

AIA

Associazione Italiana di Anglistica

Newsletter 121 Winter 2026



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Editorial

AIA Winter Editorial 2026

Dear Colleagues,

As the new year begins and we gradually resume our lecturing activities, this editorial offers an opportunity to take stock of the Association's ongoing work and reflect on the broader academic context in which we all operate. The beginning of a new year invites reflection and reinforces our sense of responsibility, and this seems particularly true given the present circumstances. The ongoing crisis does not concern the university sector alone, nor can it be reduced to issues of funding, governance, or institutional reform. Rather, it directly involves us as academics, as educators, and as producers of knowledge working in a wider social and cultural climate, currently shaped by instability that increasingly strains our democratic values.

This is not a time to close ranks but to be vigilant and reaffirm transparency and critical debate. Armed conflicts, authoritarian drifts, and the steady shrinking of democratic spaces have tangible repercussions on academic life. They affect our freedom of expression, our research autonomy, and the public credibility of knowledge itself. At a time when complexity is often mistaken for simplistic opposition and dissent is repeatedly delegitimised, the responsibility of scholars in English Studies extends well beyond investigation and analysis. Our scholarly engagement with the English language, literatures, and cultures allows us to rise above and actively uphold respect for difference and diversity, and to intervene whenever these values are marginalised or threatened within public and academic discourse.

Despite this challenging backdrop, the Italian Association for the Study of English continues to stand as a collective space of responsibility and dialogue: all of us are aware that scholarship cannot be detached from civic awareness. Vigilance and critical engagement are not optional gestures: they are an integral part of our intellectual mandate. Only a strong, visible scholarly community can ensure that critical thought continues to circulate and make itself heard.

Moving now from these broader reflections to the work of the Association itself, I would like to remind you that membership renewals are open and new members are welcome to join. Participation is ever more essential to preserve a shared space of scholarly exchange and collective responsibility.

With this shared commitment in mind, the AIA Board has recently approved a set of guidelines to frame and coordinate the Association's public initiatives and advanced training activities. These measures are designed to ensure coherence, transparency, and consistently high academic standards across all AIA-sponsored programmes. The directives, which will soon be published on the AIA website, define the general objectives and organisational principles of AIA Winter and Summer Schools, conceived as a core component of the Association's training mission. My sincere gratitude goes to all the members of the AIA Board for the considerable work that went into developing these guidelines. Special thanks go to Manuela D'Amore and Bruna Mancini, whose dedication and expertise made a decisive contribution to the whole process.

Editorial

The Schools are designed to enrich specialised education from the first year of doctoral studies onwards and to foster structured methodological reflection across the three main areas of English Studies: Linguistics and Translation, Literature, and Cultural Studies. Particular emphasis is placed upon the integration of theoretical perspectives with hands-on workshop activities, as well as on direct interaction with Italian and international scholars. A further aim is to strengthen dialogue and scholarly exchange between senior and junior researchers within the AIA community.

I am therefore pleased to announce that the next AIA Winter School, *Narratives of Crisis Past and Present: Exploring Memory, Nostalgia and Transformations across Discourses*, will take place at the University of Trieste from 18 to 20 February 2026. This intensive three-day programme will bring together leading voices in English Studies, with keynote lectures by Esterino Adami (University of Torino), Chiara Battisti (University of Verona), and Robert Young (New York University). Additional invited experts, including Gino Scatosta (University of Bologna), Emma Sdegno (Ca' Foscari University of Venice), and Nicoletta Vasta (University of Udine), will address key issues in Linguistics and Translation, Literature, and Cultural Studies, and will also lead interactive laboratory sessions designed to enhance participants' research skills.

Participants are required to complete the online registration form between 7 January and 10 February 2026. As with previous editions, AIA will offer two €300 grants to eligible participants, in order to encourage broad and inclusive participation in this specialised training opportunity.

The AIA Board would also like to extend sincere thanks to the colleagues at the University of Trieste for their generous hospitality and excellent organisational work. Roberta Geffer and Piergiorgio Trevisan are particularly deserving of thanks; their dedication has been instrumental in making this event possible.

As part of an initiative introduced by the current Board to strengthen early scholarly engagement, I am pleased to announce that the calls for proposals for the three 2027 issues of *Textus* will be shared with you shortly. Please consider contributing to a journal that continues to serve as a rigorous and plural space for critical debate within English Studies. Finally, I wish to update colleagues on recent institutional developments concerning national higher education policy and academic governance. The 2026 Budget Law introduces new fixed-term contracts for early-career researchers: half of the funding is allocated by the Ministry and the other half by individual universities. While this does represent a significant investment, the actual activation of positions will depend on each institution's available staffing points, with potential consequences in terms of uneven capacity across universities.

The new legislative framework regarding recruitment procedures has now been finalised. Amendments have been discussed, including proposals put forward by the National University Council (CUN), and the current text provides for the gradual phasing out of the National Scientific Qualification (ASN), to be replaced by a system based on self-declaration and broadly defined eligibility requirements. Within Area 10, selection committees will in most cases be composed of three members rather than five, due to the limited number of full professors available for the random draw in several disciplinary sectors. For this reason, it is crucial that as many eligible colleagues as possible enter the

Editorial Board

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All issues of *Textus* published by Carocci can be accessed by AIA members through a cloud repository on Google Drive. Members will receive the link by email upon renewal of their subscription. For further information on the *Textus* archive, please write to: riviste@carocci.it

***Textus* issue 1/2025**

The Breeding Grounds of Conflict. Discourses of War, Discrimination, Protest, and Disinformation

edited by Bronwen Hughes, Margaret Rasulo, and Ruth Wodak

***Textus* issue 2/2025**

The Voices of Water. Intermedial Blue Eco-Stories

edited by Maddalena Pennacchia, Gilberta Golinelli, Niklas Salmose

***Textus* issue 3/2025**

Text Analysis and Digital Humanities in English Studies

edited by Maristella Gatto, Michaela Mahlberg, Lorenzo Mastropierro, Francesca Saggini

call for proposals

***Textus* issues 2027**

The Editorial Board of *Textus* invites proposals **for the three issues of the journal to be published in 2027**. *Textus* has traditionally approached topical areas of research separately in its three yearly issues. In the first two issues to be published in 2027, the focus will remain on language (issue 1/2027) and literature (issue 2/2027). The third issue (3/2027) will respond to the pressing need, expressed by an increasing number of scholars, to engage with inter- and multi-disciplinary approaches; it will therefore present a common theme embracing two or more research areas within the field of English studies.

Proposals (500 words including references) will need to indicate:

1. Two co-editors working at different Italian universities (for issue 3/2027, the two co-editors must belong to different research areas);
2. A non-Italian guest editor from a foreign university;
3. A native speaker copyeditor.

Proposals for all three issues should be sent by **15 February 2026** to: aiasegreteria@unito.it



Associazione Italiana di Anglistica



UNIVERSITÀ
DEGLI STUDI
DI TRIESTE

AIA Winter School

**Narratives of Crisis Past and Present:
Exploring Memory, Nostalgia and Transformations across Discourses**

18–20 February 2026

The upcoming AIA Winter School will take place at the University of Trieste from 18 February to 20 February 2026. This intensive three-day programme brings together leading voices in English Studies, with keynote talks from **Esterino Adami** (University of Torino), **Chiara Battisti** (University of Verona) and **Robert Young** (New York University).

Invited experts, including **Gino Scatasta** (University of Bologna), **Emma Sdegno** (Ca' Foscari University of Venice) and **Nicoletta Vasta** (University of Udine), will present on key topics in Linguistics and Translation, Literature, and Cultural Studies. These speakers will also lead interactive laboratory sessions designed to enhance participants' practical skills.

The **registration fee of €180** covers coffee breaks and lunches throughout the event, ensuring a comfortable and engaging experience for all participants. Payment must be made via PagoPA through the following link: <https://units.pagoatenei.cineca.it/frontoffice/home> between **2 January and 5 February 2026** (reason for payment: Your name – AIA Winter School 2026 – Università di Trieste).

In addition, between 7 January and 10 February 2026, please complete the related **registration form** at: https://docs.google.com/forms/d/1xbIv1MIyHXz_2TGWX6NZnJkwoE9B20yZaLOZAHwscnA/edit?ts=693fec81&pli=1

Regarding accommodation, both recommended hotels are located in the city centre and are within walking distance of the School venue: Capitelli Hotel (<https://www.hotelcapitelli.it> – tel. 040 064 4221 – approximately 25 rooms): €50–70 per night, depending on room type (double, triple or small apartments suitable for sharing); Urban Hotel (www.urbanhotel.it – tel. +39 040 302065): €105 per night.

Our hosts, **Roberta Gefter** (roberta.gefter@units.it) and **Piergiorgio Trevisan** (ptrevisan@units.it), will be happy to suggest other accommodation options. Please feel free to contact them for further information.

Finally, we are pleased to announce that, as in previous years, AIA will offer **two €300 grants** to eligible participants, encouraging broad participation in this valuable academic gathering. Join us in Trieste for an opportunity to deepen your expertise, network with peers, and gain insights from scholars in English Studies!

Calls for papers: conferences, journals

Conferences, journals

Title: 18th ESSE Conference. Call for Seminar Papers: Seminar 21, “The Poetics and Ethics of Sexual Dissidence in Anglophone Postcolonial Literatures”

Dates: August 31–September 4, 2026

Place: Santiago de Compostela, Spain

Convenors: Cédric Courtois, Angelo Monaco

Deadline for abstract submission of seminar papers: January 31, 2026. Send to: cedric.courtois@univ-lille.fr, angelo.monaco@uniba.it. Further information at: www.esse2026.com

We invite submissions for a panel that will examine the intersections of sexuality, identity, resistance and dissent in Anglophone postcolonial non-fiction, fiction, drama, and poetry. We wish to explore the avenues offered by literary texts to challenge and/or disrupt heteronormative and “universal” norms of gender and sexuality, by pondering over what Jonathan Dollimore calls “sexual dissidence” (1991), linked to a form of transgressivity. In so doing, these texts can be considered as “political”, if we follow Jacques Rancière, for whom “dissensus” is at the heart of “politics” (2010).

To what extent do these literary texts shed light on other modes of being that interrogate the legacies of colonialism? By adopting a decolonial perspective, which lays bare the “colonial wound”, could Anglophone literatures delve into ways of reaching “decolonial healings” (Mignolo and Vazquez 2013)? As David L. Eng puts it, sexual dissidence and other forms of intimacy can work as “sites of critical response” (2010) for addressing the challenges of race in the so-called “colorblind” age of global capitalism. By staging vulnerable, “precarious” (Butler 2004) and “ungrievable” (Butler 2009) lives, embodied and “willful” (Ahmed 2014) lives even, at the intersection of race, gender and sexuality, these texts can be said to resist censorship, the law, and more generally “queer” invisibilisation. In this light, the focus on sexual dissidence could lead to what Emmanuel Renault calls “recognition” (2001), especially for LGBTQIA2S+ people who tend to be stigmatized; the lack of “recognition” can be “experience[d] [...] as real moral wounds[,] [t]he experience of [which] is painful and radical enough to lead to a revolt” (Renault 2001). Building on these insights, this panel will strive to elucidate how Anglophone postcolonial literatures help cultivate an ethics and a poetics of sexual dissidence, serving as an archive of (cultural) resistance.

Title: “Modern Joys. The Affective Imagery of Anglophone Modernity and Its Languages of Joy”

Dates: June 11-12, 2026

Place: Sapienza University of Rome

Organisers: Michele Brugnetti, Wiktoria Goluch, Oliwia Lasocka, Martina Lombardo, Giulia Travaglini

Deadline for abstract submission: January 31, 2026. Send to: modernjoyssellt.sapienza@uniroma1.it.

The students of the 39th cycle of the PhD Programme in English Literatures, Language and Translation at Sapienza University of Rome, in joint partnership with the University of Silesia in Katowice, are pleased to present the call for papers for the graduate conference “Modern Joys: The Affective Imagery of Anglophone Modernity and Its Languages of Joy”, scheduled to take place at Sapienza University on 11th and 12th June 2026.

The Oxford English Dictionary describes joy as “[a] vivid emotion of pleasure arising from a sense of well-being or satisfaction”. Viewed from this perspective, joy is a short-lived emotion that

momentarily unsettles one's emotional steadiness, shifting the feeler's outlook or sense of perception. In other words, joy can be understood as one of the multiple forces shaping the fractures through which modernity is experienced. Our investigation aims to illuminate responses to modernity which frame it as a structure within which joy becomes thinkable, perceptible and bodily experienceable.

From the fin de siècle's anxious aestheticism and spiritual fragmentation to the formal ruptures of high modernism and the political disillusionments of the postwar era, to the crises of our current times, the cultural narrative of modernity is often one of disenchantment. This conference asks what it might mean to read modernity otherwise. We propose to explore the flashes of joy, wonder, and enchantment that modernity makes possible, often precisely through its ruptures, contradictions, and aesthetic forms.

From cognitive linguistics and studies of multilingualism, which have provided new insights into the lexicon of positive emotion; to stylistics and translation studies; to cultural and literary studies that highlight joy as a means of (political) resistance and reclamation; and to food studies, which remind us that joy is also grounded in sensory life—all these approaches suggest that, even though modernity can be seen as a dramatic era that inevitably generates disruptive, negative feelings, to feel, to express, and to perform joy remains not only possible, but necessary as a way of experiencing modernity. In the wake of these perspectives, the present call for papers stands as an invitation to consider the role of joy in facing the challenges of modernity, especially in the Anglophone context of linguistic and literary representation.

We ask: in what ways does joy correlate with the painful disenchantment of modern times? How can scenarios of death and alienation generate vitalistic responses? What purposes does joy serve in creative representations of modernity? Does joy present distinctive linguistic features in modern texts? The conference aims to consider these issues in the context of an international dialogue among PhD students whose contributions can address but are not limited to the following topics: Stylistic features of joy in modern texts; Modern metaphors of joy and their cognitive dimension; The joy of multilingualism in modern narratives; The translation of joy and the joy of translation across modern languages; The role of positive emotions in second language teaching and learning; Joy as a form of (political) resistance; Aesthetic forms as a vehicle for enchantment or affective repair; The joy of encountering the (not necessarily human) Other; The embodied roots of joy; Joy across genders; Joy and vitalistic afflatus in people of color's literary endeavors; The complex nature of modern joy and its entanglement with modern sorrow.

Title: “23rd International Conference on English Historical Linguistics (ICEHL-23)”

Dates: June 15–18, 2026

Place: University of Milan

Organisers: Giovanni Iamartino, Angela Andreani, Laura Pinnavaia, Massimo Sturiale

Deadline for abstract submission: January 31, 2026. Send to: icehl.23@unimi.it. Further information at: <https://slin.unimi.it/icehl-23/>

The 23rd International Conference on English Historical Linguistics (ICEHL-23) is now inviting proposals for individual papers and posters. Abstracts should not exceed 300 words (excluding references) and should clearly outline the research question, methodology, and main findings. Abstract proposals should be uploaded using the link provided below. Please note that you will be asked to supply up to 5 keywords and to follow the Chicago Author-Date citation style if your abstract includes references (details and examples are provided in the form). The form will also ask whether you would like your abstract to be considered for one of the proposed panels. Prospective contributors to panels should therefore submit their abstracts individually through the general submission system.

Confirmed plenary speakers: John Considine (University of Alberta); Marina Dossena (University of Bergamo); Simon Horobin (University of Oxford); Carol Percy (University of Toronto). The conference will also feature a number of themed sessions and open panels on all aspects of English historical linguistics.

Conferences, journals

Title: “Tastes of Language. Past and Present Italian Culinary Discourse in Anglophone Contexts”

Dates: September 17-18, 2026

Place: Sapienza University of Rome

Organiser: Fabio Ciambella

Deadline for abstract submission: April 30, 2026. Send to: fabio.ciambella@uniroma1.it.

This conference seeks to explore the dynamic and complex ways in which Italian culinary discourse was and is constructed, translated, and consumed within Anglophone contexts. The journey of Italian food language, from recipe titles, ingredient names, and menu descriptions to broader gastronomic narratives, presents a rich area for interdisciplinary study, as it crosses linguistic and cultural borders.

We are interested in examining the linguistic, semiotic, and cultural transformations that occur when the microlanguage of Italian food enters English-speaking spheres, both in the past and now. This includes, among others, the processes of domestication and foreignisation of Italian culinary terms, the role of media (from early cookbooks to blogs, television and social media) in shaping perceptions, and the construction of authenticity and identity through food language. This conference aims to bring together scholars from various fields – from translation studies to sociolinguistics, historical linguistics and discourse analysis, from food and cultural studies to culinary anthropology – to investigate how the tastes of language were and are perceived, interpreted, and ultimately, eaten by an Anglophone audience. Possible contributions may address: Translation and adaptation of Italian recipe texts and cookbooks into English; Authenticity and identity: The role of language in constructing or challenging notions of ‘authentic’ Italian food for an Anglophone audience; Lexical borrowing and code-switching/-mixing/translanguaging: The use and function of Italian culinary loanwords in Anglophone food writing, both from historical and contemporary perspectives; The role of ELF in spreading Italian culinary language in global Englishes; Neologisms and hybridity: The creation of new, hybrid culinary terms and food concepts in English based on Italian originals (e.g., Italo-American, Indo-Italian, Aussie-Italian dishes, etc.); Menu semantics and discourse: Analysis of how menus in English-speaking countries represent or market Italian cuisine; The language of food critique: Analysis of reviews and critiques of Italian restaurants in Anglophone print and digital media; Media and culinary representation: The linguistic and visual portrayal of Italian food on Anglophone television, films, and social media platforms. We are pleased to announce that our two confirmed keynote speakers will be Marco Bagli (University for Foreigners of Perugia) and Siria Guzzo (University of Salerno).

Title: 8th International Translation Symposium: “Artificial Intelligence and Audiovisual Translation: Challenges and New Horizons”

Dates: Aprile 23-24, 2026

Place: University of Palermo

Organisers: Ester Gendusa, Alessandra Rizzo, Marianna Lya Zummo

Deadline for abstract submission: January 7, 2026. Send to: alessandra.rizzo@unipa.it; gabriele.uzzo@unipa.it; marialuisa.pensabene@unipa.it. Further information at: https://www.unipa.it/dipartimenti/scienzeumanistiche/.content/documenti/Locandine/2025/CfP_PalermoDecember25_JDC_ARdocx.pdf

Artificial Intelligence (AI) has become a transformative force across domains, reshaping professional practices, academic debates, and user experiences. Audiovisual Translation (AVT), with its multimodal and interdisciplinary nature, stands at the forefront of this transformation. AI-driven tools such as automatic speech recognition, machine translation, text-to-speech systems, synthetic voices and AI dubbing, among others, are redefining how AVT is conceived, produced, and consumed, from dubbing and subtitling to audio description (AD), subtitling for people who are d/Deaf or hard-of-hearing (SDH), voiceover, and live subtitling.

The connection between AI and AVT is now central not only to advancing research, but also to forging sustainable ties with the AVT industry. Cloud-based platforms, automated workflows, and AI-enhanced

Conferences, journals

translation environments are revolutionising professional practice while reshaping student training. Preparing the next generation of audiovisual translators requires embedding AI literacy, practical competence, and industry collaboration into curricula to ensure a smooth transition into the professional world.

This conference invites scholars, students, practitioners, and industry stakeholders to explore, critically and concretely, the synergies and tensions between AI technologies and AVT. We aim to assess the state of the art, interrogate emerging challenges, and envision the future of AVT in a world increasingly shaped by automation and algorithmic mediation. Particular attention will be devoted to practical applications not only in the media and entertainment industries (film, television, streaming platforms, gaming), but also in the arts and cultural heritage sectors, such as museums, galleries, and live performance, where AI-enhanced AVT practices are opening unprecedented avenues for accessibility and cultural engagement. Focus will be also on the origins of the earliest chat systems within audiovisual and cinematic products. We welcome studies and research that foreground the historical significance of chats both as a digital tool and a writing/narrative device within audiovisual texts.

Title: “Regional Perspectives, Planetary Reach. Themes, Genres, Forms of Narration in Contemporary Irish and Scottish Fiction”

Dates: May 28-29, 2026

Place: University of Naples L’Orientale

Organisers: Rossella Ciocca, Marta Cariello, Giuseppe De Riso, Daniela Vitolo, Luca Sarti, Gaia Zaccaro

Deadline for abstract submission: January 10, 2026. Send to: IRSConference2026@gmail.com.

Further information at: <https://sites.google.com/view/irsconference/home-page>

Since the turn of the millennium, the European Anglophone literary scene has seen a growing prominence of Scottish and Irish fiction. This is evidenced by the numerous awards given to writers of Scottish and Irish origin and/or residence over the last two decades. What is particularly remarkable about this productivity is the ability of these writers to combine an interest in identities that can be significantly characterised as local/regional or migrant, with

the ability to represent, on the global stage of the West, all the thematic and genre trends closely connected to the most pressing current events and the urgencies of contemporaneity. Climate change and eco-anxieties, the disintegration of democracy and civil coexistence, the culture of hate and apocalyptic imaginings of the future, identity politics and, in particular, the question of identities and gender relations are promptly and appropriately articulated in a stylistic-expressive variety that ranges from particularly effective and original forms of realism to speculative and dystopian tendencies intertwined with all possible narrative subgenres. Authors such as Ali Smith or Paul Lynch, to name just a couple among many others, have shown the ability to renew contemporary literary canons by combining stylistic innovation and formal experimentation with a firm grasp on contemporary reality, problematising its observation and narration. Both from the perspective of the stories and themes they address and from the formal perspective of linguistic and expressive research, these two literary scenes are therefore extremely interesting and capable of intersecting critical perspectives informed by the most recent theories in the fields of the post-humanities and metamodernism.

The Conference organisers invite scholars and researchers interested in this area and its latest trends in fiction, poetry, drama, cinema, TV series, digital media, and critical theory to submit proposals for 20-minute presentations.

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Title: “Reading Between the Humorous Lines. The Hidden Message of Laughter”

Dates: September 16–18, 2026

Place: Sapienza University of Rome

Organisers: Margherita Dore, Giovanni Raffa

Deadline for abstract submission: January 31, 2026. Send to: margherita.dore@uniroma1.it and giovanni.raffa@uniroma1.it.

While humour is commonly seen as a form of entertainment, its role often extends beyond mere amusement. It can, in fact, be a powerful vehicle for social critique, raising cultural awareness, and fostering civic engagement. However, for every instance of harmless or well-intentioned humour (Raskin 1985; Norrick 1993; Dore 2022 here), there are cases where it acts to reinforce, disseminate, and normalise social discrimination, including racism, sexism, ageism, ableism, and bullying, across a wide range of settings.

Recent research in sociolinguistics has shown that people frequently use humour as a strategy to soften verbal attacks aimed at minorities or marginalized groups. While these jokes may be framed as socially acceptable, they can mask hostile intent and function as a covert form of hate speech (Billing 2005; Lockyer & Pickering 2008; Weaver 2016; Ervine 2019; Tsakona 2019, 2020; Pérez 2022).

Therefore, it is vital for audiences, especially adolescents and young adults, to develop the ability to decipher the discriminatory undertones hidden within seemingly innocent jokes and to build the critical skills needed to challenge and analyse them. It is equally important for the direct and indirect targets of such humour to recognise the value of actively resisting its use in both public and private settings, all while cultivating personal resilience.

With this goal, the conference aims to critically examine real-world examples of these practices and explore a diverse array of contexts, from education and broadcast media to social networks and everyday interpersonal interactions (such as those between doctors and patients or employers and employees) within which humour is employed not only as a means of entertainment, but as a tool for direct and indirect discrimination. Contributors will offer perspectives and tools to identify and address discriminatory humour in social, professional, and educational environments.

Title: 18th ESSE Conference. Call for Seminar Papers: “Disinformation In and Out: Qualitative Linguistic Analyses of Digital Disinformation Texts”

Dates: August 31–September 4, 2026

Place: Santiago de Compostela, Spain

Convenors: Dominika Beneš Kováčová, Massimiliano Demata, Jiří Lukl

Deadline for the submission of proposals for seminar papers: January 31, 2026. Send to: dominika.kovacova@osu.cz, massimiliano.demata@unict.it, jiri.lukl@osu.cz

Further information at: www.esse2026.com

With the challenges and crises of recent years, digital disinformation texts (in popular – though not always precise – usage also referred to as ‘fake news’) have become increasingly popular and seem to have gained ground among various groups of internet users. Defined as “false information [that] is knowingly shared to cause harm” (Wardle & Derakhshan, 2017), disinformation is essentially the result of one’s text production – shaped by the author’s intentions that manifest themselves in the text’s intentionality (cf. Haugh & Jaszczolt, 2012) – and its spread is contingent on the readers’ perception and further interaction with it.

While previous (primarily quantitative) studies of disinformation texts have mainly focused on disinformation detection by identifying recurrent grammatical patterns and stylistic features (e.g., Grieve & Woodfield, 2023), this seminar seeks to bring together contributions that expand this research

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and underline the relevance and potential of qualitative analyses of disinformation discourse currently on the rise (e.g., Maci et al., 2024). Acknowledging the methodological and ethical challenges this kind of research faces, the seminar takes into account the diversity of the topics disinformation texts are devoted to (e.g., immigration, conflicts, climate change, conspiracy theories) as well as the variety of their discursive structures and formats (e.g., anti-establishment websites, social media posts, online broadcasts). Given the impact disinformation texts are likely to exert both online and outside the digital environment, the seminar also aims to emphasize that adding a critical dimension to the analysis may be necessary in certain contexts.

Considering the above, we invite contributions exploring disinformation texts from a qualitative linguistic perspective that address (but are not restricted to) the following areas: recurrent linguistic and multimodal strategies; adopted argumentative strategies; linguistic differences between mainstream news and disinformation texts (e.g., information-structural, lexical and other features); uptake and audience reactions to disinformation texts; cross-linguistic differences between disinformation texts.

Title: “Transimperial Encounters. Networks of Cultural and Literary Exchange between India and Europe, 1870-1947”

Journal: *LEA (Lingue e Letterature d'Oriente e d'Occidente)*

Editors: Ujjwal Jana, Greta Perletti

Deadline for abstract submission: June 8, 2026. Send to: Ujjwal Jana (ujana@english.du.ac.in) and Greta Perletti (greta.perletti@unitn.it). Further information at: <https://journals.fupress.net/call-for-paper/transimperial-encounters-networks-of-cultural-and-literary-exchange-between-india-and-europe-1870-1947/>

This special issue of the journal *LEA* seeks to explore the transimperial intellectual, cultural, and political exchanges between India and Europe in the colonial period, until Partition (1870-1947). While much scholarship on empire has focused on the binary relationship between the colonizer and the colonized, recent work in colonial and global studies has drawn attention to the complex, multidirectional flows of ideas, people, and cultural forms across imperial boundaries. For example, Antoinette Burton was among the first to call attention on the need to destabilise “the certainty of the nation as an analytical category, as a cherished ideal, as a guarantor of the sovereign Western self as well” (2011: 3). More recently, Sukanya Banerjee has argued for the adoption of “a transimperial analytical framework that places Britain in constant tension and connection with its imperial constituencies (...) by continually questioning the discrete solidities of the (British) nation and placing it in an inexhaustible relation of contiguity and interconstitutiveness with the empire ‘out there’” (2018: 925). While the notion of ‘transimperial encounters’ immediately evokes postcolonial theory and frameworks, it also responds to the recent ‘global turn’ of Victorian studies, with scholars advocating for the need to “widen” (Banerjee, Fong and Michie 2021) or “undiscipline” the field (Chatterjee, Christoff and Wong 2020) and showing how a transimperial lens enables a more productive and “contrapuntal” engagement with critically contested topics like, for example, religion (Lecourt and Werner 2024). This issue builds on such approaches by investigating how exchanges between the East and West – whether through travel, political activism, literary production, philosophical or religious discourse – reshaped anti-colonial thought, cultural movements, and intellectual traditions on both sides of the colonial divide. It is especially interested to explore transimperial cultural movements like feminism, radicalism, vegetarianism etc. (Gandhi 2006; Selbin 2024), as well as transimperial literary genres like science fiction, spiritual autobiographies, realism etc. (Joshi 2002; Boehmer 2015; Gibson 2019). It welcomes contributions from a range of disciplines, including literary studies, history, intellectual history, cultural studies, and transnational studies. In addition, we aim to bring together scholars working on different national and linguistic contexts to explore how anti-colonial and cultural networks functioned beyond the Anglo-Indian binary. We thus encourage also contributions that examine less-explored East/West connections (e.g., between India and Italy, France, Germany, etc.), as well as the role of multilingual and cross-cultural literary production.

Conferences, journals

Title: “Tennyson 2006. Ecology, Landscape, Environment”

Dates: July 14–17, 2026

Place: Bishop Grosseteste University, Lincoln (UK), in partnership with The Tennyson Society

Organisers: Claudia Capancioni, Jim Chesire, Valerie Purton

Deadline for abstract submission: January 31, 2026

Contact: tennyson2026@bishopg.ac.uk. Further info at: <https://call-for-papers.sas.upenn.edu/cfp/2025/08/06/tennyson-2026-ecology-landscape-environment>

Tennyson’s poetry was central in forming Victorian responses to the natural world and to scientific advances which underpin today’s emerging fields of environmental studies and plant humanities, as well as interdisciplinary studies of literature and science, literary geographies, literature and the arts, and literature and print culture. His evocative idyllic settings inspired painters from the Pre-Raphaelites to Edward Lear, while his struggles with evolutionary theory engaged with a different vision of ‘Nature, red in tooth and claw’. His poetic sonorities inspired new soundscapes in music and even later film adaptations. This will be a timely opportunity to explore the varied legacies left to us by the Victorians and their Poet Laureate, and to assess their relevance to the global climate and social justice crises of today.

Our conference welcomes proposals that range widely, from geology to garden design, from the celebration of landscape to warfare and the destruction of landscape, from the minutiae of the ‘Flower in the Crannied Wall’ to the ‘Vastness’ of Space, from the threat of industrialisation and global capitalism to the promise of a utopian future, from imperial land-grabbing to the preservation of local identities and dialects.

Title: “From *The Godfather* to *Lost in Translation*: The Coppolas’ Cinematic Worlds”

Dates: October 15-16, 2026

Place: University of Verona

Organisers: Sara Corrizzato, Chiara Battisti

Deadline for abstract submission: April 1, 2026. Send to: chiara.battisti@univr.it and sara.corrizzato@univr.it

Francis Ford Coppola has been a defining artistic force for over five decades. A central figure of the 1970s American New Wave, he has alternately embraced, challenged, and reshaped Hollywood conventions, forging a distinctive aesthetic rooted in his Italian heritage and imaginative sensibility. His portrayals of Italian-American life are nuanced, capturing the complexities of identity and assimilation, while his cinematic vision, epic in scope, meticulous in visual and auditory detail, and collaborative in approach, reflects enduring cultural values and continues to influence filmmakers worldwide. Equally significant is Sofia Coppola’s oeuvre, which continues the familial artistic trajectory through her focus on screenwriting and film direction. Her work engages questions of identity, voice, and affective experience, while reflecting the enduring influence of Francis Ford Coppola’s cinematic philosophy. This international conference seeks to bring together scholars to examine how the Coppolas’ films negotiate narrative and literary forms, linguistic expression, and semiotic structures, exploring both Francis Ford Coppola’s expansive, intertextual epics and Sofia Coppola’s nuanced explorations of voice, silence, and affect. Contributions addressing the interrelation of textuality, dialogue, and filmic storytelling are particularly encouraged, including studies of translation, multimodal discourse, and adaptation from literature to screen.

Conferences, journals

Title: “Stories That Matter: Rethinking Disability through Literature, Culture, and Storytelling”

Dates: May 14-15, 2026

Place: University of Verona

Organisers: Chiara Battisti, Sidia Fiorato, Anja Meyer

Deadline for abstract submission: January 19, 2026. Send to: chiara.battisti@univr.it; sidia.fiorato@univr.it; anja.meyer@univr.it

This international conference brings together the critical perspectives of Disability Studies and the Health Humanities to explore the narrative, cultural, and discursive dimensions of disability. By engaging with literature, culture, pedagogy, and digital media, the conference seeks to investigate how disability is represented, narrated, and reimagined across contexts and traditions. We invite scholars from diverse disciplines to contribute to a dialogue that examines disability not only as an object of representation but also as a lens that reshapes the ways we think about storytelling, access, and cultural imagination.

The conference will develop along four main lines of investigation: 1. Narratives of Disability in North American Literature and Culture: this line focuses on how disability has been represented, challenged, or re-signified in North American literary and cultural traditions. While grounded in literary and cultural studies, this line also invites interdisciplinary reflections at the crossroads of medicine, philosophy, sociology, and the arts; 2. Narratives of Disability in English Literature and Culture/Dis-ability narratives in children’s and young adults’ narratives: this line focuses on how disability narratives in English literature have been represented, narrated, and reimagined in English literature, from the Victorian to the contemporary era, as well as in children’s and young adult literature. We welcome contributions that examine how literary form, genre, and narrative strategies reflect cultural attitudes toward disability, or challenge and reframe them. 3. Accessible Pedagogies and Inclusive Literary Practices: this line explores the role of accessibility in educational and cultural institutions, with a particular focus on literature and the arts. We welcome contributions that explore practical strategies, theoretical frameworks, and innovative approaches for inclusive teaching of literary and cultural texts; Interdisciplinary perspectives, including education, disability studies, digital humanities, and cultural studies, are encouraged. 4. Digital Storytelling and Disability: this section investigates how digital media reshape narratives of disability, opening new spaces for creativity, participation, and advocacy. Digital environments — ranging from social media platforms to interactive installations, video games, and mobile applications — have transformed the ways in which stories about disability are created, shared, and experienced. These technologies not only expand access and visibility but also invite reconsideration of authorship, embodiment, and collective imagination in the digital age.

Title: DIETALY – Destination Italy in Tourism Translation Over the Years. Final Conference: “Tourism Communication Across Time and Space: Languages, Cultural Mediations, and Historical Developments”

Dates: May 18-19, 2026

Place: Treviso, Fondazione Benetton Studi Ricerche

Organisers: Mirella Agorni, Giulia Cavalli, Giuseppe De Bonis, Viviana Mauro

Deadline for abstract submission: March 15, 2026. Please submit abstracts through the following form: <https://forms.gle/EGsY2JPD2BtHLgDDA>

The PRIN 2020 project DIETALY (Destination Italy in Tourism Translation Over the Years) has investigated how Italy has been represented, translated, and circulated as a destination for international

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tourists across languages and media over the past century. Focusing in particular on the period from the 1920s to the 1950s, the project has examined the role of language and translation in shaping Italy's international image during years marked by Fascism, economic crisis, and post-war reconstruction. The analysis has drawn on brochures, booklets, magazines, and related materials produced for English-speaking audiences, placing institutional communication and multilingual mediation at the centre of historical inquiry.

A key outcome of the project is the DIETALY database: <https://pric.unive.it/projects/dietaly/home>, a digital resource that systematises the metadata of a dispersed body of materials. By indexing more than 600 brochures, magazines, and promotional texts, the database offers searchable and cross-referenced metadata that support customised research across bibliographic descriptions, tourism-specific categories, languages, and genres, enabling users to trace discursive patterns and reconstruct how Italy was presented to foreign publics. Beyond documenting Italy's tourism promotion, the database also carries comparative potential: it opens avenues for cross-national studies and invites dialogue with similar collections relating to other countries, particularly within Europe, where parallel historical developments shaped the international promotion of national identities.

Tourism studies have gained renewed significance in recent years, not only because tourism remains a crucial economic and cultural sector but also because it offers a productive lens through which to examine processes of identity-making, cultural translation, mediation, and heritage communication. Understanding these dynamics requires perspectives that bring together linguistic, historical, and media-oriented approaches. Another area that has gained increasing importance relates to the legal frameworks and national and international regulatory contexts governing tourism and heritage communication, as well as their implications for research practices, cultural mediation, and cross-border circulation.

On this basis, the conference *Tourism Communication Across Time and Space: Languages, Cultural Mediations, and Historical Developments* seeks to offer an opportunity to engage with the results of the DIETALY project, to extend its questions to other national and regional contexts, and to foster wider interdisciplinary discussion on the processes through which tourist destinations are represented, mediated, and imagined across time and space.

We welcome contributions that address the historical evolution of tourism communication, with particular attention to Europe and the Mediterranean. Proposals may explore institutional, visual, and discursive strategies that shaped tourism images across the 20th century, or examine how earlier practices informed or transitioned into later developments in tourism communication.

Title: "Narrating Conflict and Human Rights: Literature as Witness, Archive, and Agent of Change"

Journal: *European Journal of English Studies*, volume 31 (2027)

Editors: Tomasz Kalaga, Tiziana Ingravallo, Loredana Salis

Deadline for detailed proposals: January 15, 2026. Send to: Tomasz Kalaga (t.kalaga@kpsw.edu.pl), Tiziana Ingravallo (tiziana.ingravallo@unifg.it), Loredana Salis (lsalis@uniss.it). Further information at: <https://essenglish.org/ejes/>

The realities of conflict, including violations of human rights and the struggle for peace, provide rich thematic material for literary works. Literature can serve as a powerful tool for social change by denouncing injustices, fostering empathy, and engaging with injustices via its negotiation of the concepts of truth, reconciliation, and transitional justice. Writers can challenge official narratives surrounding conflict by giving voice to marginalised perspectives, exposing human rights abuses to a wider audience, and making invisible suffering visible. Literature, as an advocate for social change and human rights, raises awareness of ongoing conflicts and offers alternative understandings of historical events and their consequences.

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Operating through its innate symbolic quality and the power of telling and retelling myths, it can be approached as a dynamic arena capable of unsettling dominant epistemologies, reconfiguring what could be collectively claimed as justice. As a counter-discourse to official histories, literature has the potential to offer new ways of restoring a sense of humanity and shared responsibility by condemning all forms of imperialism and totalitarianism.

This issue will reflect on and explore ways in which conflict can be narrated and the extent to which texts of literature contribute to defending or violating human rights. It also reflects on how language can justify and/or ignore human rights transgressions. The issue takes an interest in articles that investigate the ability of literary texts to interrogate and explore the legacies of political and civil conflict around the world as well as creating and (unwittingly) reinforcing hegemonic narratives. We welcome essays on a wide range of genres, including fiction, poetry, drama, memoir, testimony, speculative and activist writing, as well as works in translation, adaptation, journalism, and visual or digital storytelling.

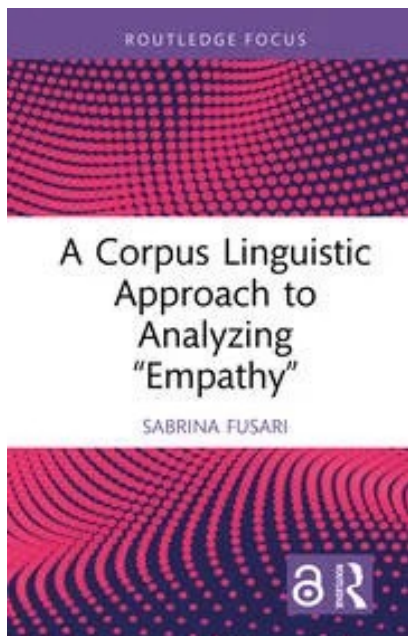
Although articles can address any topic related to literature and human rights, we are keen to receive proposals on five interrelated areas of literary engagement: a) literary depictions of experiences of war, displacement, surveillance, disenfranchisement, or environmental destruction; b) the role of literature in defining and articulating the concept of justice, documenting abuses, bearing witness to trauma, and narrating resistance and reconciliation; c) literary negotiations of power dynamics in conflict settings, including propaganda literature, translation and adaptation of conflict narratives, portrayals of nationalism and resistance movements, and the symbolic language of conflict and resolution; d) the concept of literature as *magistra vitae* in which historical insight is intertwined with visions of a more just future; e) narrative forms shaped by conflict, including fragmented storytelling and genre innovation, as well as activist literature addressing the intersections of human rights, environmental destruction, and the more-than-human world.

New publications

Sabrina Fusari

A Corpus Linguistic Approach to Analyzing “Empathy”

Routledge, 2025, pp. 146. ISBN: 9781003632399

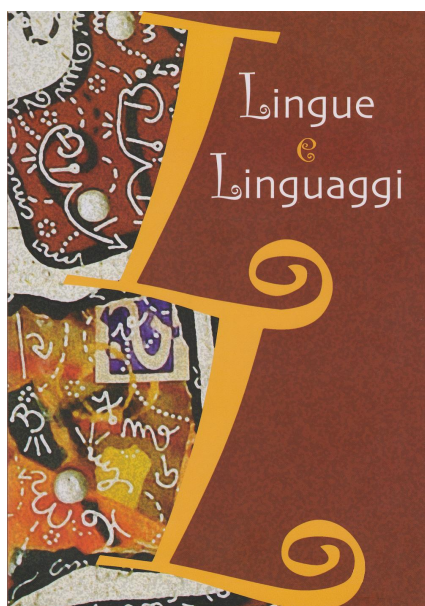


This volume offers an in-depth corpus linguistic analysis of the word “empathy” aiming to foster unique insights into a word widely found across contemporary discourses and into methodological innovations for analyzing large corpora. Given the understanding of empathy’s importance for individual and social development, *A Corpus Linguistic Approach to Analyzing “Empathy”* demonstrates the potential of a corpus approach to shed new light on a significant yet difficult-to-define concept. Fusari systematically applies the use of concordances and other corpus output to derive patterns and recurrent phraseologies in the 36+ billion-word electronic corpus, English Web 2020, to help readers grapple with key ideas around empathy. Such questions include what we really mean by empathy, whether it is always positive, whether it is learned or innate, and whether empathy is truly what “makes us human”. The book contends with these questions across disciplines, from the clinical to the psychological and philosophical to the linguistic and discursive. Opening new areas of research into inclusive language and the use of corpus tools to analyze individual terms, this book will be of interest to students and scholars in corpus linguistics and applied linguistics, as well as such fields as cognitive science, psychology, philosophy, and allied health. The Open Access version of this book, available at <https://www.taylorfrancis.com>, has been made available under a CC-BY-NC-ND 4.0 license.

Laura Tommaso, Stefania M. Maci (eds)

Music and Discourse: Theoretical and Empirical Insights.

Lingue e Linguaggi 71, 2025



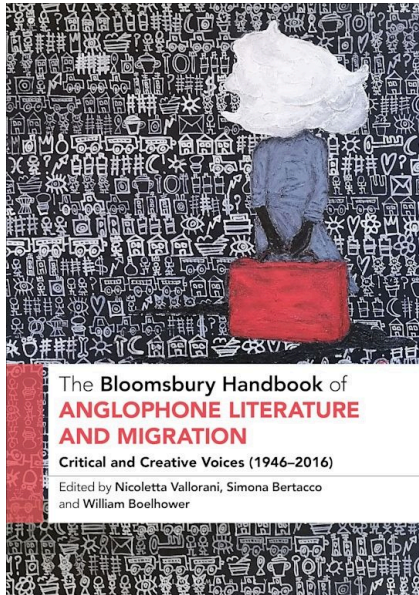
This special issue brings together a diverse range of contributions exploring the intersections between music, language, discourse, social engagement, and education. The papers are organised into thematic sections that reflect the multifaceted nature of (popular) musical language and discourse—ranging from genre-specific textual analyses to sociolinguistic and corpus-based approaches, from the role of music in political resistance and accessibility to multimodal representations and educational applications. Together, these studies offer a comprehensive view of how (popular) music can function as a powerful lens through which to investigate broader cultural, linguistic, and ideological processes.

New publications

Nicoletta Vallorani, Simona Bertacco and William Boelhower (eds)

The Bloomsbury Handbook of Anglophone Literature and Migration. Critical and Creative Voices (1946-2016)

Routledge, 2025, pp. 536. ISBN: 9798765103524



Focusing on a significant 70-year period as a climactic phase of displacement, the book investigates the role of literature in producing new modes of representing and understanding migration in a global context.

Globally felt and reported as a geographical, sociological, anthropological, and historical phenomenon, migration has produced an unprecedented corpus of literary narratives that demands to be approached through its own set of cross-disciplinary critical approaches. This Handbook explores tales of migration via a systematic study of the large corpus of Anglophone literary texts that have been written by migrant authors and/or on the topic of migration between 1946 and 2016—from the start of the United Nations International Migration Report to the first year in which the number of displaced people reached the level of the Second World War, marking a new phase in global migrations.

Given the dominance of English as a world language, often used by writers who are not native speakers, the volume covers Anglophone writing, providing a substantially representative corpus that includes texts from or about Europe, Africa, North and Central America, and the South Asia and Pacific region. Starting from a critical approach that is inherently interdisciplinary, authors consider the notion of the border and how it has changed over time; show how traditional literary genres have morphed and hybridized to become suitable expressive tools for the new stories of migration; reflect on how the movement across borders and countries creates migrant identities that are not only linguistic but invests all aspects of one's life and

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FORTHCOMING CONFERENCE

Title: “Vital Signs: Teaching, Translating, and Popularizing Medical English in the Digital Age”

Dates: February 10, 2026

Place: University of Parma

Organisers: Michela Canepari, Micól Beseghi, Carlo Galli

The rapid digital transformation of healthcare – shaped by artificial intelligence (AI), telemedicine, online knowledge platforms, and automated linguistic tools – has profoundly reshaped healthcare communication. Medical English stands at the crossroads of these transformations, facing unprecedented challenges and opportunities in its teaching, translation, and popularization.

This one-day conference – “Vital Signs: Teaching, Translating, and Popularizing Medical English in the Digital Age” – seeks to explore how Medical English is taught, translated, circulated, and recontextualized in digital environments.

The conference is a key output of the research project ‘Serious games as a tool to improve translation and communication skills in the medical field,’ developed at the University of Parma, which aims to create a serious game to address the specific needs of students training to become specialized translators or health professionals, as well as practicing health professionals.

The goal of the conference is to promote an interdisciplinary discussion on how we can ensure clarity, accuracy, and accessibility in medical communication in this evolving landscape.

We invite scholars, educators, linguists, translators, terminologists, healthcare professionals, and communicators to examine the critical function of English in global healthcare contexts and to explore innovative solutions brought forward by digital technologies.

FORTHCOMING EVENT

Title: “Byron in Ravenna. Love, Landscapes, Poetry and History in the City of Mosaics”

Dates: January 27, 2026

Place: Italian Cultural Institute of London

Further information at: https://iiclondra.esteri.it/en/gli_eventi/calendario/byron-a-ravenna-amore-paesaggi-poesia-e-storia-nella-citta-dei-mosaici/

A conversation with Gregory Dowling and Diego Saglia, scholars and academics, as well as Vice Presidents of the Italian Byron Society. They will recount the poet’s time in the city of Ravenna, exploring artistic and literary influences during years of intense historical, political, and cultural ferment that so deeply inspired his works and life. The event is organised one year after the opening of Musei di Palazzo Guiccioli, which house the Byron Museum and the Risorgimento Museum, and coincides with the anniversary of the poet’s birth. The conversation will take the audience on a journey through objects that bear witness to Lord Byron’s love story with Countess Teresa Guiccioli, alongside the literary testimonies preserved at the Byron Museum, which in its first year of activity also recorded the extraordinary visit of King Charles III and Queen Camilla.

FORTHCOMING SUMMER SCHOOL

Title: “4th Edition of the Summer School in Science Mapping (SSSM 2026)”

Dates: May 25–29, 2026

Place: University of Naples Federico II

Deadline for pre-registration: April 30, 2026

Further information at: <https://www.bibliometrix.org/sssm>

In an increasingly demanding publishing landscape, the challenge for those engaged in knowledge

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synthesis is to integrate methodological rigor with new technologies. This year, the school proposes a major step forward with the theme: “AI-Enhanced Knowledge Synthesis: Systematic Literature Review, Content Analysis, and Text Mining in a Single Ecosystem.”

Towards a New Methodological Standard

The 2026 edition aims to move beyond the traditional boundaries of bibliometrics, offering an integrated framework to raise the quality of publications: AI-Enhanced Advanced Bibliometrics: for an AI-powered systematic synthesis of literature, ensuring deeper analytical insights; Text Mining and Semantic Analysis: the use of embedding models for the automatic extraction and interpretation of complex textual networks; Qualitative Content Analysis: innovative methods for automated coding, essential to transforming large text corpora into structured evidence; Unified Workflow (SAAS): an Evidence Synthesis approach that merges quantitative and qualitative dimensions into a coherent and transparent methodological pathway.

In this vision, adopting cutting-edge software (such as Bibliometrix 5.0, TALL, and Content Analysis suites) is not the ultimate goal, but rather an essential application support for implementing the new methodological frontiers acquired during the course.

Program Focus:

AI-enhanced workflow for next-generation Systematic Literature Reviews; Semantic network analysis and advanced text mining; Integration between literature synthesis and content analysis.

We would be truly delighted to welcome faculty members and PhD students among the participants, to share perspectives and strengthen research networks on topics that are so crucial for the scientific community. To register, please complete the pre-registration form by April 30, 2026. A 15% discount on the fee is reserved for AIA members.

FORTHCOMING CONFERENCE

Title: “Nobody’s Perfect: LGBTQ+ Characters Talking on Screen”

Dates: January 30, 2026

Place: Sapienza University of Rome

Organisers: Irene Ranzato, Antonio Martínez Pleguezuelos

For further information write to: Irene Ranzato (irene.ranzato@uniroma1.it) and Antonio Martínez Pleguezuelos (antmar17@ucm.es)

This one-day conference will include papers from invited speakers Giuseppe Balirano, Jorge Díaz Cintas, David González-Iglesias González, Valerio Monticelli, Annalisa Sandrelli, Iván Villanueva Jordán, as well as those of convenors Irene Ranzato and Antonio Martínez Pleguezuelos, on established and emerging themes at the crossroads between gender studies and audiovisual translation. Topics will range from prosodic reframing, through sensitive language, identity-making, gender variance, archival LGBTQ+ studies, to the sonic politics of Disney classics.

REPORT

Title: “Migrants’ Voices in Discourse: Bottom-up Perspectives on Migration”

Date: November 4, 2025

Place: Sapienza University of Rome

Organisers: Franco Zappettini, Samuel Bennett, Sofia Lampropoulou

On November 4th, 2025, the Faculty of Political Sciences, Communication, and Sociology at Sapienza University of Rome hosted the successful workshop: “Migrants’ voices in discourse: bottom-up perspectives on migration”.

The day opened with a keynote address titled “The metaphor of voice and migration discourses” delivered by Professor Charlotte Taylor (University of Sussex).

The workshop served as a multidisciplinary platform, bringing together scholars from (socio)linguistics, critical discourse analysis (CDA/CDS), social sciences, ethnography, and area studies, alongside practitioners and NGO representatives. Its primary goal was to address a significant gap in current CDS literature: while institutional “top-down” discourses (government, media, and policy) are well-documented, “bottom-up” perspectives—originating from civil society, advocacy groups, and individuals with lived experience of migration—remain under-researched. By focusing on these voices, the workshop challenged the inadvertent exclusion of migrants as active agents in academic research.

Contributions included: Caterina Scarabocchi (Independent Scholar): “The Migrant’s Corner: Paradoxes of Representing Mediterranean Crossings in Italian and French Contemporary Culture”; Dario Del Fante (University of Ferrara): “Migration, pronouns and the self. A case-study on migration counter-discourse in a collection of narratives on refugees by refugees”; Giuseppe Vitale (Università degli Studi di Napoli Parthenope): “Voices from Below: Counter-Narratives of the Italian Scottish Diaspora”; Lyndon Way (University of Liverpool): “Musical mockery: Discourses of alienation and stereotypes of Turks in Europe in Ezhel’s ‘Aya’”; Giulia Ferro (Ca’ Foscari University of Venice): “How to break language barriers? A participatory approach with Bangladeshi migrants in Venice, Italy”; Jack Clark (University of Liverpool): “Bordering after death: A discourse analysis of British news reports on the death of Leonard Farruku aboard the Bibby Stockholm ‘migrant barge’”; Ermelinda Muçaj (European Movement Albania): “Ex Sileo ad Suffragium: The Albanian Diaspora’s Mobilisation for Political Agency”; Fabio Quassiroli & Monica Colombo (Università di Milano-Bicocca): “Everyday Racism and Identity Challenges among Young People with a Migrant Background in Italy”; Davide Coltri (Second Tree): “Beyond Labels: Countering Othering in Migration Narratives”.

The organisers are currently planning to feature these contributions, alongside further research on bottom-up migration discourses, in a special issue for a leading international journal of discourse studies.

REPORT

Title: “African Cosmologies across the Atlantic: Literary, Linguistic, Artistic and Cultural Representations” - AISCLI Seminar

Date: November 10-11, 2025

Place: “G. d’Annunzio” University of Chieti-Pescara

Convenors: Alessandra Di Pietro, Aminat Emma Badmus, Lisbety Mirabal Díaz

On the 10th and 11th November 2025, the AISCLI seminar African Cosmologies Across the Atlantic: Literary, Linguistic, Artistic and Cultural Representations took place at the “G. d’Annunzio” University of Chieti-Pescara. The seminar was held both in person and online. The programme featured a keynote speech and five panel sessions that explored the presence of African traditional systems of beliefs from literary, linguistic, artistic and cultural perspectives.

The seminar opened with a keynote speech by Dr. Jallo Zainabu (University of Basel), who presented her research on African kinesthetic literacy. Jallo used the concept of corporeal semiology elaborated by

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Esiaba Irobi to address how the body acts as a living repository of cultural memory. The lecture particularly demonstrated how sensory experiences, informed by culturally specific practices and spiritual beliefs, shape collective memory and cultural identification(s) within African diasporic contexts.

The first panel session explored linguistic and epistemological (re)locations of African cosmologies. Laura Centonze (Mercatorum University of Rome) looked at how language becomes a decolonial tool in Afro-Diasporic narratives, specifically in Akwaeke Emezi's *Freshwater* (2018) and Edwige Danticat's short-story collection *The Dew Breaker* (2004). Angelo Monaco ("Aldo Moro" University of Bari) investigated representations of Akan cosmology and elemental saturation conveyed through language in Yaa Gyasi's celebrated novel *Homegoing* (2016). Elena Barreca (independent scholar) presented her research on Reggae lyrics by analysing the topos of Babylon and its relation to Zion/Ethiopia in Rastafari religion. Isabel Jacobs (Ludwig-Maximilians University Munich) analysed the concept of regeneration in relation to ontological multiplicities in Akwaeke Emezi's non-fiction work *Dear Senthuran: A Black Spirit Memoir* (2021).

The second panel examined artistic representations of Afro-Caribbean cosmologies. Anita Trivelli ("G. d'Annunzio" University of Chieti-Pescara) analysed Maya Deren's anthropological work on Haitian Vodou by presenting Deren's Haitian footage (unfinished, 1947-1955) and the anthropological book *Divine Horsemen. The Living Gods of Haiti* (1953). Isachi Durruthy Peñalver (independent scholar) delivered a presentation on the new art catalogue, *Editing Nkame Mafimba: the New Catalogue Raisonné of Belkis Ayón*, which is centred on Cuban artist Belkis Ayón. The groundbreaking work of Ayón, who created large, highly detailed allegorical collagraphs, was based on Abakuá, a secret, all-male Afro-Cuban society. In her presentation, Peñalver emphasised the editorial work behind the new catalogue and the relevance of Ayón's art in preserving the ancestral knowledge associated with Afro-Cuban cosmologies. Francesca D'Andrea (University of Genoa) detailed the imaginary rooted in African cosmologies that underlies the visual art produced by diasporic Cuban artists, who exhibited their work worldwide. More precisely, D'Andrea focused on the reception of such religious imaginary in Italy during the 1980s and 1990s.

The third panel investigated cosmological references in African and African-American literary works. Costanza Mondo (University of Turin) examined the resistance to the 'medievalisation' of East African worldviews in Abdulazak Gurnah's *By the Sea* (2001) and *Theft* (2025), particularly focusing on Tanzanian cosmologies and storytelling-informed knowledge. Mariaconcetta Costantini ("G. d'Annunzio" University of Chieti-Pescara) analysed Haggard's understudied novella "Black Heart and White Heart" (1896) to demonstrate the innovativeness of its views on indigenous witchcraft and occultism related to Zulu cosmology. Ramatu Musa (University of Lausanne) presented the gothic novella *The Portrait of Lisbeth*, an historical novel based on the real-life of a seventeenth-century free-born African woman who lived in New Amsterdam. Musa analysed the role of cosmologies from Sierra-Leone and African-American hoodoo in the novella, connecting African systems of belief across the Atlantic. Bouteldja Riche and Sabrina Zerar (University of Mouloud Mammeri, Tizi-Ouzou, Algeria) presented an overview of the so-called 'child-born-to die' (*ogbanje* in Igbo, *abiku* in Yoruba) in modern West African literature, reconstructing the African cosmology behind such a tragic figure.

On the second day of the seminar, panel four delved into Yoruba cosmologies. Temitope Adefarakan (University of Toronto) reconstructed the image of the Yoruba Deity Esu by decolonising its biblical representation as 'the Devil'. Adefarakan presented her research based on interviews with Nigerian-Canadian people to understand how Yoruba religion transforms through the experience of diaspora. Emmanuel Adeniyi (University of Oye-Ekiti, Nigeria) examined the figure of the Ìyàwó-Bride, confronting it with rituals of initiation in Yoruba religion and Santería. Adeniyi shed light on how continental Yoruba cultural practices have mutated and have been incorporated into the rituals of Cuban

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Santeria. Malik Ade (independent scholar) analysed how the Yoruba language is deployed to convey the cultural practices that shape their ‘world sense’ and inform short-term and long-term power relations among individuals and groups. Ade particularly focused on the use of Yoruba language in decolonial black feminism.

The fifth and last panel framed expressions of Afro-Caribbean cosmologies in relation to queerness, poetry, and diaspora. Emilio Amideo (Parthenope University of Naples) shed light on how the Jamaican author Marlon James deploys African worldviews in his novel *Black Leopard, Red Wolf*, (2019) not merely as cultural motifs but as epistemic interventions. Amideo situated the novel within broader discourses on postcolonial theory, African diaspora studies, and queer phenomenology. Jessica Nogueira Varela (Central European University, Austria) compared the poetry of three black women authors, Una Marson, Claudia Jones, and Audre Lorde, highlighting how they contribute to expanding African Diasporic cosmologies through their poems. Combining archival work, computer-assisted qualitative data analysis (NVivo), and close reading, Varela argued that these poems re/made Caribbean spaces, functioning as alternative historical archives of black women’s migrant identities. Lastly, Emanuela Maltese (independent scholar) illustrated the theoretical, performative, and ritual expressions of Haitian Vodou’s Afro-Atlantic cosmology, particularly in its diasporic form. Maltese especially focused on the intricate colonial and postcolonial ties between Haiti and the United States.

Overall, the AISCLI seminar on Afro-Caribbean cosmologies proved to be a thought-provoking and stimulating experience, which was further enriched by the participation of scholars and students, both in person and online, who actively joined discussions. This event offered a much-needed space to share academic knowledge on a subject that, at least in Italy, has been relatively understudied so far, but that nevertheless promises to disclose more interesting aspects in the future. An edited volume of collected essays derived from the seminar’s presentations is currently in the making.

Alessandra Di Pietro (“G. d’Annunzio” University of Chieti-Pescara)
Aminat Emma Badmus (University of Modena and Reggio Emilia)
Lisbety Mirabal Díaz (“G. d’Annunzio” University of Chieti-Pescara)

REPORT

Title: “(Im)politeness on Stage”

Date: December 15-16, 2025

Place: University of Naples L’Orientale

Organisers: Aoife Beville, Bianca Del Villano, Roberto Esposito, Chiara Ghezzi, Mariaconcetta Mirto, Emma Pasquali, Valentina Vetri

The Conference “(Im)politeness on Stage” was held at the University of Naples L’Orientale on December 15-16, 2025. The event was organised by Aoife Beville, Bianca Del Villano, Roberto Esposito, Chiara Ghezzi, Mariaconcetta Mirto, Emma Pasquali and Valentina Vetri as members of Centro Argo (Interuniversity Research Centre for the Study of Argumentation, Pragmatics and Stylistics), sponsored by AIA and the Department of Literary, Linguistic and Comparative Studies of the University of Naples L’Orientale. The Conference was also broadcast online via Microsoft Teams.

“(Im)politeness on Stage” is the third instalment of a successful series of Conferences organised by Centro Argo, as part of its research Area 3: Pragmatics and Languages of (im)politeness, coordinated by Bianca Del Villano. It was preceded by “(Im)politeness on the Big Screen” (2023) and “(Im)politeness on the Small Screen” (2024). In line with the objectives of the research centre, the main aim of the event was to provide an opportunity of exchange between different methodologies and disciplinary fields on the use of (im)politeness linguistic strategies in theatrical texts. The keynote speakers of the Conference were Derek Bousfield (Manchester Metropolitan University) and Massimiliano Morini (University of Urbino). On the first day, after greetings and introductions about the importance of interdisciplinarity in linguistic research, Derek Bousfield delivered a lecture about the many shapes of gaslighting in drama, comparing

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it to impoliteness between reality and fiction (Chair: Valentina Vetri). The next panels of the day were assembled into a chronological order. Panel 1 – (Im)politeness from the Middle Age to Restoration (Chair: Chiara Ghezzi), included the contributions of Corinne Denoyelle (University of Grenoble Alpes), who talked about “Discernment Politeness in Late-Medieval Mystery Plays”, Chahra Beloufa (North Private College of Nursing), whose speech was named “Performing Offense: Toward an Aesthetic Theory of Impoliteness in Shakespeare”, Alba Graziano and Martina Tauci (Tuscia University), who talked about “Mock (Im)politeness through ESP in a Restoration Comedy”. Panel 2 – The comic face of (Im)politeness (Chairs: Aoife Beville and Emma Pasquali) focused on a later time and included contributions by Jessica Migliorelli (University of Rome Tor Vergata), who talked about “Performing Insincerity in Charlotte Lennox’s *The Sister: A Case Study of the Temporal Dimension of Impoliteness*”, Yannick Ganz (University of Munich), whose speech was called “It is obvious that our social spheres have been widely different – Insults in Oscar Wilde’s Comedies” and Eleonora Fois (University of Cagliari), who talked about “Gendered (Im)politeness in Translation and Performance: Women in Michael Frayn’s Plays”. Panel 3 – Musicals, Improvisation and (Im)politeness (Chairs: Roberto Esposito and Mariaconcetta Mirto) was pivoted on contemporaneity and included speeches by Daniela Landers (Heidelberg University), whose contribution was named “‘I’m so sorry, who are you?’ – Apologies on the improv stage”, Cagla Karatepe (University of Warwick), who talked about “Relational Performativity of Sarcasm: Prosodic Curs in Improvised Turkish Comedy” and Jelena Tajković (University of Arts in Belgrade), whose speech was titled “‘Here’s to the Ladies Who Lunch’: (Im)Polite Women in Stephen Sondheim’s Concept Musicals”.

On the second day, Massimiliano Morini talked about stage politeness in translation, pointing out (im)polite behaviours in the passage from a source to a target culture (Chair: Bianca Del Villano). Panel 4 – La (s)cortesia dall’archetipo alla contemporaneità (Chair: Ilaria Rizzato) was the last panel of the Conference, held in Italian, thus underlining the cross-cultural, bilingual nature of the event. It included contributions by Matteo Pellegrino (University of Foggia), with a speech called “La pragmatica della scortesia sulla scena comica del V-IV sec. a.C.: la figura del sicofante nel teatro di Aristofane”, Irene De Felice (University of Eastern Piedmont) and Giada Parodi (University of Genoa), whose contribution was named “Razza scomunicata, dannata, indiavolata! Forme e funzioni dell’insulto nel teatro italiano dal XVI al XX secolo” and Maria Morvillo (University of Naples L’Orientale), who talked about “Fotofinish di Rezza/Mastrella. Un esempio di scortesia scenica”.

During the conclusions, it was evidenced how the Conference had allowed a brilliant exchange among the attending scholars and students, spanning different points of view, bringing up varied methodologies across time and space for the purpose of communication and growth in academic research.

Chiara Ghezzi

REPORT

Title: “The Awakening of Enceladus. A Transdisciplinary Inquiry into Geological Risk and Disaster”

Date: December 17-19, 2025

Place: University of Pisa

Scientific Committee: Stefano Brugnolo, Fausto Ciompi, Marina Foschi, Michela Lazzeroni, Biancamaria Rizzardi, Carlo Tirinanzi De Medici

From 17th to 19th December 2025, the International Conference *The Awakening of Enceladus. A Transdisciplinary Inquiry into Geological Risk and Disaster* took place in Pisa. The event was held within the framework of the research project P.R.I.S.M.A. – Pondering Risk and Imagining Resilience, coordinated since 2024 by Professor Biancamaria Rizzardi.

The conference provided a particularly significant opportunity for discussion on the ways in which earthquakes and volcanic eruptions are conceived, narrated, and remembered not only as natural phenomena, but also as social and cultural experiences that profoundly challenge contemporary

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societies at both local and global levels.

Scholars from a wide range of disciplinary fields – literature, linguistics, philosophy, theology, art history, cultural studies, psychoanalysis, international law, and Earth sciences – came together, giving rise to an authentically transdisciplinary dialogue. Geological risk and disaster were addressed as complex concepts that emerge and evolve in the interstitial zones between nature, culture, and politics, and which, when critically examined, can foster new forms of ecological awareness.

The event was structured into six thematic sessions – Gaia, Prometheus, Mnemosyne, Typhon, Atlas, and Hephaestus – which guided the audience through a plurality of perspectives. The sessions investigated epistemologies of risk, narratives of disaster in the media and literature, the theological dimensions of these phenomena, different forms of traumatic memory, the planetary unconscious, and social and institutional responses to catastrophes. This framework reflected an idea of disaster as a site of meaning-making, where scientific knowledge, religious beliefs, cultural imaginaries, and ethical responsibility intersect.

A central contribution came from literary and cultural studies, which demonstrated how literature has always played a pivotal role in documenting, imagining, and processing catastrophes. From major seismic events of the early modern period, such as the 1755 Lisbon earthquake, to the eruption of Krakatoa in 1883, the 1976 Friuli earthquake, and up to narratives of the Anthropocene, literary texts have been read as archives of memory as well as thinkshops for the development of ecological and sociopolitical thought, promoting a move beyond anthropocentric approaches in the relationship between humans, the environment, and matter. Within this context, the conversations with writers Elleke Boehmer and Esther Kinsky, as well as the keynote lecture by writer and freelance journalist Frank Westerman, were particularly significant. Indeed, the debate promoted by these talks has highlighted how contemporary writing approaches disaster not only as a destructive event, but also as a site for investigating the origins of stories and as an experience that reshapes time, memory, and relationships between the human and the nonhuman. Thus, literature proves to be a privileged tool for interrogating history and memory and for imagining alternative forms of cohabitation on an unstable planet.

Symbolically closing the conference, the lecture-performance *Sono una frana (I Am a Disaster)* by Matteo Belli was one of the most intense moments of the event. Through the narration of a real landslide occurred in the Bologna Apennines, Belli offered a powerful reflection on environmental risk, adopting an approach that openly engaged with posthuman and ecocritical thought. The performance challenged the idea of human dominion over nature, inviting recognition of the shared vulnerability of bodies, territories, and communities. Themes such as an ethics of care, collective responsibility, and ecophobia emerged strongly, demonstrating how theatre can become a space for thinking critically about disaster.

The conference also hosted the presentation of the digital atlas L.A.V.A. – Literary Atlas of Volcanic and Seismic Activities, available in open access at the link <https://prisma.fileli.unipi.it/>. L.A.V.A. is a dynamic and expanding tool that fully embodies the transdisciplinary vocation of the P.R.I.S.M.A. project by integrating literary studies, geology, ecology, digital humanities, disaster studies, and affect theory in its affective mapping of seismic and volcanic phenomena from the eighteenth century to the present.

The Awakening of Enceladus has demonstrated how the Humanities – especially literary and cultural studies – are essential for understanding disaster as a natural, cultural, and linguistic phenomenon. This conference has offered a valuable contribution to rethinking geological risk not merely in terms of emergency, but as a constellation of factors capable of triggering new forms of ecosophical awareness, with positive repercussions on personal, social, and environmental levels.

REPORT

Title: “Cognition and the Media”

Date: October 30-31, 2025

Place: “G. d’Annunzio” University of Chieti–Pescara (Pescara campus)

Convenors: Eleonora Sasso, Marcello Giovanelli

Held in Pescara on the 30-31st October, the international conference *Cognition and the Media* brought together scholars working at the intersection of cognitive approaches and media forms (film, TV, digital platforms, games, and social media), with a strong emphasis on translation and audiovisual practices. The event opened with institutional greetings from both a university committee and the mayor of Pescara. These were followed by two days of panels exploring, among other themes, media experience(s) and cognition, multimodal representations, AI-assisted knowledge habits, and current developments in audiovisual translation research.

The conference was anchored by a rich set of keynote lectures that mapped the field from complementary vantage points of research: Yves Gambier’s beginning keynote on reception studies in audiovisual translation foregrounded the methodological “complexities of the parameters” with a specific focus on subtitling; Giuseppe Balirano addressed “cognitive stylistics of excess” through queer disidentification in audiovisual media; and Jorge Díaz-Cintas explored “subtitles without borders” as a site where activism circulates on screen. Alongside these, Charlotte Bosseaux proposed an explicitly ethical horizon for practice in her keynote on translating emotions “towards more caring” modes of audiovisual mediation, while Luc van Doorslaer examined how “news translation flows” reveal points of contact (and friction) between media ecologies and translation. The keynote line-up also included Marcello Giovanelli’s talk on what stylistics can contribute to cognition research and Miguel Ángel Bernal Merino’s invited focus on video game localisation, linking multimodal interactivity to the cognitive stakes of translation and user engagement.

Overall, *Cognition and the Media* offered an interdisciplinary space in which cognitive perspectives, media studies, and translation research could speak to one another in a productive way; combining theoretical depth with applied case studies across contemporary audiovisual and digital environments. By foregrounding keynote contributions that ranged from reception and subtitling to stylistics, emotion, news translation, and game localisation, the conference succeeded in honing shared methodological questions while opening new paths for collaborative work on how media forms shape, and are shaped by, cognitive processes.

Robin Donadio (University G. D’Annunzio)

AIA for PhD

AIA Board meeting with PhD students and young researchers

Roma, 22 December 2025
Rome Sapienza University

On December 22, a meeting between the AIA board members and a large group of PhD students and young researchers took place at Rome Sapienza University. The fruitful conversations between students and three Sapienza professors shed light on various aspects of the post-doc journey, as well as on recent legislative developments related to the academic career. The event constituted an opportunity to reflect on how academic training and institutional frameworks interact in the current research landscape.

Before introducing the three Sapienza speakers, Donatella Montini, the coordinator of the Sapienza PhD programme of Studies in English Literatures, Language and Translation, welcomed the attendees by encouraging students to think of their career as part of a broader contribution to research and teaching, also in relation to the generations to come, and ensuring how both the Sapienza doctorate and the AIA community are ready to monitor and advise on their future prospects.

The first ‘conversation’ was conducted by Sonia Massai and entitled: “The Readiness is All: A Comparative Overview of British and Italian Approaches to Tertiary Education”, and examined the two countries' approaches to academic education. Massai discussed degree completion analytics and teaching and assessment methods, highlighting both similarities and significant differences between the two systems. Particular attention was given to pedagogical approaches and expected learning outcomes, reflecting on how effectively universities provide students with the skills needed for a rapidly changing environment.

In the second talk, “The Great Beyond: Surviving (and Thriving) After the PhD”, Federica Perazzini addressed the challenges faced by early-career researchers, exploring postdoctoral opportunities and prestigious European funding schemes. Drawing on personal experience, Perazzini also emphasised the value of research skills beyond academia and the role doctoral training can play in fostering innovation in teaching.

The final presentation, “The Future of Post-Doc Contracts in Italy”, was delivered by Iolanda Plescia who, as a member of CUN (Consiglio Universitario Nazionale), illustrated the implications of Law 79/2022 for postdoctoral research in Italy. Focusing on the contractual models introduced by the new bill, Plescia discussed the professional paths they may open, as well as the critical issues related to long-term career development.

In conclusion, the seminar provided a stimulating space for discussion, encouraging young scholars to reflect on academic training and the future of research in both the Italian and international context.

Valerio Monticelli (Rome Sapienza University)

Premio Perosa – Proroga della scadenza e ampliamento periodo di pubblicazione

Gentili Autori,
Gentili Editori,

Viene ripubblicato il bando relativo alla seconda edizione del “Premio di anglistica Sergio Perosa”. Il termine per la presentazione di opere pubblicate nel triennio 2023-2025 è differito al 31 gennaio 2026.

La locandina dell’iniziativa, che può essere stampata, affissa e liberamente diffusa tra i vostri contatti o inoltrata a chiunque possa esserne interessato, è allegata alla presente comunicazione o può essere scaricata cliccando qui: <https://fondazionecassamarca.it/wp-content/uploads/2025/12/II-PREMIO-DI-ANGLISTICA-SERGIO-PEROSA.png>

Il modulo di iscrizione e il regolamento di partecipazione sono disponibili al seguente link: <https://fondazionecassamarca.it/notizie/premio-di-anglistica-sergio-perosa-prorogata-al-31-gennaio-la-scadenza-del-bando/>

Cordiali saluti,
La segreteria del Premio



18th ESSE Conference

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

CALL FOR POSTERS AND SEMINAR PAPERS

Submissions of proposals for individual posters to esse2026@usc.es
Submission of proposals for seminar papers to seminar convenors (see full list on the conference website).

31st January 2026

<https://www.esse2026.com/en/>

Registration will begin on 1 March 2026

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The European Society for the Study of English

ESSE BOOK AWARDS 2026 for books first published in 2024 and 2025

The European Society for the Study of English is proud to announce its biennial ESSE Book Awards for books published in 2024 and 2025 in English Language & Linguistics, Literatures in the English Language, and Cultural & Area Studies in English.

ESSE Book Award (Category A): A book prize of € 1,500 will be awarded by ESSE in 2026, coinciding with the 18th ESSE Conference to be held in Santiago de Compostela, Spain, for books first published in 2024 or 2025 (date of imprint in the published book) in each of the following fields:

**English Language and Linguistics;
Literatures in the English Language;
Cultural and Area Studies in English.**

ESSE Book Award for Junior Scholars (Category B): A further book prize of € 1,500 will be awarded by ESSE in 2026 to a junior scholar for a first research book published in English in each of the three fields mentioned above, provided that publication was in 2024 or 2025 (date of imprint in the published book).

The deadline for submission of books is 1 February 2026. The winners will be announced at the Opening Ceremony of ESSE-18 in Santiago de Compostela, Spain.

The requirements are as follows:

Books eligible for prizes will be those published in English; they must have an ISBN. PhD dissertations published in book format, with an ISBN, are accepted. Editions of collected essays will NOT qualify for these prizes. The books must be works of scholarly research in the field of English studies. Undergraduate textbooks will not be considered.

Any number of books may be submitted by the same author (provided that they are published within the admitted period of time), except for category B, since junior scholars are expected to submit their first research book published in English.

All books will be evaluated strictly on the basis of their academic value, without regard to publisher, country of publication or nationality of the author.

Authors must be members of national associations affiliated to ESSE (according to the official membership lists submitted in November 2025).



The European Society for the Study of English

Books can be submitted in electronic format (PDF only) or in printed format. If submitted in printed format, three copies must be provided of each book submitted for consideration. The copies will not be returned.

The candidates are required to fill in the form, available here (<https://forms.gle/pYt1v6hZrYEPKViG6>) by 1 February 2026.

In case the applicant opts to submit an e-book (PDF only!), electronic submission should be made to esse.president@outlook.com by 1 FEBRUARY 2026.

In case the applicant opts to submit a printed book, the three review copies must be sent to the address below by 1 FEBRUARY 2026.

The deadline must be observed.

Books must be sent to the following address:

Prof. Dr. Lieven Buysse
President of ESSE
KU Leuven Campus Brussels
Warmoesberg 26
1000 Brussels
Belgium

Two months before the opening of the ESSE-18 conference a shortlist of a maximum of five books in each field and category will be announced on the ESSE Website. Board members are asked to report to the President any misgivings that they may have about the propriety of awarding a prize to any book on the shortlist, with the President passing on such comments to the committees if he deems it appropriate. The committees will recommend the awards to the Board, or they may recommend that no award be made in a particular field. The President will report to the Board whether the work of the committees has been satisfactorily conducted. The Board may then approve the recommendations of the committees or they may reject a recommendation, in which case no award will be given in that field or category. Winners will be informed immediately in confidence, and the awards will be publicly announced during the opening ceremony of the ESSE-18 conference, in Santiago de Compostela (Spain).

<https://essenglish.org/book-awards/>

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Newsletter guidelines: please send your documents in Word or Pages format. News on conferences, maximum 350 words; publications, maximum 250 words; conference reports maximum 700 words.

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