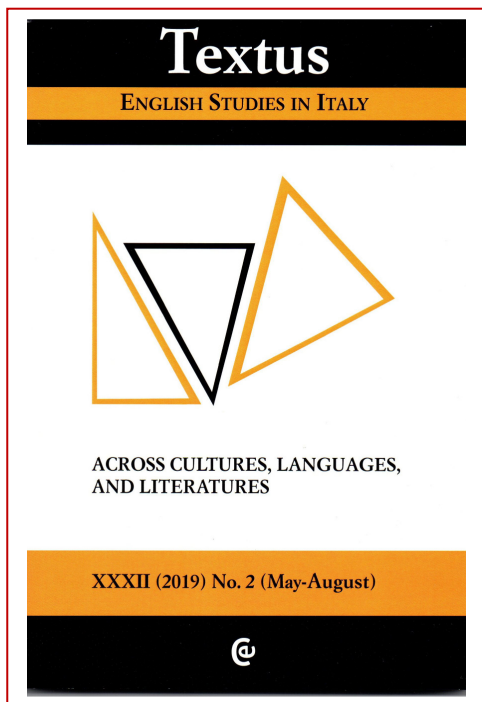
Non appena varato (almeno, si spera) il testo rivisto, o, a maggior ragione, qualora non ci fossero interventi fate avere al direttivo (via Rocco Coronato – rocco.coronato@unipd.it) *in lingua inglese ed italiana* segnalazioni di problematiche concrete ed evidenti relative a questo esercizio di valutazione della ricerca. Probabilmente non sarà difficile trovare situazioni paradossali – narrabili magari con un filo di ironia. Nel caso la casistica fosse significativa, si potrebbe giungere alla compilazione di un breve "libro bianco" da presentare alla stampa italiana ed europea durante il convegno della *European Society for the Study of English*. Per chi vorrà affrontare questi temi, comunque, troveremo uno spazio durante l'assemblea AIA al Seminario di Trieste di maggio (vedete l'avviso *infra*).

E per finire, ben poco *dulcis in fundo*. Dal 1° Febbraio l'Europa è più piccola. Sarebbe bello che i soci volessero postare sui propri social un pensiero che —con i toni e la sensibilità di ciascuno di noi— faccia percepire la gravità della Brexit per tutti, e l'urgenza di trovare alternative per scambi didattici e collaborazioni di ricerca.

Buon lavoro a tutti e, spero, a presto.

Carlo M. Bajetta

## NEWS FROM AIA



### *Textus*

#### **TEXTUS: COMITATO DI REDAZIONE**

##### **Editor in chief:**

**Carlo Bajetta**

##### **Editors:**

**Silvia Bruti, Stefania Maria Maci, Massimo Sturiale (Language)**

**Silvia Antosa, Elisabetta Marino (Culture)**

**Carlo Bajetta, Rocco Coronato (Literature)**

All *Textus* calls for papers are open only to AIA members

### **Il sistema dei Calls for Proposals**

Al fine di rendere più aperta e trasparente la designazione degli *editors*, il Direttivo ha stabilito di utilizzare un sistema di Call for Proposals. Il Direttivo valuterà le proposte pervenute, le quali dovranno comprendere:

- l'indicazione della tematica da trattare
- un abstract di minimo 500 parole
- nome dell'*editor*, del *guest editor* straniero e di un *copy editor*

Il Direttivo deciderà a chi assegnare la *editorship* di ciascuno dei tre numeri annuali della rivista, che sono, come da tradizione, uno per Lingua, uno per Cultura e uno per Letteratura.

## Call for Papers

**TEXTUS n. 1 – 2021 – LANGUAGE ISSUE*****English in Audiovisual Translation Research: Synchronic and Diachronic Perspectives***

**Editors:** Maria Pavesi (Università di Pavia), Serenella Zanotti (Università Roma Tre), Frederic Chaume (Universitat Jaume I)

**Copy editor:** Denise Filmer (Università di Pisa)

Research enquiry on audiovisual translation is booming. Not only has it broadened its scope by embracing both traditional and novel modalities of screen transfer – dubbing, subtitling, audio description, transcreation, etc., but has also highlighted end-users' responses and viewpoints together with professional and amateur translators' proactivity. Plural and often diverging approaches to the description and evaluation of translation practices have emerged, including descriptive translation studies, conversational analysis, cross-cultural pragmatics, critical discourse analysis, archival studies, reception studies, gender studies. The investigation of audiovisual translations has also achieved greater depth as researchers have aptly engaged with the sociolinguistic, multimodal, cognitive, ideological and dynamic dimensions of multimodal texts, relying in turn on empirical, corpus-based and experimental approaches. The ensuing theoretical and methodological eclecticism, however, requires robustness and analytical rigour to avert approximation and achieve valid and reliable results. Within this research galore, English as both a pluricentric language and a constellation of cultures, holds a matchless position. Be it a threat to autochthonous linguacultures, the carrier of morphosyntactic, lexical, phraseological and sociopragmatic templates or a vigorous tool for universalism, English through and on screens is involved in highly influential and yet under-investigated contact situations.

To make sense of this complexity, the present issue of *Textus* examines audiovisual translation from the two complementary perspectives of synchrony and diachrony, with English and the Italian scene as the common denominators. Several questions are currently at stake in the description and explanation of the products of audiovisual modalities. The representational and non-representational functions of the spoken word in its multimodal context need to be tackled cross-linguistically, with special reference to verbal artistry and creativity, (im)politeness, emotionality and conflict, multilingualism and the orchestration of different language varieties, from descriptive and ideological standpoints. Orality or imitation still occupy central stage in research on the language of audiovisual translation, "given that fiction has a mimetic dimension in the broad sense of referring back somehow to our understanding of reality and commenting on it" (Delabastita 2019: 190); hence the criticality of linguistic and multimodal transcription as the preamble for the analysis of all language levels. Audience design and audience reception must also be put into the picture as they foreground the interpersonal and social functions of multimodal texts.

The history of audiovisual translation is itself an expanding field of enquiry, which seeks to understand translation's implications for the production, circulation, consumption and reception of audiovisual media. Recent work emphasises the need to put translation

practices in their historical context and study how translation norms and linguistic conventions have evolved over time. As O’Sullivan and Cornu (2019a: 4) point out, “there is a necessity to historicise how we look at audiovisual translation, whose diachronic dimension has been almost totally neglected to date”. If studies based on archival documentation are still limited, the potential for research in this area is enormous, as primary sources enable the researcher to approach audiovisual translation as both product and process, making it possible to explore decision-making processes and provide evidence of the factors that influence the shaping of translated audiovisuals.

As the main objective of this issue is to offer a complex overview of the products, processes and practices that derive from or are implicated in the transfer of English multimodal texts in Italy, we encourage submissions that critically engage with the above-mentioned perspectives provided they offer a significant and robust theoretical, descriptive or experimental contribution to the enquiry at hand. Possible topics to be addressed by looking at a specific modality or more modalities of audiovisual translation may hence include:

- Fictional orality and linguistic representations
- The development and analysis of spoken/written and multimodal corpora (synchronic and diachronic) of audiovisual translations
- Multimodal textualities and their translation, enhanced localisation and transcreation
- Transcription processes and products
- Creativity and innovations in dialogue and the verbal and non-verbal interface
- Geographical, social, and stylistic variation across time and language borders
- Ideology in linguistic and translational choices
- Multilingualism and translanguaging
- Borrowing, language transfer and linguacultural hybridisation
- Cross-cultural pragmatics and intercultural mediation
- End-users’ reception and production
- Re-translations within and across modalities
- Audiovisual translation history
- Archival methods and process research

### References

Delabastita, Dirk (2019). Fictional representation. In Mona Baker and Gabriela Saldanha (eds.) *Routledge Encyclopedia of Translation Studies, Third Edition*. London/New York: Routledge: 189–195.

O’Sullivan, Carol and Jean-François Cornu (2019). Introduction. Film History Meets Translation History: The Lure of the Archive. In Carol O’Sullivan and Jean-François Cornu (eds.), *The Translation of Films 1900–1950*. Oxford: Oxford University Press: 1–23.

### Important dates

**Abstract submission deadline:** 28 February 2020

**Notification of acceptance:** 31 March 2020

**Preliminary papers to the editors:** 30 June 2020

**Revised peer-reviewed papers to the editors:** 20 December 2020

**Final versions from the editors to the publisher:** 30 January 2021

CALL FOR PROPOSALS  
*Textus* n. 2 – 2021 CULTURE ISSUE

AIA members who are interested in editing the 2021 n. 2 (Culture) issue of *Textus* are invited to send a proposal to Silvia Antosa ([silvia.antosa@unikore.it](mailto:silvia.antosa@unikore.it)) and Elisabetta Marino ([marino@lettere.uniroma2.it](mailto:marino@lettere.uniroma2.it)) by 20 April 2020. Prospective editors should provide a preliminary call for papers including a working title, a brief description of the topic they are proposing (500 words max.), the name of a foreign scholar of international standing who has agreed to co-edit, and the name of a copy editor. All proposals will be examined by the *Textus* Editorial Board for the culture issue (Silvia Antosa and Elisabetta Marino) and their decision, submitted to the AIA Executive Board for approval, will be communicated to the editors by 30 April 2020; the call for papers will be issued by early May, and the deadline for sending abstracts is 30 May 2020. Call for proposals deadline: **20 April 2020**

CALL FOR PROPOSALS  
*Textus* n.3 – 2021 LITERATURE ISSUE

AIA members who are interested in editing the 2021 n. 1/2/3 (Literature) issue of *Textus* are invited to send a proposal to Carlo Bajetta ([c.bajetta@univda.it](mailto:c.bajetta@univda.it)) and Rocco Coronato ([rocco.coronato@unipd.it](mailto:rocco.coronato@unipd.it)) by 20 July 2020. Prospective editors should provide a preliminary call for papers including a working title, a brief description of the topic they are proposing (500 words max.), the name of a foreign scholar of international standing who has agreed to co-edit, and the name of a copy editor. All proposals will be examined by the *Textus* Editorial Board for the literature issue (Carlo Bajetta and Rocco Coronato) and their decision, submitted to the AIA Executive Board for approval, will be communicated to the editors by 30 July 2020; the call for papers will be issued by 30 August 2020, and the deadline for sending abstracts is 30 September 2020. Call for proposals deadline: **20 July 2020**



## DOCUMENTI AIA

AIA SEMINAR – 21–22 MAY, 2020

University of Trieste, Dipartimento di Studi Umanistici, DiSU

Call for Papers

### Hos(pi)tes: Hospitality, Hostility and “the Perils of Intimacy” across Cultures

This seminar seeks to explore the theme of hospitality and its correlates of hostility and potentially threatening intimacy from the Renaissance to the present. Hospitality, hostility and intimacy are forms of human experience that are virtually intrinsic to any (representation of) human society, and relevant to the intersection of social and identity formations, migration, and citizenship.

As Émile Benveniste demonstrated, the etymology of hospitality reveals a semantic cluster of concepts that exist in a relation of contiguity and contradiction: host, guest and stranger. In Latin, the guest was both the *hospes* (guest) and the *hostis* (enemy). Hence, the intrinsic ambivalent proximity of hospitality and insecurity – what James Heffernan has called “the perils of intimacy” – is a fascinating dimension that affects all levels of social and cultural encounters. The evolution of the concept and the practice of hospitality in its attending dimensions of alterity, hostility, and intimacy deserves further scrutiny in its centrality to any experience of transculturation, social and ethnic mobility across countries in history. Recent studies have focused, alternatively, on the proximity of hospitality and hostility, treachery and intimacy (Heffernan), sympathy (Hollander) security (Clapp and Ridge), and alterity (Mc Nulty, Marais), but the complexity of Western conceptualizations of hospitality still invites a plurality of critical considerations.

The 2020 AIA seminar invites contributions on a range of topics related to the question of hospitality in the English-speaking world from a variety of perspectives including cultural history, cultural studies, literary and language studies.

The call aims at providing a forum for all *early career scholars*, including Ph.D students, post-doc fellows and researchers (research grant holders, RTD–A and RTD–B). Papers will be circulated in advance to engage the participants in a fruitful exchange and enrich the discussion during panels, and presentations will be limited to approximately 10 minutes – followed by a 30-minute discussion.

The seminar will feature a number of invited speakers from the national research community. A selected number of contributions will be considered for publication.



### Suggested topics include, but are not limited to:

- The literary representation of hospitality from Early Modern to contemporary literatures in English: tropes, tradition, subversion.
- Crossing thresholds: the trope of visitation and the vulnerability of the guest/host.
- The circulation and transformations of the idea of hospitality from the Early Modern period to the present.
- Femininity and hospitality: the figure of the hostess and gender alterity.
- Hospitality, hostility in relation to cultural formations across different media.
- The language of hospitality/hostility: from etymological proximity to linguistic forms of mediation and encounter.
- From page to screen: the theme of hospitality in film/tv adaptations.
- After “unconditional hospitality”: contemporary readings after (and beyond) Derrida.

If you wish to participate, please send a **300-word abstract and title**, together with a very short bio-note, by **15 March 2020** to **Roberta Gefter Wondrich** ([gefter@units.it](mailto:gefter@units.it)), **Silvia Antosa** ([silvia.antosa@unikore.it](mailto:silvia.antosa@unikore.it)) and **Segreteria AIA** ([aiasegreteria@unict.it](mailto:aiasegreteria@unict.it)).

A preliminary programme and webpage will be available as soon as possible. For any queries and information, please contact Roberta Gefter and Silvia Antosa.

### References:

Derrida, Jacques. 2000. “Hostipitality”. *Angelaki*, 5:3: 3–18.

\_\_\_\_\_, Dufourmantelle, Anne. 2000. *Of Hospitality*. Stanford: Stanford UP.

Heffernan, James. 2014. A. W. *Hospitality and Treachery in Western Literature*, New Haven & London, Yale UP.

Hollander, Rachel. 2013. *Narrative Hospitality in Late Victorian Fiction*. Novel Ethics, Routledge.

Marais, Mike. 2009. *Secretary of the Invisible. The idea of Hospitality in the Fiction of J.M. Coetzee*. Amsterdam and New York: Rodopi.

McNulty, Tracy. 2007. *The Hostess. Hospitality, Femininity and the Expropriation of Identity*. Minneapolis/London, University of Minnesota Press.

Ridge, Emily. 2016. “Threshold Anxieties: (In)hospitality, the English Novel and the Second World War”. *Literature Compass* 13/7: 481–490.



## ANNOUNCEMENT – CALL FOR SUBMISSIONS – AIA BOOK PRIZES 2020

AIA is pleased to announce the following awards:

### THE AIA JUNIOR AND SENIOR BOOK PRIZES FOR ENGLISH STUDIES

AIA will award two prizes for books published by members: the Junior Book Prize and the Senior Book Prize.

Applicants for the former must respect at least one of the following conditions:

- 1) they should not be older than 40;
- 2) they must have completed their PhD no later than 2008 (i.e. 12 years prior to the year for which the prize is awarded).

Applicants will have to declare which prize they wish to compete for. Applications for both the Junior AND the Senior Book Prize will not be accepted.

Moreover, applicants must have been AIA members for at least 3 consecutive years prior to the year for which the prize is being awarded, i.e. since 2017 for the 2020 prizes.

Previous winners of an AIA/Carocci PhD Doctoral Dissertation Prize, who published their thesis in book form with Carocci, cannot submit this book for an AIA Book Prize.

For each prize, the winner will receive 250 euros. The winner of the Senior Book Prize will be also awarded a medal.

The 2020 Book Prizes are open to books published in the field of Cultural Studies in the years 2017, 2018 and 2019. Books should be either monographs of scholarly research or critical editions, written either in English or Italian. Edited books (collections of essays by several hands) and translations are not accepted.

At the end of the judging process, the Committee will select one book for each of the two prizes (one for the Junior and one for the Senior Prize) and may grant honourable mentions.

### HOW TO SUBMIT

By 25 February 2020, the author should send a cover letter to the AIA Vice-President Silvia Bruti ([silvia.bruti@unipi.it](mailto:silvia.bruti@unipi.it)), in which s/he will specify his/her University address and position and certify his/her affiliation to AIA for the 3 years prior to the year of the award. Once the Selection Committee is nominated, the author will be informed by e-mail about its composition and will submit one review copy (original or photocopy; paper or pdf format) of the book to each of its members, together with the same cover letter sent to the Vice-President. Submitted copies of the book will not be returned.

**EACH CANDIDATE IS ALLOWED TO SUBMIT TO THE COMMITTEE ONLY ONE BOOK.**

**Deadline for submissions: 25 February, 2020.**

### **ANNOUNCEMENT OF THE PRIZE**

At least two weeks before the public announcement is due to be made, the President will report to the Board on whether the work of the committee has been satisfactory. The Board may then approve the committee's recommendations or reject them, in which case no award will be given in that field. Winners will be informed immediately in confidence, while the prizes and honourable mentions will be publicly announced during the AIA Seminar in Trieste in May 2020.

### **THE 2020 AIA/CAROCCHI PHD DOCTORAL DISSERTATION PRIZE**

The prize is an annual award guaranteeing publication, generously sponsored by Carocci, of a doctoral dissertation in English studies. Submitted PhD doctoral dissertations must be works of scholarly research in the field of English studies, written in English or Italian. For the 2020 prize the candidates must have been awarded their PhD either in 2018 or 2019 and have been members of AIA since 2017 (for PhDs awarded in 2018) or since 2018 (for PhDs awarded in 2019).

### **HOW TO SUBMIT**

By 25 February 2020, each candidate should send a cover letter to the AIA Vice-President Silvia Bruti ([silvia.bruti@unipi.it](mailto:silvia.bruti@unipi.it)), in which s/he will provide the following information: name, affiliation, address, the title of the dissertation, the year in which the PhD was awarded and the year when s/he first became an AIA member. Once the Selection Committee is nominated, the candidate will be informed by e-mail about its composition and will submit one review copy (paper or pdf format) of the doctoral dissertation to each of its members, together with the same cover letter sent to the Vice-President. In addition, the candidate should also send the Committee by e-mail a letter signed by his/her main supervisor attesting to the authenticity and originality of the dissertation. Submitted copies of the doctoral dissertation will not be returned.

Deadline for submissions: **25 February, 2020.**

The doctoral dissertations will be judged on the basis of their academic merit. At the end of the judging process, the Committee will recommend the prizewinning Doctoral dissertation and one or more honourable mentions to the Board. Winners will be informed immediately in confidence, while the prize and the honourable mention(s) will be publicly announced during the AIA Seminar in Trieste in May 2020.



## Comunicazioni ai soci

### STAI PENSANDO DI ORGANIZZARE UN EVENTO NELL'AMBITO DELL'ANGLISTICA?

Ti ricordiamo che TUTTI i soci AIA possono richiedere il patrocinio della associazione e l'utilizzo del logo, in occasione dell'organizzazione di seminari, giornate di studio e conferenze. I soci interessati possono presentare le loro richieste, allegando anche una breve descrizione dell'evento e/o la locandina, all'indirizzo: [aiasegreteria@unict.it](mailto:aiasegreteria@unict.it). Le richieste saranno sottoposte al vaglio del Direttivo dell'associazione e un riscontro sarà fatto pervenire a breve giro di posta.

## News from Esse

### ESSE CONFERENCE – LYON – 31 August, 4 September 2020

Registration will open in March 2020. The different registration fees will be definitively set in February, after the organizers have been notified about all of their external grant requests.

The early-bird fees (to be paid by the end of May) will be no higher than:

- 50 € for Ph.D. students
- 115 € for ESSE members
- 165 € for non-members

Fee waivers will be available for a number of ESSE members under certain conditions. Applications are invited once registration opens.

## Calls for Papers: Convegni

**TITOLO DEL CONVEGNO:** *ANGLO-ITALIAN HISTORY, 1500-1700: TRANSLATING NEWS, POLITICS AND COMMERCE*

**ORGANIZZATORI:** Nicholas Brownlees (Università degli Studi di Firenze), Stefano Baldassarri (ISI Firenze)

**DATA:** 21 Febbraio 2020

**SEDE:** Università degli Studi di Firenze

**EMAIL:** [nicholas.brownlees@unifi.it](mailto:nicholas.brownlees@unifi.it)

**TITOLO DEL CONVEGNO:** *CUTTING THROUGH LAW, MEDICINE, HEALTHCARE AND OTHER PRACTICE CONTEXTS – INTERDISCIPLINARY CHALLENGES AND OPPORTUNITIES*

**ORGANIZZATORI:** Centre for Research in Language and Law (CRILL), G. Tessuto (Università degli Studi della Campania "Luigi Vanvitelli")

**DATA:** 21-22-23 Maggio 2020

**SEDE:** Università degli Studi della Campania "Luigi Vanvitelli"

**LINK AI SITO:** [www.crill.unina2.it](http://www.crill.unina2.it)

**TITOLO DEL CONVEGNO:** *CHANGING THE (CULTURAL) CLIMATE WITH ECOCRITICISM AND ECOLINGUISTICS*

**ORGANIZZATORI:** Paola Spinozzi, Eleonora Federici

**DATA:** 21–22 maggio 2020

**SEDE:** Auditorium Santa Lucia, Università di Ferrara

**LINK AL SITO:** <http://www.unife.it/it/eventi-iniziative/eventi-e-iniziative>

**TITOLO DEL CONVEGNO:** *TRANSLATION AND GENDER IN THE PROFESSION*

**ORGANIZZATORI:** Stefania Maci (Università degli Studi di Bergamo), Michele Sala (Università degli Studi di Bergamo), Cinzia Spinzi (Università degli Studi di Bergamo), Eleonora Federici (Napoli L'Orientale)

**DATA:** 25–27 June 2020

**SEDE:** Università degli Studi di Bergamo

**EMAIL:** [cerlis@unibg.it](mailto:cerlis@unibg.it)

**TITOLO DEL CONVEGNO:** *PICTURES AND LANDSCAPES OF TUSCANY IN EUROPEAN LITERATURE AND ART*

**ORGANIZZATORI:** Roberta Ferrari, Laura Giovannelli (Università di Pisa) – Fondazione “Michel de Montaigne” (Bagni di Lucca)

**DATA:** 11–13 settembre 2020

**Sede:** Bagni di Lucca (LU)

**LINK AL SITO:** [https://people.unipi.it/roberta\\_ferrari/pictures-and-landscapes-of-tuscany-in-european-literature-and-art](https://people.unipi.it/roberta_ferrari/pictures-and-landscapes-of-tuscany-in-european-literature-and-art)

**TITOLO DEL CONVEGNO:** *TABOO IN LANGUAGE, CULTURE, AND COMMUNICATION*

**ORGANIZZATORI:** University of Rome Tor Vergata, Department of Interpretation and Translation of the University of Bologna

**DATA:** September 30, October 1–2, 2020

**SEDE:** University of Rome Tor Vergata

**LINK AL SITO:** <https://www.conftool.org/taco2020/index.php?page=login&ismobile=true>

## Calls – Pubblicazioni

### SEMIOSIS OF COLONIALITY AND CULTURAL DYNAMICS AT TIMES OF GLOBAL MOBILITY

Mobility intended either as departure/escape from the native place for political or economic reasons or as desire to conquer “new worlds” is deeply rooted in the human experience of all individuals and communities. In the last twenty years of the 20<sup>th</sup> century – while the Western colonisation of many areas outside Europe was excluded from mainstream discourse – scholars, theorists, and creatives opened up a discussion on the encounter/clash of cultures and powers.

Since then, the experiences of colonised, diasporic, and racialised subjects have been brought back to the fore by anti-colonial Caribbean scholars. Books such as *Contrapunteo cubano del tabaco y el azúcar* (1940) by Fernando Ortiz Fernández, *Discours sur le colonialisme* (1950) by Aimé Césaire, and *Peau Noire, Masques*

*Blancs* (1952) by Ibrahim Frantz Fanon represented a departure from traditional and established Western canons. Therefore, a novel “discourse” was framed by Francophone, Anglophone, Lusophone, and Hispanophone artists and theorists (whose languages, together with Italian, have dominated the modern world) which developed along two different paths: postcolonial and decolonial thinking. Both had the same goal, to achieve epistemic decolonisation as well as political and cultural emancipation from the Western imperium.

Consequently, the postcolonial perspectives (mostly related to British colonialism) adopted by Edward Said (*Orientalism*, 1978), Gayatri C. Spivak (“Can the Subaltern Speak?”, 1988) and Homi Bhabha (*The Location of Culture*, 1994) as well as the decolonial perspectives (mostly related to Spanish colonialism) adopted by Aníbal Quijano (*Colonialidad y modernidad / Racionalidad*, 1991) and Enrique Dussel (*1492: El encubrimiento del Otro. Hacia el origen of the “mito de la Modernidad”*, 1992) are closely linked with the concepts of belonging, roots, nativism, and authenticity. This gradually led to the culturalist/translation discourse of “contact zone” (M.L. Pratt), centre and margin (bell hooks), hybridisation and creolisation (Édouard Glissant), “provincialising Europe” (Dipesh Chakrabarty), and the theorization of the poetic/politics of *mestizaje* (Gloria E. Anzaldúa), “border communities” (Ngũgĩ wa T hiong’o), and (black) diaspora (Paul Gilroy, Stuart Hall, among others).

The forced exodus and/or the status of refugees (due to the “democracy” exported by Western powers in a context of globalism and capitalism) demonstrated that colonisation practices did not stop after World War II. Moreover, it showed that the postcolonial system did not implement real decolonisation processes either in the former colonial countries or in the former imperial countries; in fact, these processes were conceived and implemented in the context of the nation–state model inherited from Europe. This led the *decolonialidad/modernidad* group to propose a distinction between “colonialism” and “coloniality”.

*ECHO* invites scholars from any discipline and trans–discipline as well as creatives in the fields of music, cinema, literature, visual, and digital arts to submit a proposal. Essays may deal with literature, cultural politics, demographics, economics, cultural geography, social and linguistic phenomena, semiotics, epistemology, religion, environment as well as gender, race, and class in the media and the arts. The aim of this issue is to offer new comparative and transnational perspectives which may challenge the Eurocentric concepts of nation and continent, West and East, thus opening a new debate on the categories of world and planetarity.

#### **Suggested topics and research fields:**

- **Reworking of the concept/feeling of belonging** in literary, linguistic, and visual narratives of creative residents and migrants.
- **The concepts of origin/root and here/elsewhere/now** as represented/narrated in relation to race, language, nationality, religion, and gender by forcibly displaced individuals or groups.
- **Postcolonialism and decolonisation:** the evolution of perspectives, practices, theories, and poetics in the languages of creativity, social policies, and “geo–body–spellings”.
- **Border–crossing theories and practices in the linguistic, visual, literary, multimedia, and transmedia domains**, including studies on fashion/clothing, advertising, video art, street art, photography, etc.
- **Postcolonial representations and/or alternatives to postcolonial discourse** on identity, gender, and sexuality, including transnational perspectives (in the fields of music, cinema, TV, and other visual media).
- **Connectivity and technology:** impact of traditional media (radio and TV), smartphones, social media, and other ways of connecting to (resident) users, power groups, people “on the move”, and displaced individuals.
- **Economics:** work and social security for diasporic communities.
- **Diaspora and power:** production and evolution of arts and languages in contexts of liminality, (in)visibility, semi–segregation, and in–betweenness.
- **Beyond the limits of authenticity and nativism:** the elaborations of the Afro–Futurist model in different cultures of postcolonial diaspora.

<https://ojs.cimedoc.uniba.it/index.php/eco/pages/view/callpapers>



## HUMAN REPRODUCTION AND PARENTAL RESPONSIBILITY: NEW THEORIES, NARRATIVES, ETHICS

Advances in reproductive technologies have profoundly altered the demarcations of parenthood. They offer a significant challenge to conventional perspectives on parental rights and responsibilities. Emergent new possibilities of biological and social parenthood raise significant ethical and social questions, and call for in-depth philosophical, bioethical and legal reflection. Anthropogenic climate change also calls for new thinking and discussion in reproductive ethics and values, inspiring contrasting views, and raises questions about population growth and human procreation on a warming planet. In this context, philosophical and bioethical debate, as well as literature, film and the arts, play a crucial role in shedding light on the complex and changing emotions and experiences of parenting, and interrogate the moral and social challenges associated with reproductive technologies. Literature and art may also draw attention to global patterns of exploitation and inequality, and bring into focus the discrepancies between political, philosophical and religious perspectives.

*Phenomenology and Mind* invites submissions for a special issue dedicated to “Human Reproduction and Parental Responsibility: New Theories, Narratives, Ethics”. We welcome contributions that are related – but not limited – to the following questions:

- How do conceptions and cultural representations of parental responsibility inform bioethical, legal and political approaches towards the introduction and use of reproductive technologies?
- Conversely, to what extent have new reproductive technologies been altering the concepts of parenthood and parental responsibility?
- What are the emergent transformations and moral challenges associated with new forms of parenting?
- How can artistic practice create a space for political and bioethical reflection, and what is the role of specific forms, genres and media (e.g. performance and video art; Science Fiction; life writing etc).
- How have stories about parents and children evolved? How will they evolve in the future?
- What is the impact of advanced reproductive technologies on legal and philosophical debates about biological and social parenthood, gender, and the rights of the unborn?
- How do planetary environmental pressures affect theories and narratives of parenthood? What is the meaning of procreative liberty, parental responsibility and procreative beneficence on a warming planet?

Deadline for submissions: **15 March 2020**

Notification of acceptance: **May 2020**

Publication of the issue: **December 2020**

**Guest editors:** Simona Corso (Università degli Studi Roma Tre); Florian Mussgnug (UCL); Virginia Sanchini (San Raffaele University; University of Milan; KU Leuven).

**Confirmed invited authors:** Rachel Bowlby (UCL); Carmen Dell’Aversano (Università di Pisa); Roberto Mordacci (Università San Raffaele); Laura Palazzani (Università di Roma Lumsa) Zoe Papadopoulou (visual artist, London); Aarathi Prasad (UCL); Maria Russo (Università San Raffaele).

## LINGUÆ & RIVISTA DI LINGUE E CULTURE MODERNE

*Linguæ & Rivista di lingue e culture moderne* (in Class A in the ANVUR list) is a peer-reviewed journal which provides a new outlet for interdisciplinary research on language and literature, giving voice to a cross-cultural and multi-genre koine.

Studies from a wide range of disciplines are welcome and will, each in their own way, contribute to the



exploration and definition of a particularly complex field characterised by over-lapping, interwoven contributions and at times even unresolved differences. Thus, the journal constitutes a unique arena for exchanges of opinion, and should foster the bringing together of ideas, laying the groundwork for a new cultural itinerary.

No one language will be privileged in the journal, nor will any single culture predominate. The studies published will themselves, from one issue to the next, define the character of the journal: not for the sake of obtaining an “eclectic” array of contributions, but rather to leave ample room for the many voices which are currently enlivening the scholarly debate on linguistic, cultural and literary topics.

The next issue of *Linguae &* (19: 2, 2020) will not focus on a specific topic, but will publish any article which lies within the research interests of the journal as stated in the “**Focus and Scope**” section of the site and which receives a favourable judgment after our double-blind peer review process.

Authors wishing to propose a paper for this issue should register on the journal web site and upload their papers **no later than June 15th, 2020**.

See <https://www.ledonline.it/index.php/linguae/index>.

### «TICONTRE. TEORIA TESTO TRADUZIONE» XIV, NOVEMBRE 2020

Per gli interessati, la proposta di articolo, da inviare all'indirizzo [proposal@ticontre.org](mailto:proposal@ticontre.org), deve contenere il titolo, uno stringato profilo dell'autore (massimo 150 parole), un abstract esteso (minimo 800 parole, massimo 1200 parole) e una bibliografia di riferimento. All'interno dell'abstract devono essere indicati anche il taglio critico e/o le metodologie che si intende adottare.

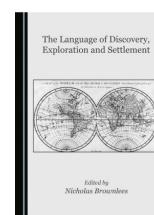
La scadenza per l'invio degli abstract è il 3 marzo 2020; la Redazione comunicherà l'esito della valutazione entro il 19 marzo 2020. Il termine ultimo per inviare gli articoli selezionati sarà il 10 maggio 2020. Per maggiori informazioni consultare il link:

<http://www.ticontre.org/ojs/index.php/t3/announcement/view/26>

## Nuove Pubblicazioni dei Soci

### *THE LANGUAGE OF DISCOVERY, EXPLORATION AND SETTLEMENT*

Nicholas Brownlees (ed.),  
Cambridge Scholars Publishing, 2020, pp. 258,  
ISBN: 9781527541078



This volume offers the first fully-focused study on the language and discourse employed in historical accounts of discovery, exploration and settlement stretching from the 16<sup>th</sup>–19<sup>th</sup> centuries and covering areas as far afield as the Americas, Africa, India, Australasia and the Arctic.

In the examination of the discourse (and accompanying paratextual features when present), the contributors make use of qualitative and quantitative analysis with the aim of identifying the manner in which the knowledge disseminators of the time adapted, created and exploited the language of the genre in which they are communicating to inform and/or persuade contemporary readers.

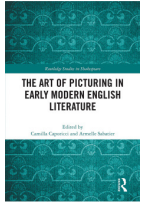
The chapters focus, in particular, on six genres: print news, manuscript correspondence, journals, dictionaries, travel books and geography schoolbooks. Knowledge dissemination is mediated through these six different genres but in each case the genre in question conveys three common aspects of knowledge dissemination: the factual, the personal and the ideological. The focus is on how domain-specific knowledge is mediated in specialized and popularizing discourse to address different stakeholders.

***THE ART OF PICTURING IN EARLY MODERN ENGLISH LITERATURE***

Camilla Caporicci, Armelle Sabatier (eds.)

Routledge, 2020, pp. 248

ISBN: 9780367425197



Written by an international group of scholars and rooted in the field of intermedial approaches to literary studies, this volume explores the complex aesthetic process of “picturing” in early modern English literature. The essays in this volume offer a comprehensive and varied picture of the relationship between visual and verbal in the early modern period, while also contributing to the understanding of the literary context in which Shakespeare wrote. Using different methodological approaches and taking into account a great variety of texts, including Elizabethan sonnet sequences, metaphysical poetry, famous as well as anonymous plays, and court masques, the book opens new perspectives on the literary modes of “picturing” and on the relationship between this creative act and the tense artistic, religious and political background of early modern Europe.

Essays by: Catherine Belsey; Rosanna Camerlingo; Camilla Caporicci; Rocco Coronato; Raphaëlle Costa de Beaugregard; Keir Elam; Fiammetta Dionisio; James A. Knapp; Chloe Porter; Cristiano Ragni; Armelle Sabatier; B. J Sokol; Emanuel Stelzer.

***INTERNATIONAL COMPARATIVE EMPLOYEE RELATIONS.  
THE ROLE OF CULTURE AND LANGUAGE***

Karl Koch, Pietro Manzella (eds.)

Edward Elgar Publishing, 2019, pp. 224

ISBN: 9781788973212



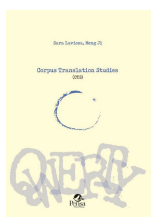
Employee relations in national contexts are significantly influenced not only by material forces but also by cultural and linguistic factors that are often highly nationally specific. In this innovative book, culture and language are analysed in terms of how they affect employee relations internationally, demonstrating the importance of recognising and understanding these elements in the face of increasing globalisation. *International Comparative Employee Relations* first examines the subject from a broader international perspective, discussing the impact of cultural context on common areas such as labour law and collective bargaining, and exploring the issues of translating these concepts, as well as surveying current scholarship in the field. In later chapters, case studies from China, Italy, Germany, the USA and Nigeria provide specific examples of the cultural and linguistic complexity and diversity of employee relations both within and between nations. Scholars and students of international business management, particularly those with an interest in comparative employment relations or comparative human resource management, will find this book insightful. It will also prove useful for practitioners working in areas such as cross-cultural management and translation.

***CORPUS TRANSLATION STUDIES (CTS)***

Sara Laviosa, Meng Ji

Pensa Multimedia, 2019, pp. 152

ISBN: 978886760673-3



Il volume si prefigge di introdurre e riflettere in modo critico sullo stato dell'arte dei *corpus translation studies* (CTS). Tale riflessione nasce dall'esigenza di evidenziare la rilevanza di questa variegata area di ricerca internazionale e interdisciplinare non solo a fini prettamente accademici, ovvero lo sviluppo della disciplina dei *translation studies* nelle sue ramificazioni di natura teorica, empirica e applicata, ma anche a fini sociali, quali la formazione professionale dei traduttori per l'industria globale della traduzione nell'era digitale. Il primo capitolo introduce l'area di ricerca denominata *corpus translation studies* (CTS), che nasce dal connubio fra la *corpus*

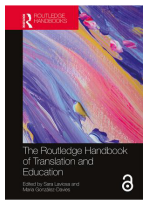
*linguistics* e i *translation studies*. Il secondo capitolo offre una panoramica dei vari ambiti di ricerca sviluppatasi con l'introduzione dei corpora nei vari rami della disciplina dei *translation studies*. Il terzo capitolo presenta uno studio empirico dei tratti ricorrenti della lingua tradotta, che ha per oggetto di studio un corpus monolingue comparabile rappresentativo della lingua cinese moderna. Il quarto capitolo presenta uno studio corpus-based della traduzione in lingua cinese del primo romanzo di Kanae Minato, *Kokuhaku* (nella traduzione inglese *Confessions* e in quella italiana *Confessione*). Il volume si conclude con un commento del traduttore, Andrea Bergantino, nel quale vengono esposte le norme e strategie traduttive che hannoguidato la ricerca delle corrispondenze terminologiche e concettuali nella lingua di arrivo e di partenza. Il volume è stato realizzato a conclusione del Progetto "An Empirical Analysis of Global Translation Industry Sustainability", finanziato dall'Australian Research Council e coordinato da Meng Ji, Università di Sydney, dal 2015 al 2018.

### ***THE ROUTLEDGE HANDBOOK OF TRANSLATION AND EDUCATION***

Sara Laviosa, Maria González-Davies (eds.)

Routledge, 2019, pp. 456

ISBN: 9780815368434



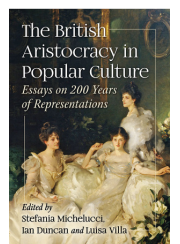
*The Routledge Handbook of Translation and Education* presents the state of the art of the place and role of translation in educational contexts worldwide. It lays a sound foundation for the future interdisciplinary cooperation between Translation Studies and Educational Linguistics. By adopting a transdisciplinary perspective, the handbook brings together the various fields of scholarly enquiry and practice that make a valuable contribution to enlarging the notion of translation and diversifying its uses in education. Each contribution provides an overview of the historical background to a given educational setting. Focusing on current research approaches and empirical findings, this volume outlines the development of pedagogical approaches, methods, assessment and curriculum design. The handbook also examines examples of pedagogies that integrate translation in the curriculum, the teaching method's approach, design and procedure as well as assessment. Based on a multilingual and applied-oriented approach, the handbook is essential reading for postgraduate students, researchers and advanced undergraduate students of Translation Studies, and educationalists and educators in the 21st century post-global era.

### ***BRITISH ARISTOCRACY IN POPULAR CULTURE: 200 YEARS OF REPRESENTATIONS***

edited by Stefania Michelucci, Ian Duncan, Luisa Villa

McFarland, 2020, pp. 242

ISBN: 9781476674872



As traditional social hierarchies fall away, ever steeper levels of economic inequality and the entrenchment of new class distinctions lend a new glamor to the idea of aristocracy: witness the worldwide popularity of *Downton Abbey*, or the seemingly insatiable public fascination with the private lives of the British royal family. This collection of essays investigates the enduring attraction with the icon of the aristocrat and the spectacle of aristocratic society. It traces the ambivalent reactions the aristocracy provokes and the needs (political, ideological, psychological, and otherwise) it caters to in modern times when the economic power of the landed classes have been eroded and their political role curtailed. In this interdisciplinary collection, aristocracy is considered from multiple viewpoints, including British and American literature, European history and politics, cultural studies, linguistics, visual arts, music, and media studies.

***FRAMING BIG DATA: A LINGUISTIC AND DISCURSIVE APPROACH***

Maria Cristina Paganoni

Palgrave Macmillan, 2019, pp. 116.

ISBN: 9783030167875



This book addresses big data as a socio–technical construct with huge potential for innovation in key sectors such as healthcare, government and business. Big data and its increasingly widespread use in such influential spheres can generate ethically controversial decisions, including questions surrounding privacy, consent and accountability. This book attempts to unpack the epistemological implications of the term ‘big data’, as well as the opportunities and responsibilities which come with it. The author analyses the linguistic texture of the big data narrative in the news media, in healthcare and in EU law on data protection, in order to contribute to its understanding from the critical perspective of language studies. The result is a study which will be of interest to students and scholars working in the digital humanities, corpus linguistics, and discourse studies.

***UNDERSTANDING POLITICAL PERSUASION:  
LINGUISTIC AND RHETORICAL ANALYSIS***

Douglas Mark Ponton

Vernon Press, 2019, pp. 242

ISBN: 9781622738564



The book is an introduction to a consolidated research field within Linguistics, Political Discourse Analysis, and attempts to provide an introduction suitable for readers wishing to understand some of the principles underlying such research, and above all to appreciate how the tools of discourse analysis might be applied to actual texts. It summarises some of the work that has been done in this field by authorities such as Halliday, Fairclough, Wodak, Chilton, Van Dijk, Martin, Van Leeuwen and others. The aim is to provide the would–be analyst with practical ideas for their own research. In fact, the beginning analyst can, at times, experience a sense of bewilderment at the mass of theoretical writing in linguistics, in the search for some practical, usable tools.

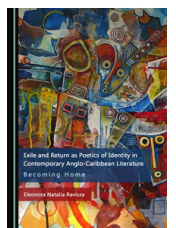
Texts selected for the illustrations cover a broad diachronic range; from Edmund Burke and Benjamin Disraeli, through Winston Churchill, Malcolm X and Martin Luther King to the modern period, exploring speeches by Gerry Adams and Nigel Farage. Each chapter takes a different analytical approach: among others are corpus linguistics, the analysis of social actors, speaker evaluation, information structure and multimodality. The intention is to show how these factors may figure in a model of political argumentation based on Toulmin’s model (1958), and so explicate the linguistic devices political speakers use to achieve their rhetorical aims, which lie in the overall area of persuasion.

***EXILE AND RETURN AS POETICS OF IDENTITY******IN CONTEMPORARY ANGLO–CARIBBEAN LITERATURE. BECOMING HOME***

Eleonora Natalia Ravizza

Cambridge Scholars, 2019, pp. 213

ISBN: 9781527541870



In contemporary Anglo–Caribbean literature, the dialectic interrelations of “exile” and “return” are essential for conveying meta–reflections on literature and language, as well as the role they play in the construction of personal and collective identities. While this volume focuses on the specificity of a cultural area whose history is marked by colonialism, diaspora, slavery and racial conflicts, it also raises epistemological questions surrounding the complexity of literature, and its function in a world which is ever more composite, hybrid and transcultural. By

developing a new, systematic approach which combines post-colonial studies, theories of intertextuality and philosophy of language, it explores how contemporary literary texts reflect, elaborate and redefine the experiences of societies that are currently dealing with ever-growing global interdependencies and newly-formed cultural and semiotic context.

## Convegni, seminari, workshop: brevi report

### ***KNOWLEDGE DISSEMINATION AND MULTIMODAL LITERACY: RESEARCH PERSPECTIVES ON ESP IN A DIGITAL AGE***

The conference *Knowledge Dissemination and Multimodal Literacy: Research Perspectives on ESP in a Digital Age*, which was held at the University of Pisa 28–29<sup>th</sup> November 2019, attracted a fairly extended group of academics in the linguistic field and was organized to highlight the need for investigation of a wider range of semiotic modes, both in the fields of multimodal research and ESP teaching, by means of quantitative studies.

The plenary talks focused on the necessity of developing systematic methodologies and theoretical foundations when collecting and analyzing large amounts of multimodal data. Knight focused on the investigation of contemporary communication through multimodal corpora, mentioning the challenges in corpus design, transcription, annotation and query. O' Halloran, on the other hand, explored the role of multimodal and multimedia approaches in developing specialized discourse literacy with the aid of NLP computational tools. Finally, Bateman underlined the urgency for semiotic material formalization and statistically significant labeling, which would enable discourse patterns recognition and generalizations.

The first parallel sessions addressed both emerging multimodal methodologies for knowledge dissemination among children and ESP learners and multimodal discourse analysis approaches. Bianchi and Manca analyzed genre differentiation and adaptation strategies in two versions of the Da Vinci Code by Brown, an early one for adults and another for children, by carrying out a corpus-assisted language comparison with the BNC Sampler Written Imaginative. Subsequently, Maci delivered a talk concerning medical posters layout and multimodal interrelations by regarding them as a whole new and multimodal genre to teach. Ultimately, Baldry and Kantz focused on students' transcription and annotation of healthcare services videos, with reference to diachronic social empowerment.

Finally, in the last parallel session, which was concerned with research-informed analysis of ESP multimodal and multimedia genres, Hartle, Facchinetti and Franceschi discussed the need to develop professional multimodal and multimedia literacy, illustrated by a blended learning ESP course. Forchini and Murphy, then, also highlighted the necessity for teachers and learners of building a "grammar" of spoken ESP English, drawing on the support of a multimodal artefacts corpus containing movies.

The conference succeeded in showing how the principled use of digital media and software technologies, together with the implementation of corpus-assisted methods and statistically-based theorizations, can help both researchers and teachers engage with these new resources in a systematic way, building new meaning-making literacies based on the affordances of multiple semiotic modes and channels.

**Elena Mattei**

### *JOYCE'S OTHERS / THE OTHERS AND JOYCE*

Nei giorni 30 e 31 gennaio 2020, presso il Dipartimento di Lingue Letterature e Culture Straniere dell'Università Roma Tre, si è svolto il convegno internazionale *Joyce's Others / The Others and Joyce. The XIII James Joyce Italian Foundation Conference in Rome*. Oltre agli interventi degli iscritti alla Foundation, il convegno ha visto la partecipazione di Andrew Biswell (Metropolitan University of Manchester, President of the Anthony Burgess International Foundation), Fritz Senn (Zürich James Joyce Foundation) e Andrea Binelli (Università di Trento).

Per ulteriori informazioni: <http://thejamesjoyceitalianfoundation.wordpress.com/>

Comitato scientifico e organizzativo: Franca Ruggieri (Università Roma Tre), Enrico Terrinoni (Università per Stranieri di Perugia) e Serenella Zanotti (Università Roma Tre).

## Contattateci!

Per ricevere e diffondere in tempo reale notizie, calls for papers, informazioni a soci e simpatizzanti, utilizzate i nostri tre canali di comunicazione



### Facebook

La nostra pagina Facebook, curata da Silvia Antosa, a oggi conta 1601 iscritti. Registrandosi a Facebook, la pagina è visibile cercando "AIA - Associazione Italiana di Anglistica".



### Website

Si invitano tutti e tutte a visitare il sito ([www.anglisti.it](http://www.anglisti.it)) e a inviare suggerimenti e/o news da pubblicare.

#### Contatti:

Per pubblicare news ed eventi sul sito inviare una mail a: Silvia Antosa ([silvia.antosa@unikore.it](mailto:silvia.antosa@unikore.it)).





## Newsletter

La Newsletter vi aggiorna su documenti AIA, convegni, pubblicazioni e ogni altra novità che riguardi i nostri soci. È inviata ogni due/tre mesi. I soci che intendono proporre testi da pubblicare sulla *Newsletter* sono invitati a trasmetterli a:

[newsletter.aia.soci@gmail.com](mailto:newsletter.aia.soci@gmail.com)

[emarin@hurricane.it](mailto:emarin@hurricane.it)

Si prega di seguire i seguenti criteri:

- inviare i documenti in formato .rtf oppure in .doc ma non in pdf;
- carattere Lucida Sans Unicode, dimensione 11;
- interlinea singola;
- paragrafi giustificati.

La nuova veste grafica della Newsletter ha reso necessario introdurre alcuni criteri volti a uniformare la lunghezza e il formato dei testi nelle diverse rubriche, per ciascuna delle quali è stato fissato un limite di lunghezza a cui dovranno attenersi i soci quando ci invieranno documenti e segnalazioni per la pubblicazione. Ovviamente sarà sempre possibile inserire un link al sito della conferenza o al sito dell'editore, attraverso il quale i lettori interessati potranno reperire informazioni più dettagliate.

I parametri fissati sono i seguenti:

- **Calls for papers (convegni o pubblicazioni):** si indicherà solo il titolo del convegno, nome dell'organizzatore, data e sede, e link al sito del convegno
- **Segnalazioni di conferenze ed altre segnalazioni:** max. 150 parole
- **Nuove pubblicazioni dei soci:** max. 200 parole
- **Report di convegni:** max. 400 parole

Siamo certi che i soci accetteranno di buon grado di attenersi a questi parametri, contribuendo così a rendere la nostra Newsletter più gradevole e snella.





# Informazioni generali sull'Associazione

## Consiglio Direttivo

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## Coordinamento regionale

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MODULO B  
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Anno 2020

Nome \_\_\_\_\_ Cognome \_\_\_\_\_

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(Codice in materia di protezione dei dati personali)

1) **Titolare del trattamento dei dati:**

**AIA – Associazione Italiana di Anglistica**, con sede in Genova, c/o Facoltà di Lingue e Letterature Straniere dell'Università degli Studi di Genova, Piazza S. Sabina N. 2, in persona del proprio Presidente *pro tempore*, nella sua qualità di Legale Rappresentante *pro tempore* dell'Associazione.

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