# 18th ESSE Conference

**31st August – 4th September 2026**
**Santiago de Compostela, Spain**

## CALL FOR POSTERS AND SEMINAR PAPERS

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| Submissions of proposals for **individual posters** to **esse2026@usc.es** | **31st January 2026** |
| Submission of proposals for **seminar papers** to **seminar convenors** (see list below) | |
| **Registration will begin on 1st March 2026** | |
| For further information and updates, please visit the conference website: **www.esse2026.com** | |

## 1. POSTERS

Posters will be devoted to research-in-progress and project presentations. The aim is to provide additional opportunities for feedback and personal contacts. The conference will include a dedicated poster session.

Proposals of **not more than 300 words** (excluding bibliographical references) must be sent to **esse2026@usc.es** by 31st January 2026.

## 2. SEMINAR PAPERS

Scholars wishing to participate in one of the seminars listed below are invited to submit **a 300-word abstract (excluding bibliographical references)** to the convenors of their chosen seminar by 31st January 2026.

## 14.- Beyond Words: Literary, Cultural, and Linguistic Multimodality in Joseph Conrad's Narratives

Joseph Conrad's narratives serve as a compelling case study for multimodal exploration, blending literary, linguistic, and cultural dimensions into rich, evocative works. This seminar examines how multimodal approaches illuminate Conrad's complex storytelling, focusing on the interplay between linguistic structures, literary techniques, and cultural contexts. By studying works such as *Heart of Darkness* and *Lord Jim* through a multimodal lens, we uncover the myriad ways Conrad crafts narratives that resonate across boundaries of language, imagery, and ideology. From a linguistic perspective, Conrad's use of layered language – marked by subtleties, ambiguities, and multilingual influences – offers insights into the tension between precision and interpretation, a hallmark of his writing style. For instance, the frequent inclusion of polysemous expressions and deliberate syntactic disruptions mirrors the fragmented realities his characters endure. Such linguistic strategies reflect Conrad's own experience as a polyglot navigating cultural and linguistic hybridity, lending his texts an inherent multimodal quality. Literary criticism highlights Conrad's innovations in narrative form and technique, such as his use of frame narratives and unreliable narrators, which invite readers to engage critically with his texts. These devices create a multimodal interplay between textual layers and meanings, fostering a dynamic interpretative process. For instance, Conrad's frame narrative in *Heart of Darkness* juxtaposes oral storytelling with textual accounts, producing a narrative experience that transcends singular modalities. On a cultural level, Conrad's thematic focus on colonialism, modernity, and existential angst provides fertile ground for multimodal analysis. The cultural contexts embedded in his works – whether through geographical descriptions, historical references, or ideological critiques – reveal a depth of engagement that transcends mere storytelling, creating a network of semiotic connections.

In such context, multimodal analysis enriches traditional literary criticism by incorporating visual, auditory, and cultural dimensions, reflecting the complexity of contemporary textual interaction in an increasingly digitized and globalized world. This seminar underscores the potential to engage with recent critical approaches, highlighting how multimodal analysis aligns with contemporary emphases on interdisciplinarity, cross-cultural perspectives, and the integration of diverse media forms. By integrating linguistic precision, literary criticism, and cultural analysis, this seminar not only deepens our understanding of Conrad's works but also underscores the significance of multimodality as a framework for exploring literature in its broadest dimensions.

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