

AIA

Associazione Italiana di Anglistica

Newsletter 122 Spring 2026



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Editorial

AIA Spring Editorial 2026

Dear Colleagues,

with the all too brief Easter break now behind us and a touch of spring in the air, this would appear to be a good time to share with all our members the many activities that have recently brought our community together, as well as those still to come.

I would like to begin with the recent AIA Winter School, *Narratives of Crisis Past and Present: Exploring Memory, Nostalgia and Transformations across Discourses*, which took place at the University of Trieste from 18 to 20 February 2026. Yet again, the initiative confirmed the vitality of our Association and its ability to foster meaningful exchange across different generations of scholars. The Trieste event was marked by active participation, high-quality contributions, and a clear interdisciplinary openness. The theme of crisis narratives, explored through memory, nostalgia, and discursive transformations, created a particularly fruitful space for dialogue across linguistic, literary, and cultural perspectives.

My sincere thanks go to all the AIA PhD students who took part in such large numbers and with such remarkable engagement. Their contributions and active participation in the discussions played a crucial role in making the Winter School a genuinely shared intellectual experience for the whole AIA community. The quality of the debate and the intensity of the sessions made the School an especially valuable training opportunity.

In much the same spirit, the AIA PhD Day, *English Studies between Text, Data, and Society: Systems of Knowledge and Interpretation*, took place in Florence on 10 April 2026. The programme included the following doctoral seminars: Silvia Bruti, *From Texts to Data: Qualitative and Quantitative Paths in English Linguistics*; Rocco Coronato, *Closed Houses, Open Systems. Reading an Early Modern Text with AI*; Rita Monticelli, *Cultural Studies and Public Engagement: From the Dystopian Real to Concrete Utopia*. These contributions reflect the breadth and vitality of current doctoral research across English Studies. I would like to warmly thank Professor Cioni, together with all the colleagues who contributed to the organisation of the event, and those who generously agreed to deliver the seminars, for their dedication and commitment to this important initiative.

Let me now turn to the 2026 AIA Seminar, *Time and Temporalities. Linguistic, Literary, and Cultural Perspectives*, which will take place in Genoa and will also host the AIA General Assembly. The seminar will feature keynote lectures by Martin Hilpert and Roberta Facchinetti (Linguistics), Andrew Bennett (Literature), and Fabio Cleto (Cultural Studies). I would also like to thank professors Annalisa Baicchi and Laura Colombino, together with the entire organising committee, for their commitment and for the care with which they have coordinated the Linguistics, Literature, and Culture strands, ensuring a truly integrated and well-balanced programme.

The AIA General Assembly will be held on the afternoon of 14 May and will also be accessible online, allowing all members to participate. This will be an important opportunity to combine scholarly discussion with the institutional life of the Association, and to reflect together on our shared aims and responsibilities.

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Looking ahead, I am pleased to announce the *AIA Summer School, Re-mix, Re-appropriation, Re-imagination: Exploring (Artificial) Contexts Across Language, Literature, and Culture*, which will take place at the University of Salerno from 15 to 17 July 2026. This will offer another valuable opportunity for advanced training and scholarly exchange building on the work of previous initiatives.

My sincere thanks go to Flora De Giovanni and Siria Guzzo, together with the group of Anglicists in Salerno, for their dedication and commitment to the organisation of this important initiative.

Alongside these academic activities, I would also like to update the community on recent institutional developments, as discussed during the meeting of the National University Council (CUN) held in Rome on 5 March.

The proposed reform of the CUN envisages a reduction in representation for each disciplinary area, from three to two members: one representing full professors and one representing associate professors or fixed-term researchers. The overall structure of the Council will remain unchanged in its role as a representative body of the university system as a whole, including student representation. Its functions also remain unchanged.

It must be said, however, that the crucial role that the CUN has traditionally played as a space of mediation and balanced representation across the academic system, makes these proposed reductions a matter of legitimate concern. A diminished representation at area level risks weakening that mediating function, which remains essential for our community. Serious concerns also remain about the timing of the national qualification procedures. The postponement of the ASN until June has created significant difficulties for many researchers who had expected to obtain their qualification by March. This delay reflects a broader organisational strain that cannot be overlooked. At the same time, there is still a lack of clarity as to how the new system will structure and regulate recruitment procedures, adding further uncertainty for early-career scholars.

The so-called *Milleproroghe* decree has also introduced a number of relevant amendments. Paragraph 2 bis extends the National Research Committee, paragraph 2 ter introduces a derogation allowing online universities to hold in-person examinations, in connection with the Mattei Plan. Of further relevance in this context is Law 182 of 2 December 2025 on simplification, which includes provisions concerning the title of Professor Emeritus.

Changes are also under way in the area of certification for Italian as a foreign language. Ministerial Decree 259 introduces a new accreditation framework based on a detailed evaluation grid. A subsequent decree is expected to formally accredit the institutions currently operating in this field.

Of particular significance is the ongoing debate surrounding Bill 2735, formerly Bill 1518, whose earlier version gave rise to considerable concern and evoked troubling historical resonances. More than one hundred amendments have been proposed, and the hearing phase has now concluded. Among the most debated aspects is the possible transformation of the ASN into a form of self-certification. This raises the question of whether access thresholds should be set at higher or lower quantitative levels. In Area 10, there is a clear tendency towards higher thresholds, alongside a reduction in the size of evaluation committees, which may consist of three members, or five in the case of a large pool of candidates. In this context, it is increasingly evident that an excessive emphasis on

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quantitative criteria may negatively affect the quality of research, while the debate over the function of Class A journals may lead ANVUR to reconsider their role and reduce their weight within the evaluation system.

In this rapidly evolving landscape, AIA continues to play a crucial role in fostering dialogue, providing guidance, and advocating for the values of our academic community. Maintaining a strong focus on the quality and meaning of research remains essential.

I do hope that the Easter break offered at least some opportunity for rest. My warmest wishes to all of you for a serene and productive remainder of the spring term.

AIA President
Giuseppe Balirano

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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 1/2026

*How to Do Things With(out) Words:
Intersections between Pragmatics and
Multimodality*

edited by Aoife Beville, Fabio Ciambella
and Jonathan Culpeper



Textus call for abstracts

Textus issue 1/2027 – Language

Language, Discourse and Digital Tourism. Communicating Sustainability and Inclusion

Guest editors:

Silvia Cavalieri & Annalisa Sezzi (University of Modena and Reggio Emilia), Eleonora Federici (University of Ferrara) and M. Zain Sulaiman (University of Kebangsaan Malaysia – The National University of Malaysia)

Copy Editor: Jessica Jane Nocella (University of Modena and Reggio Emilia)

This proposed issue of *Textus* explores tourism discourse from a linguistic perspective, with a specific focus on how sustainability and inclusion are constructed and communicated in English across digital environments. The issue is firmly grounded in the field of English linguistics and draws on discourse analysis, corpus linguistics, pragmatics, genre analysis, and multimodal studies.

Tourism discourse has been widely investigated as a form of specialised and promotional communication characterised by distinctive lexical, rhetorical, and pragmatic features (Dann 1996; Gotti 2006; Maci 2017). More recent research has begun to address the representation of sustainability and ethical values in tourism-related texts (Malavasi 2017; Lazeretti 2021; Tiago et al. 2021). Nevertheless, linguistically oriented studies focusing on inclusion, accessibility, and audience design in digital tourism discourse remain relatively underexplored, particularly in relation to slow and route tourism.

The issue aims to examine how English-language digital texts promote forms of tourism that foreground sustainability, slowness, and inclusivity. It will consider a range of digital genres, including institutional websites, blogs, social media posts, online reviews, and AI-generated texts, with particular attention to lexicogrammatical patterns, evaluative language, stance, metadiscourse, and multimodal resources. English as a lingua franca in international tourism communication will also be a central concern.

Contributions are expected to adopt a clearly linguistic and text-oriented approach, whether qualitative, quantitative, or mixed-methods. Corpus-based and corpus-assisted discourse studies, contrastive analyses, and genre-based approaches are particularly welcome, as are studies investigating how digital affordances and algorithmic text production are reshaping tourism communication.

Topics may include, but are not limited to:

- Corpus-based and corpus-assisted approaches to tourism discourse
- Linguistic and pragmatic strategies in digital tourism promotion
- Sustainability and inclusion as discursive constructs
- Audience design and accessibility in tourism-related texts
- User-generated content and evaluative language
- Multimodality in online tourism communication
- AI-generated tourism discourse and its linguistic features
- AI-assisted Translation of online tourism communication

With language at the centre of analysis, the issue aims to contribute to current debates in English linguistics and discourse studies, while also addressing socially relevant themes such as sustainability and inclusion. The proposed issue is fully consistent with *Textus*' long-standing commitment to language-focused research combining theoretical reflection with close textual analysis.

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Please send abstracts to: silvia.cavaliere@unimore.it, leonora.federici@unife.it, annalisa.sezzi@unimore.it

Timeline

Deadline for abstracts submission (400 words plus references): 30 April 2026. Please put as subject line “Textus Language Issue 1/2027 – abstract submission”

Notification to authors: 15 May 2026

Deadline for submission of first draft of article (maximum 7500 words including references): 31 August 2026

Request for revisions following peer review: 15 October 2026

Deadline for final version of article: 15 December 2026

Textus call for abstracts

Textus issue 2/2027 – Literature

Regional Perspectives, Planetary Reach. Themes, Genres, Forms of Narration in Contemporary Irish, Scottish and Welsh Fiction

Guest editors:

Rossella Ciocca (University of Naples L'Orientale), Marta Cariello (University of Campania Luigi Vanvitelli) and Vanessa Guignery (École Normale Supérieure de Lyon)

Copyeditor: Robin Lindsay (University of Naples L'Orientale)

Since the turn of the millennium, the landscape of European Anglophone literature has been significantly reshaped by the ascendancy of Irish, Scottish and Welsh narratives. This cultural vitality, also attested by the numerous prestigious awards, local and international, garnered by authors from these cultural areas over the past two decades, highlights a distinctive capacity to navigate the interstices between situated identities and the planetary urgencies of the contemporary moment. A salient feature of this prolific output is the adeptness with which these writers articulate the local/global dialectics (Challand & Bottici 2021) within the human/more-than-human perspective (Bennett 2010, Clarke 2011, Herbrechter 2013, Morton 2013, Tsing 2015). This gives substance to the recent turn that is symbiotically able to reconnect the Regional with the Planetary (Haraway 2016, Chakrabarty 2021). On the one hand these narratives examine how global capitalism, power structures, and neoliberal policies interact with, shape, and are resisted within specific, localized contexts; on the other, they bridge historical anthropocentric parameters with the deep, biological and geological time of the Earth System (Latour 2018, Adeney Thomas 2022), while interrogating the Present and reconnecting it to its pre-human past and its post-human future.

The escalating climate emergency and attendant eco-anxieties; the erosion of democratic norms and civil discourse; the proliferation of polarized ideologies and apocalyptic imaginaries; and the complex dynamics of identity politics, intersectionality, and gender relations are just examples of this thematic engagement with the complexities of contemporaneity. But what renders this literature peculiarly vibrant is also its remarkable formal dexterity. Contemporary Irish, Scottish and Welsh fiction encompasses a spectrum ranging from innovative forms of realism and autofiction to the speculative, dystopian, and eco-gothic. Authors such as Ali Smith, Eimear McBride, Carys Davies, Sarah Waters, David Keenan, Paul Murray, and Paul Lynch, among many others, have demonstrated an ability to revitalize contemporary literary canons. They achieve this by integrating stylistic innovation and formal experimentation with a rigorous grasp of reality, thereby problematizing its observation and narration. Both in terms of the themes addressed and the formal avenues of linguistic and expressive research pursued, these two literary scenes offer fertile ground for critical engagement informed by emergent theoretical frameworks, including the Environmental Humanities, Post-Humanities, Affect Theory, and debates surrounding Metamodernism (Van Den Akker, Gibbons, Vermeulen 2017). The editors invite potential contributors to explore these perspectives not only in literature but also across adjacent narrative forms.

The Issue editors 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 on the following possible topics:

- Identity and Place: The dynamics of cultural identity. Local, traditional, diasporic, global, and ‘glocal’.
- Ecocriticism and the Anthropocene: Ecological and environmental affect in eco-gothic, eco-catastrophic, and narratives of the climate crisis.
- Politics and Speculation: Dystopian and speculative fiction as responses to contemporary socio-political scenarios, neoliberalism, and late capitalism.
- The Post-Human Condition: Perspectives on transhumanism, post-humanism, affect theory, and embodiment.
- Intersectionality and Embodiment: Representations of race, class, gender, and sexuality; queer identities and feminist perspectives.
- Theories of the Contemporary: Post-postmodernism, metamodernism, off-modernism, and deep realism.
- Form and Genre: Narrative techniques, genre hybridisation, autofiction, and autotheory.
- Linguistic Experimentation: The aesthetics and politics of dialect, multilingualism, and experimental language.
- Myth and Memory: Folklore-inspired narratives and mythic retellings within or beyond the Celtic sphere.
- Media Convergence: Critical approaches to adaptations, TV series, films, and digital storytelling.
- The Literary Marketplace: The impact of literary prizes on circulation, canonization, and promotion; Translation and reception studies.

References

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- Challand, Benoit & Chiara Bottici (2021). *Toward an interstitial global critical theory*.
- Clark, Nigel (2011). *Inhuman Nature: Sociable Life on a Dynamic Planet*.
- Haraway, Donna J. (2016). *Staying with the Trouble. Making Kin in the Chthulucene*.
- Morton, Timothy (2013). *Hyperobjects: Philosophy and Ecology after the End of the World*.
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- Van Den Akker, Robin, Alison Gibbons, Timotheus Vermeulen (Eds.) (2017). *Metamodernism: Historicity, Affect, and Depth after Postmodernism*.

Please send abstracts to: rciocca@unior.it, marta.cariello@unicampania.it

Timeline

Deadline for abstracts submission (400 words plus references): 15 September 2026. Please put as subject line “Textus Literature Issue 2/2027 – abstract submission”

Notification to authors: 30 September 2026

Deadline for submission of first draft of article (maximum 7500 words including references): 31 December 2026

Request for revisions following peer review: 15 February 2027

Deadline for final version of article: 15 April 2027

Echoes of Grieving in Anglophone Linguistic, Literary and Cultural Representations

Guest editors:

Marina De Chiara (University of Naples L'Orientale), Ester Gendusa (University of Palermo) and Lynne Segal (Birkbeck College, University of London)

Copy Editor: Marie-Hélène Laforest

This proposed issue of *Textus* (3/2027) examines how grief – individual as well as collective – resonates across Anglophone linguistic, literary, and cultural representations. The issue explores how contemporary cultural forms register grieving not only as a strictly personal emotional state but as a condition shaped by social vulnerability, political precarity, and uneven distributions of affect. Against this backdrop, it encourages analyses of how grief as private or collective loss is encoded, silenced, or contested in discourse – depending on who is entitled to suffer or show suffering.

Drawing on Hallidayan social semiotics, (Multimodal) Critical Discourse Analysis and Deborah Cameron's sociolinguistic work on language, power, and affect (2001), linguistic approaches will be central to these investigations, revealing how experiences of loss are encoded, policed, euphemized, or amplified in language, and exposing affective inequalities. In dialogue with Julia Kristeva's reflections on melancholia (1989), the analysis will also consider how certain forms of grief produce semiotic ruptures in which signification falters and affect exceeds the verbal. At the same time, the analysis of semiotic resources in cinematic textualities and TV series or news media constitutes a crucial site for examining grief through aural and spatial atmospheres, visual poetics, and embodied performances in their anchorage to the verbal layer of signification.

The ensuing framework makes it possible to address the contemporary tendency to foreground the affective lives of underrepresented groups, from women and young people to queer and racialized communities, as seen, for example, in *Moonlight* (2016), *Small Axe* (2020), *Adolescence* (2021), *Women Talking* (2022), *All of Us Strangers* (2023), and *Hamnet* (2025).

In addition, Barbara Johnson's analysis of apostrophe (1986) as a mode that animates the absent or the lost provides a powerful rhetorical framework for understanding how cultural texts give voice to what is no longer – or never fully – present. Her insights into the unstable boundaries between life and death, presence and absence, and subject and object resonate deeply with contemporary articulations of mourning, especially in contexts where grief is politically fraught or socially disavowed.

Building on Lauren Berlant's theorization of *cruel optimism* (2011) – which frames attachment as both sustaining and debilitating – grief emerges as a diagnostic lens for reading the pressures exerted on subjects by neoliberal, racialized, and gendered regimes of value. Judith Butler's work on vulnerability and resistance (2016), further grounds this project. Her notion that vulnerability can be mobilized as a site of collective agency invites a reconsideration of grief not as a private affect but as a shared, relational, and potentially insurgent force. This affective circulation, where emotions “stick” to certain bodies and histories, as Sara Ahmed suggests (2004), reinforces such inequalities while opening pathways for collective reframing. This perspective aligns with Lynne Segal's reframing of joy (2017) not as the negation of suffering but as a collective practice emerging from shared struggle, solidarity, care, and political commitment.

Together, these frameworks offer a vital counterpoint to narratives of grief as isolating or immobilizing and allow us to consider how cultural texts hold grief and hope in tension, imagining forms of affective survival that move through loss without erasing it. By bringing together linguistics, Film Studies, literary criticism and cultural theory, this issue aims to map the echoes of grieving across a wide spectrum of Anglophone

cultural production, asking how texts shape affective communities forged through loss and stage forms of vulnerable resistance, suggesting possibilities of survival. Ultimately, then, the issue seeks to illuminate grief as a multidimensional cultural force that continues to structure contemporary life.

The editors welcome proposals that engage with the linguistic, multimodal, literary, cultural perspectives outlined above. However, proposals that expand or complicate these frameworks will be also appreciated, especially if they adopt cross-disciplinary methodologies or explore post- or neo-colonial underrepresented contexts. Thus, submissions may address, but are not limited to, the following areas:

- linguistic and multimodal analyses that investigate how grief and the deriving affective economies or even semiotic breakdowns are differently encoded across contemporary textual arenas, from the (digital) press to platform-specific environments;
- Film and Television Studies, examining how semiotic resources construct affective communities, their vulnerability and resistance;
- representations of grief in literary texts, with attention to how the poetics of absence, loss, and survival is articulated through narrative strategies and rhetorical figures;
- culturalist approaches and cross-contextual analyses that explore grief as socially constructed across communities, histories, and geopolitical locations.

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Please send abstracts to: maradechiara@gmail.com, ester.gendusa@unipa.it, l.segal@bbk.ac.uk

Timeline

Deadline for abstracts submission (400 words plus references): 15 December 2026. Please put as subject line "Textus Cross-disciplinary Issue 3/2027 – abstract submission"

Notification to authors: 15 January 2027

Deadline for submission of first draft of article (maximum 7500 words including references): 31 May 2027

Request for revisions following peer review: 15 July 2027

Deadline for final version of article: 1 September 2027



AIA Seminar

Time and Temporalities. Linguistic, Literary, and Cultural Perspectives

14-15 May 2026

We are pleased to announce that the 2026 AIA Seminar “**Time and Temporalities: Linguistic, Literary, and Cultural Perspectives**” will be held on May 14-15, 2026, at the University of Genoa.

In contemporary theoretical discourse, time is an increasingly central category which conceives of the present as a complex cultural matrix where multiple intersecting temporalities interact and vie for attention. Our two-day seminar on “Time and Temporalities” aims to explore aspects of time as it relates to cultural, literary and linguistic contexts, both historical and contemporary, and from theoretical, applied and experimental approaches.

Contributions from established scholars, early-career researchers, and PhD students are welcome.

The oral presentations will be 15 minutes long, followed by 5 minutes for discussion.

Please submit an abstract through this Google form: <https://docs.google.com/forms/d/e/1FAIpQLScr85uJBTNgayogN0tdOPvKSh262ues2zA8Y9vpgIvx7XSaqA/viewform>

Deadline: April 10, 2026

Keynote speakers:

Linguistics:

Martin Hilpert (University of Neuchâtel) and **Roberta Facchinetti** (University of Verona)

Literature:

Andrew Bennett (University of Bristol)

Culture:

Fabio Cleto (University of Bergamo)

Calls for papers: conferences, journals, volumes, schools

Conferences, journals, volumes, schools

Title: “Pleasure and Pain in Women's Writing”

Dates: September 9–11, 2026

Place: G. D'Annunzio University of Chieti-Pescara

Organisers: IWWA (International Women's Writing Association) and the L&GEND Research Group

Deadline for abstract submission: April 24, 2026. Send to: iwwaitaly@gmail.com

This in-person conference of the International Women's Writing Association (IWWA), organized in collaboration with the L&GEND (Literature & Gender Identity) International Research Group, will be held at G. d'Annunzio University in the Pescara Campus, offering an interdisciplinary and cross-period investigation of women's writing in all its forms, mediums, and expressions.

The conference explores sensations of pleasure and pain in women's writing, examining how these experiences are shaped, interpreted and endowed with meaning in texts produced by women across different cultures and historical periods. As theorized by Henri Bergson, pleasure and pain provide crucial insights into the past, present and future; they belong to complex sensory systems that resist automatic responses to the world and contribute to the formation of consciousness. In this sense, they function as vehicles of resistance, freedom, and awareness (Suzanne Guerlac, *Thinking in Time*, 2006). By investigating representations of pleasure and pain, the conference aims to foster critical reflection on how women narrate intense, gendered sensory experiences, how they foreground the social consequences of women's emotional vulnerability, and how they articulate forms of strategic restraint alongside assertions of individual freedom to experience pleasure or suffering with intensity.

Speakers are invited to examine these dynamics in a variety of genres, forms of cultural production and media, including written literature and the digital, poetry and prose, the popular and the canonical, creative and factual writing, life-writing and biographies, theories and histories, screen and script, films and television. We encourage the exploration of collaborative and individual works, of imaginative practices and women's realities, of representation of personal and public issues, across a wide range of disciplines, time periods, cultures and texts.

Title: “‘A breeze in God’: The Spirituality of Music and Song”

Dates: September 10-11, 2026

Place: Parthenope University, Naples

Organisers: Raffaella Antinucci, Adrian Grafe

Deadline for abstract submission: April 30, 2026. Send to: [Raffaella Antinucci raffaella.antinucci@uniparthenope.it](mailto:Raffaella.Antinucci@uniparthenope.it) and [Adrian Grafe adrian.grafe@univ-artois.fr](mailto:Adrian.Grafe@univ-artois.fr)

Why is spirituality so closely linked to music and song? Composer Philip Glass has said of the chant of Buddhist monks that it is ‘a tradition where the musical and spiritual inheritances of the community are really identical’ (Schaefer 14). One might go even further and say, with the Rilke of the *Sonnets to Orpheus*, that ‘Singing is Being’. With contemporary advances in the neurosciences, the growing scientific and medical interest in music therapy, and the acknowledgement of the role of music and song in many spiritualities and faith expressions, as well as ways in which religious allusions and references can be harnessed to otherwise secular forms of art, it would seem timely to interrogate such phenomena from various scientific and humanistic perspectives and theoretical standpoints. Can non-spiritual music and song be considered as granting access to spirituality, as a valid form of knock-knock-knocking on heaven’s door, and what kind of ‘heaven’ would that be? François Marxer (cf Christus 2009 311-318), for example, offers a ‘spiritual reading’ of Alban Berg’s *Concerto for Violin*. Conversely, purportedly

spiritual or religious music and song can of course be treated as cultural, anthropological or musicological artefacts. It should be added that terms like ‘salvation’ (Adorno 7; Turner passim) and ‘redemption’ (Adorno 20) are used in music criticism, whether the music itself be explicitly spiritual or otherwise. What exactly makes some songs but not others ‘redemption songs’?

In a (Western) society marked by a profoundly secular perspective, by which much art and architecture is created without a spiritual conception, music retains a strong sense of connection with the spiritual or the sacred, whether it be on the part of the composer, the musician, or the listener. British musician Jacob Collier (2024) articulates his idea of spirituality as precisely that: connection ‘with something massive’, within and without himself, with others and with the world, with music but also in other areas. From a technical or musicological standpoint, can certain keys, scales, chords, notes, rhythms, or musical instruments, be considered as more spiritual than others, that is, more of a stairway to heaven than others? And, on a less solemn note, the spirituality of music and song can (even) be an irreverent space, one which allows the carnivalesque, the chaotic, the playful and whimsical, the spontaneous and the improvisatory to deploy itself (cf Boyce-Tillman 194).

True music, true singing, has to do with self-surrender, self-abandon, rather than self-expression. It is ultimately not an expression of anything: rather, it is being, or life, itself. ‘True singing is a different breath./A breath around nothing. A breeze in God. A wind.’ (Rilke, *Sonnets to Orpheus*).

The organisers would love to welcome researchers, musicians, and people who are both researchers and musicians. Contributions may take the form of traditional academic papers, musical performances, creative criticism, or blendings of these approaches.

Title: “Literature in Dialogue: Emotions, Mediations, and Ecologies between Crisis and Transformation”

Dates: October 5–7, 2026

Place: University of Trento

Organisers: Caterina Begliorgio, Letizia Dolcini, Alberto Orlando, Arlindo Toska

Deadline for abstract submission: April 30, 2026. Send to: letteraturaindialogo.lett@unitn.it

Further information at: <https://letteraturaindialogo.my.canva.site/>

Literature, in its textual, intermedial, and performative dimensions, constitutes a space of negotiation in which emotions, languages, and imaginaries interact, contributing to the creation of new forms of awareness, resistance, and community. Across contexts marked by crises of an individual, social, cultural, ecological, political, and technological nature, literature—from ancient traditions to contemporary productions—becomes a privileged tool for interrogating processes of transformation and for developing alternative interpretive and narrative frameworks.

This conference aims to explore literature as an agent of mediation between individuals, communities, cultures, and environments. From this perspective, the literary text is understood as a space in which conflicts and transformations are translated into new languages, forms, and experiences, generating a “laboratory” of theoretical and methodological innovation open to interdisciplinary dialogue. While maintaining the literary text as its conceptual core, the conference adopts a transversal approach, welcoming contributions from fields that intersect with literary studies—such as sociology, artistic and cultural studies, visual studies, and linguistics—and that foster reciprocal forms of cross-contamination.

Within this framework, the discussion will be structured around three sections, conceived as complementary lenses through which to analyze the role of literature in dialogue with some of the central issues of contemporary critical debate. These sections represent interrelated perspectives designed to highlight three modes through which literature responds to crises and contributes to their transformation: the politics of emotions, practices of mediation, and cultural and environmental ecologies. Contributions are therefore invited that align with one of these three areas or that engage with the intersection of two or more of them.

Conferences, journals, volumes, schools

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: “Redefining English Teaching and Learning in Digital Contexts at Tertiary Level”

Journal: *Lingue e Linguaggi*

Editors: Federico Gaspari, Roxanne Holly Padley

Deadline for abstract submission: May 15, 2026. Send to: federico.gaspari@uniroma5.it and roxanneholly.padley@unipegaso.it.

Abstract proposals are sought for a special issue in the peer-reviewed international journal *Lingue e Linguaggi* focusing on how English teaching and learning at university are being redefined in digital contexts. New technologies, generative AI, and digital approaches to English teaching and learning are constantly evolving, with variable degrees of success and satisfaction for lecturers and students (e.g., Padley, 2020; Luppi, 2022; Iori, 2023). English is increasingly taught and learnt at university through online platforms, virtual environments and apps, and this applies both to specialist students (e.g., of languages, linguistics, translation, interpreting, and linguistic and cultural mediation) as well as to those in other areas and disciplines. In addition, the digital dimension is becoming more and more an integral part in both traditional academic settings (e.g., Kostka and Toncelli, 2023; Suárez and El-Henawy, 2023; Hassan, 2025) and in informal learning (e.g., Pavesi and Bianchi, 2024; De Riso, 2025; Lai and Wang, 2025).

This special issue intends to encourage an open and inclusive debate on the issues, opportunities and challenges involved in teaching and learning English online at university, focusing on how traditional

Conferences, journals, volumes, schools

approaches and practices are being modified and updated, and on the new and emerging methodologies and technologies that exploit the full potential of digital language education. We invite theoretical, methodological, pedagogical and applied contributions, case studies and position papers in English with a strong research component that examine fully digital, hybrid, blended, synchronous and/or asynchronous university courses and classes at undergraduate and postgraduate level, including Masters' and doctoral programmes, as well as those delivered in English within English as a second language contexts.

Title: “Redefining Borders in British Literature: Global and Local Identity Before and After Brexit”

Dates: October 29-30, 2026

Place: Roma Tre University

Organiser: Michela Compagnoni, Lucia Esposito

Deadline for abstract submission: May 15, 2026. Send to: michela.compagnoni@uniroma3.it and lucia.esposito@uniroma3.it.

June 2026 marks ten years since the Brexit referendum, a political event whose reverberations continue to shape the cultural imagination of the United Kingdom across Europe and beyond. A decade on, Brexit is not only a constitutional rupture but also a powerful cultural lens through which questions of identity, belonging, borders, and Britain's place in the world have been revisited, contested, and narrativized. This is even more relevant if we think at the recall and transformation of the historical trope of Britain's supposedly “splendid” distance from Europe, particularly within the current geopolitical scenarios swept by the winds of war. In this light we seek to explore how literary texts have tackled with recent cultural, political, and social questions while interrogating the broader anxieties, divisions, and narratives that have shaped the nation both before and after the 2016 referendum. The conference, therefore, also addresses what Kristian Shaw (2018) has defined as Brexlit, namely “fictions that either directly respond or imaginatively allude to Britain's exit from the EU, or engage with the subsequent socio-cultural, economic, racial or cosmopolitical consequences of Britain's withdrawal”, while looking back to the longer cultural and literary trajectories that preceded the referendum and underpinned its emergence.

We welcome papers on British literature from 2000 to the present, including fiction, poetry, and theatre by writers from across the UK and beyond – English, Scottish, Welsh, Northern Irish, and migrant or diasporic voices – whose works reflect the evolving complexities of Britishness in the contemporary era. Possible themes, that are central to both the Brexit debate and its wider cultural milieu, include: immigration and xenophobia; European identity and Euroscepticism; community, division, and social inequality; nostalgia and melancholic ideals of the past; the legacy of empire; and the reimagining of national identity.

Title: “Language and Food: Macro, Meso and Micro Analysis of Food Discourse” - edited volume

Editors: Takako Kawabata, Daniela Cesiri

Deadline for abstract submission: May 1, 2026. Send to: tk70@soas.ac.uk and daniela.cesiri@unive.it.

Language and food both function as semiotic systems that rely on shared conventions to convey meaning and to organize social life. As Roland Barthes (2008: 24) argued, food is not simply nourishment but “a system of communication, a body of images, a protocol of usages, situations, and behavior.” In much the same way, language is never a neutral tool. It structures perception, mediates social relationships, and encodes the values, hierarchies, and ideologies of a community. Eating, just like a form of communication such as language, is therefore always both a material and a symbolic act.

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The parallels between language and food extend across social, cultural, and political dimensions. Both are shaped by norms that define what counts as appropriate, authentic, refined, or desirable. Bourdieu's (1984) work on taste demonstrates how linguistic and culinary preferences function as forms of cultural capital, marking social distinction and reproducing inequality. Accents, registers, and genres may index prestige in language, just as particular cuisines, ingredients, or eating practices do in food cultures.

Language and food are also powerful resources for identity-making (Gordon & Tovares, 2024). Through the ways in which people speak about food, choose what to eat, and represent culinary practices, individuals and communities express belonging, difference, and hybridity. As Appadurai (1981) and Cabral et al. (2025) argue, gastro-politics highlights how food practices are deeply entangled with power, nationalism, and globalization, while sociolinguistic work on style and performance shows how identities are actively produced through linguistic choices (Coupland, 2007).

These processes are especially visible in contexts of migration, tourism, media circulation, and cultural branding, where food and language travel together and acquire new meanings in order to shape a certain image of the destination and, thus, attract the prospective visitor's or customer's attention.

This edited volume aims to advance and consolidate the growing field of language and food studies by bringing together interdisciplinary perspectives from linguistic anthropology, sociolinguistics, discourse studies, food studies, cultural studies, and communication research. The volume explores the co-constitutive relationship between language and food and examines how they jointly produce, circulate, and transform meaning and value in social life (Karrebæk et al., 2018). Food is approached not only as a material object or cultural practice, but also as a communicative resource through which identities, emotions, moral positions, and political stances are expressed.

We invite contributions that analyze food discourse at the micro, meso, and/or macro levels. We welcome both empirical and theoretical works that reflect a wide range of approaches and methods. Contributions from all relevant disciplines are encouraged, including linguistics, sociology, political science, economics, tourism studies, and ecology.

Title: SaM Summer School (Shakespeare and the Mediterranean) - "Green and Blue Shakespeares"

Dates: July 17–25, 2026

Place: University of Verona

Organisers: Skenè Research Centre

Deadline: May 9, 2026

Further information at: <https://skene.dlcs.univr.it/en/sam-2026-shakespeare-summer-school-green-and-blue-shakespeares-17-25-july-2026/>

We are glad to announce the 2026 special edition of *SaM Summer School (Shakespeare and the Mediterranean)* - July 17-25. The topic this year is "Green and Blue Shakespeares", in line with the *World Shakespeare Congress "Planetary Shakespeares"*, which will take place from 20 to 26 July.

Like the past editions, the summer school will be open to three groups of students: A: university students; B: actors; C: videomakers and journalists.

Participants will have access to some events and shows of the *World Shakespeare Congress* (<https://www.wsc2026.org/>) as indicated in the programme of the Summer School.

Conferences, journals, volumes, schools

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 (ujjana@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.

Title: “The role of Artificial Intelligence in EFL Contexts: Future Prospects and EntAilments”

Journal: *Studi di glottodidattica*

Editors: Gaetano Falco, Maristella Gatto, Francesco Meledandri

Deadline for abstract submission: April 15, 2026. **Send to:** gaetano.falco@uniba.it, maristella.gatto@uniba.it and francesco.meledandri@uniba.it

The rapid development of Artificial Intelligence (AI) has begun to reshape educational practices across disciplines, with language teaching and learning emerging as a particularly fertile field for innovation. Over the past decade, research has documented the growing use of digital and AI-driven tools such as intelligent tutoring systems, automated feedback and assessment, speech recognition technologies, adaptive learning platforms, and chatbots (Luckin et al., 2016; Chen et al. 2020; Ouyang & Jiao, 2021; Burudi et al., 2024). More recently, generative AI has expanded the range of possibilities by enabling dynamic content creation, personalized interaction, and real-time linguistic support based on the huge

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potential offered by Large Language Models (LLMs) (Kohnke et al., 2023). In language education, AI applications have been shown to influence key areas such as learner autonomy, motivation, pronunciation training, vocabulary development, writing support, and formative assessment. Studies have also highlighted the potential of AI to facilitate differentiated instruction and data-informed pedagogical decision-making (Ya, 2025). Yet, some issues have been part of the debate about the relationship between AI and learning environments, focusing not only on possible cognitive loss and decrease in critical thinking abilities (Kosmyna et al. 2025; Gerlich 2025), but also on questions regarding ethical considerations, data privacy, bias, transparency, teacher agency, and the pedagogical reliability of AI-mediated practices (e.g., Holmes et al., 2019; Sousa and Cardoso, 2025; Wang et al., 2025). Despite the growing body of research, the field is still evolving, and there remains a need for both theoretically and empirically grounded, practice-oriented studies that examine how AI solutions are actually being integrated into language teaching contexts. Considering the role of English as a lingua franca in both research and educational settings (particularly focusing on English as a Foreign Language, EFL), and the impact of AI-mediated solutions in English language learning environments (Guzmán Alvarado and Naranjo Andrade, 2025) this special issue seeks to contribute to this discussion by bringing together diverse perspectives on the design, implementation, evaluation, and critical examination of AI-based practices in EFL educational settings.

Against this background, the primary aim of this special issue is to explore how AI solutions are being used, adapted, and conceptualized in language teaching practices across EFL educational contexts, determining AI's role in contemporary and future language teaching practices.

The issue seeks to:

1. Examine empirical evidence on the effectiveness and limitations of AI tools in language teaching and learning.
2. Investigate pedagogical models and instructional strategies that meaningfully integrate AI into language education.
3. Explore teachers' and learners' perceptions, beliefs, and experiences regarding AI-supported language learning.
4. Critically address ethical, social, and epistemological issues arising from the use of AI in language teaching.
5. Bridge the gap between research, policy, and classroom practice by highlighting innovative, reflective as well as fair and ethical uses of AI.

Title: “Receptions of Ophelia in the Twentieth and Twenty-First Centuries”

Dates: December 10-11, 2026

Place: University of Verona - hybrid

Organiser: Emanuel Stelzer

Deadline for abstract submission: May 4, 2026. Send to: emanuel.stelzer@univr.it

This international conference investigates the receptions of Ophelia from the early twentieth century to the present, positioning itself as a sequel to the conference *The Receptions of Ophelia, 1599-1900* (<https://www.dlls.univr.it/?ent=iniziativa&convegno=1&id=13026>) within the project of Excellence “Inclusive Humanities” of the Department of Foreign Languages and Literatures at the University of Verona. While the previous event traced Ophelia's emergence and transformations up to the fin de siècle, this conference turns to the modern and contemporary afterlives of this Shakespearean character.

Throughout the twentieth and twenty-first centuries, Ophelia has continued to function as a powerful cultural node through which questions of gender, mental health, desire, mourning, resistance, and artistic self-definition are negotiated. She has been repeatedly re-imagined across media, disciplines, and ideological frameworks: from Freudian psychoanalytic engagement with hysteria and melancholia, to modernist and avant-garde theatre, from feminist and queer revisions to film, visual art, popular music, and digital culture. Ophelia's figure is explored not only in scholarly and artistic canons but also in mass

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culture, where her imagery and narrative have been reworked in unexpected forms, from experimental performance art to contemporary songwriting.

The conference aims at exploring how Ophelia's meanings have been reshaped in response to modernity. We welcome contributions that examine adaptations and appropriations, as well as theoretical engagements that use Ophelia as a conceptual figure.

We invite proposals from scholars working in literary studies, theatre and performance studies, film and media studies, art history, philosophy, psychoanalysis, gender studies, cultural studies, music studies, and related disciplines. Confirmed keynote speaker: Dr Fiona Gregory (Monash University), author of *Actresses and Mental Illness. Histrionic Heroines* (2019).

Title: "Textual Embodiments: Remediating Meaning Across the Disciplines"

Dates: September 11-12, 2026

Place: Rome Link Campus University

Organisers: Carlo M. Bajetta, Alberto Gabriele

Deadline for abstract submission: June 1, 2026. Send to: Alberto Gabriele a.gabriele@unilink.it and Carlo M. Bajetta at c.bajetta@univda.it

Eighteenth-century philology, as the science of editing and interpreting texts, while evolving in compartmentalised disciplines within the modern university curricula, formalised the analysis of written and visual works according to a shared methodology. Throughout its long history, philology has gone through important changes in the understanding of each component of the hermeneutic circle: author, text and reader. All periods in which philology was formalised as a discipline, i.e. the Hellenistic period, the Renaissance, and the second half of the eighteenth-century in Göttingen have elaborated a methodology in response to important changes in the material production and dissemination of texts. A focus on the technology of writing, the critical evaluation of the manuscript tradition, and the manufacturing of printed books and critical editions have all accompanied its evolution in response to the ground-breaking technological innovations of the time mediating culture transfer. As we are undergoing a new technological revolution with the production and dissemination of digital texts, this conference shall focus on the question of mediality in the production and circulation of texts, artistic works and performances from all periods. What is the role of each medium (writing, printing, digital textuality, artistic practice, embodied performance) in shaping communication strategies, literary and journalistic genres, as well as interactions and synergies with other media accompanying the written text? Which communities are involved in these exchanges? The topics proposed shall ideally contribute to a transhistorical, intermedial and interdisciplinary reflection.

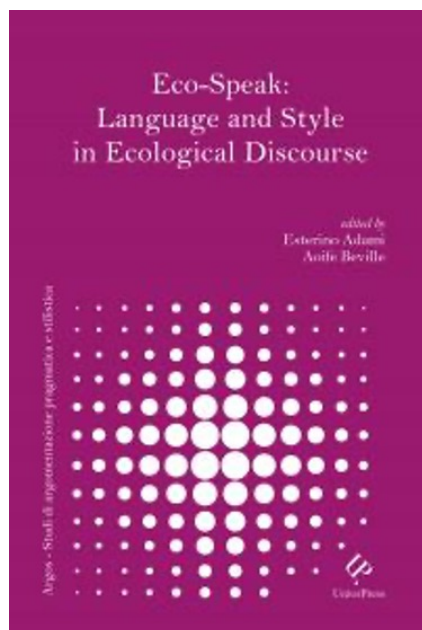
Among the possible topics: the circulation of manuscript texts (including collections of poems, libri amicorum, albums, diaries, etc.); text/image dynamics from the Medieval to the contemporary period; genres of periodical fiction and non-fiction; digital editions of manuscript texts; the evolving structures of the English language in relation to specific media; the history of reading, writing and publishing; the mediators of culture-transfer (printers, booksellers, illustrators, colonial agents); serialization (of printed texts and visual narratives); the evolving media landscape through the lens of aesthetics; performativity in conceptual art, experimental theatre, modern dance; literary narratives foregrounding specific media; self-reflexive transmedial adaptation studies.

New publications

Esterino Adami, Aoife Beville (eds)

Eco-Speak: Language and Style in Ecological Discourse.

UniorPress, 2025, pp. 270. ISBN: 9788867193400



Rooted in practical ecostylistics and drawing from theoretical frameworks such as stylistics, rhetorical studies, ecolinguistics, pragmatics and Critical Discourse Analysis, this fully open-access collection explores the intricate and interconnected relationship between language and our understanding of ecology and the environment. “Eco-Speak” refers to the body of texts and discourses that pertain to ecological issues, themes and preoccupations, and that function across different styles, genres and formats. The six chapters in this volume present case studies in practical ecostylistics applied to a wide range of texts, from an Early Modern treatise on diet, to a contemporary non-fictional literary prose “parable”; from eco-news to garment labels; from political speeches on environmental matters to 20th-century fiction. Each chapter aims to identify and explain the linguistic patterns and processes which inform our ideas and shape our attitudes about the environment. The chapters emphasise the need for further thorough research and encourage students, scholars, and practitioners to actively critique and deconstruct harmful and ambivalent discourses while aiming to create and propagate models of beneficial discourse. Michael Burke’s timely “Afterword” advocates for research and teaching methods that utilise linguistic, rhetorical, and literary expertise to engage with the real-world climate challenges. The volume is fully open-access and is available to download here: <https://>

Alessandra Marzola (ed.)

Issues of Evil.

Memoria di Shakespeare. A Journal of Shakespearean Studies 12, 2025

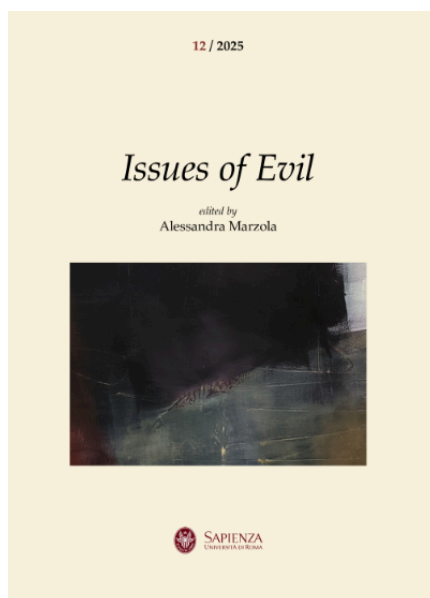
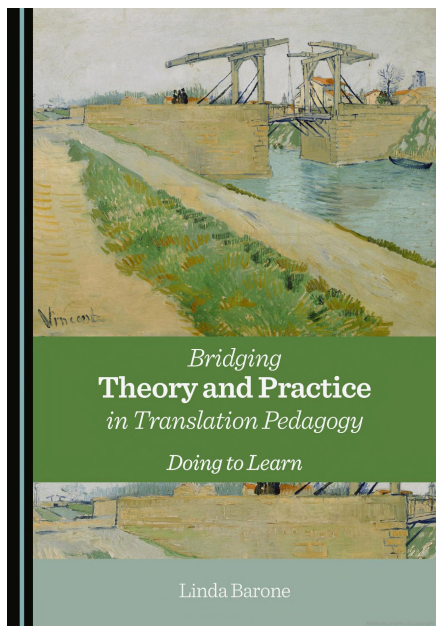


Table of contents: *Introduction*, Alessandra Marzola; *Evil and the Forms of Shakespeare’s Endings*, C. McEachern; *Shakespeare and the Conscience of Aaron*, M. Del Sapio Garbero; *Shakespeare and the Boundaries of Human Kindness*, Silvia Bigliazzi; *“Nothing is but what is not”: the Creative Evil of Macbeth*, N. Luke; *Negative Empathy in Shakespeare’s and Verdi’s Macbeth*, S. Ercolino, M. Fusillo; *The Mind’s Eye. Seeing Things in Shakespeare*, R. Holdsworth; *Touched by Evil: Performing Theodicy in Orson Welles’s Shakespeare Adaptations*, A. Guneratne; *“Some women are odd feeders”: Male Fantasies of Perverse Female Desire in 17th-Century English Tragedy*, J. Elliot Slotkin; *“This it is when men are ruled by women”: the Evil of Queenship in Shakespeare*, E. Bronfen; *Things of Darkness: Enduring Evil in Shakespeare’s Last Plays*, D. Del Bello; *Melville’s Shakespearean Masquerade of Evil: The Confidence-Man*, P. Simonetti; *Metamorphoses of Evil in Contemporary Adaptations of The Tempest*, M. Compagnoni; *“Hell’s black intelligencer”: Hannah Arendt, Auschwitz and Richard Gloucester*, C. Pagetti. Miscellany: *Shakespeare and Social Crime: Legality and the People’s Justice*, P. Pugliatti; *On the Rigorous Writing of Evil in Beckett and Sade*, D. Crosara.

Linda Barone

Bridging Theory and Practice in Translation Pedagogy. Doing to Learn.

Cambridge Scholars Publishing, 2026, pp. 149. ISBN: 9781036463052



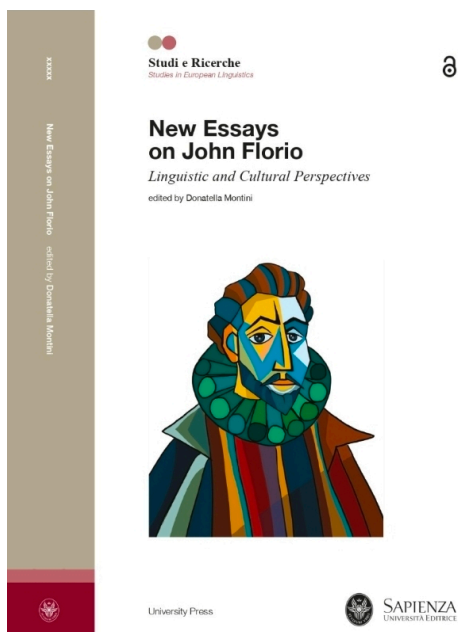
Rooted in years of teaching and reflection on how translators learn, this book develops the *eDOcation* approach, which connects theory with practice and shows how learning grows through active participation and thoughtful guidance. Grounded in experience and learner awareness, it treats translation as a process of discovery, where understanding emerges through doing. Examples from audiovisual, song, literary, and technical translation illustrate how classroom practice enhances linguistic competence, professional confidence, intellectual growth, and creative initiative.

Addressing translator trainers, language teachers, and researchers, the book offers a flexible, research-informed pedagogy adaptable to diverse languages and educational contexts, with particular insight from English–Italian settings. *eDOcation* provides a clear and balanced model for integrating theory and practice in translator education. It supports educators who wish to foster independence, curiosity, responsibility, and sustained engagement in their students and contributes fresh insight to the evolving field of translation pedagogy.

Donatella Montini

New Essays on John Florio. Linguistic and Cultural Perspectives.

Sapienza Università Editrice, 2025, pp. 228. ISBN: 9788893774390



This collection of seven essays offers an invitation to re-read the oeuvre of John Florio—the Anglo-Italian lexicographer, translator, reader in Italian, and cultural mediator whose extraordinary versatility enabled him to navigate with ease the intellectual landscape and the book market of Elizabethan England. Much of the critical literature on John Florio, produced in both the Anglophone world and in Italy over the twentieth and twenty-first centuries, has consistently advanced a cultural and literary reading of his work. So prolific and significant a figure in the shaping of early modern English language and culture—particularly in its dialogue with Italian cultural and linguistic traditions—John Florio thus seems a timely subject for reappraisal through the lens of new interpretative and methodological paradigms. More ambitiously, this collection explores how contemporary critical frameworks, developed to engage with present-day historical, cultural, and literary phenomena, can illuminate the complex linguistic and cultural practices of the past. Grounded in the belief that much is to be gained from placing such methodologies in conversation with established traditions of historical and cultural criticism, the volume seeks to open new directions for scholarly engagement with the linguistic and cultural production of late sixteenth- and early seventeenth-century England.

Yaël Farber

Molora, edited and translated by Susanna Zinato.

ETS, 2025, pp. 168. ISBN: 9788846772305



Yaël Farber

Molora

traduzione e cura di Susanna Zinato



IL MITO
Voci dal presente

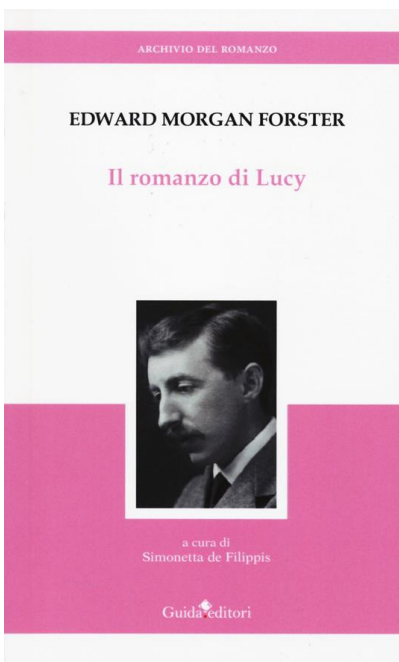
Edizioni ETS

Yaël Farber, born and grown up in Johannesburg, is a nationally and internationally multi-awarded playwright and stage director of numerous, markedly transcultural, adaptations and original productions. With *Molora* (the Sesotho word for “ash”) Greek myth is re-activated in post-apartheid South Africa in the wake of the TRC (Truth and Reconciliation Commission)’s experience. This play is a powerful adaptation of Aeschylus’ *Oresteia*, also crucially drawing from Sophocles’ and Euripides’ *Electra*: Argos is South Africa, Afrikaner Klytemnestra is the previous victim turned perpetrator, black Elektra and Orestes the victims on the verge of becoming, in their turn, perpetrators. In a bare, TRC-like setting, they face each other in the presence of a Chorus made of seven Xhosa matriarchs, humble witnesses but also decisive participants in the stage action through their culture and their bodies. Since its *début* in 2003, Farber’s play has successfully toured world-wide, eliciting critical debate on the crucial questions met by violently traumatized societies in their transitional-justice efforts, questions which continue to be dramatically relevant nowadays. This Italian annotated translation includes the whole parallel text to be found in the English (Oberon) edition and is provided with an Introduction.

Edward Morgan Forster

Il romanzo di Lucy, edited and translated by Simonetta de Filippis.

Guida editori, 2025, pp. 164. ISBN: 9791255632535



Il romanzo di Lucy revolves around the experiences of the young Lucy during an extended holiday in Florence and Rome. Through her encounter with Italian culture and with characters who are intellectually free from formalism and convention, her mind begins to wander toward unexplored horizons; upon returning to the more formal England, her new ‘vision’ drives her to daring choices that challenge bourgeois norms. Conceived in Italy at the end of 1901, and repeatedly interrupted by the writing of other novels, *Il romanzo di Lucy* is an early draft of *A Room with a View* (1908), one of E. M. Forster’s most celebrated novels. Although the two versions share settings and characters, they differ markedly in narrative development, in the portrayal of certain secondary figures, and in the significance of their roles in relation to the protagonist. In certain respects *Il romanzo di Lucy* emerges as a more interesting and intriguing text – particularly in its conclusions, which seem to anticipate some features of the modernist narrative style that would soon develop through writers such as James Joyce and Virginia Woolf. The original manuscript papers are held at King’s College Archives, Cambridge. Only after the author’s death were they collected, arranged into a readable form, and subsequently published as *The Lucy Novels: Early Sketches for A Room with a View* (1977), edited by O. Stallybrass – the only printed edition to date. *Il romanzo di Lucy* constitutes the first Italian translation of these manuscript papers.

Nicola Pelizzari

Pharmaceutical Discourse in English and Italian: A Corpus-Based Comparative Study.

Cambridge Scholars Publishing, 2026, pp. 291. ISBN: 1036462242

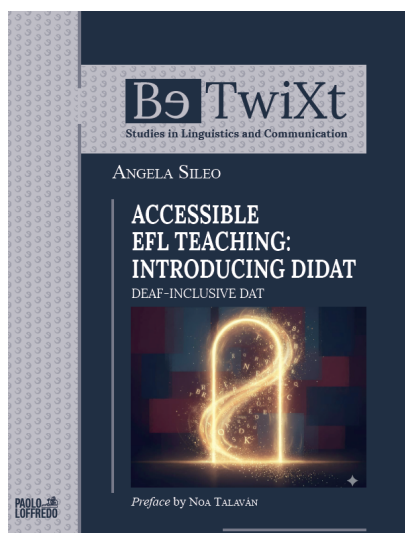


This monograph investigates how language shapes patient understanding in pharmaceutical communication, focusing on patient information leaflets (PILs) in the UK and Italy. Through a corpus-based comparative analysis of over-the-counter and prescription PILs, the book systematically examines key linguistic features - including modality, passive constructions, sentence length, and specialised terminology - and evaluates their potential implications on readability and accessibility. Combining quantitative frequency analysis with close qualitative examination, the study highlights significant cross-linguistic differences in the structure and presentation of medical information. It also explores how national regulatory frameworks influence linguistic choices and how these, in turn, affect patient comprehension. At a methodological level, the book illustrates how corpus-based approaches can be used to investigate complex specialised genres systematically. It also demonstrates how shared communicative aims are realised through different lexico-grammatical configurations across languages and sub-genres, highlighting the interplay between regulatory conventions, medical register, and accessibility concerns. By bringing applied linguistics into dialogue with health communication, the book exposes the communicative tensions between legal compliance and patient-centredness. It argues for more linguistically informed policies and advocates for interdisciplinary collaboration in the production of public-facing medical texts. This work will be of interest to researchers in corpus linguistics, discourse analysis, and medical communication, as well as to professionals involved in pharmaceutical writing, public health, and health policy development.

Angela Sileo

Accessible EFL Teaching: Introducing DIDAT (Deaf-Inclusive DAT).

BeTwiXt (issue n. 34), Paolo Loffredo Editore, 2025, pp. 171. ISBN: 9791281068971



Stemming from a two-year research project conducted at the University of Milan, this volume presents a practical, deaf-inclusive approach to DAT (Didactic AVT) for teaching English as a foreign language. This work introduces the DIDAT (Deaf Inclusive DAT) pilot project, a methodology inspired by the ongoing collaboration with the Spanish research group TRADIT, led by Dr. Noa Talaván – who also authored the book's preface. The study critically analyzes the benefits and limitations of this approach, specifically exploring its application within hearing-DHH mixed educational settings. An attempt to combine DIDAT with the CLIL methodology is also offered and shows promising results. The book's ultimate objective is to define strategies that effectively foster motivation, engagement, learner autonomy, and IT skills development in diverse educational contexts.

Conferences, schools: information and reports

FORTHCOMING SUMMER SCHOOL

Title: Summer School in "Digital Humanities and Digital Communication: Managing uses (and misuses) of AI"

Dates: June 8–12, 2026

Place: Modena

Programme directors: Marina Bondi, Silvia Cavalieri

Further information at: <https://www.summerschooldigitalhumanities.unimore.it/>

We are happy to announce the 8th edition of our Summer School in Digital Humanities and Digital Communication, which will be hosted by the Department of Studies on Language and Culture of the University of Modena and Reggio Emilia, in collaboration with the Fondazione Marco Biagi and with the patronage of the Italian Association for the Study of English (AIA). As part of the Doctoral Programme in Human Sciences, the Summer School aims to provide PhD students and young researchers with methodological tools for the study of digital communication and data analysis. The focus of this year's edition is on the uses and misuses of AI in academic research, with particular attention to how AI-driven tools are reshaping data analysis, textual interpretation, teaching practices, and knowledge production in the humanities. While AI enables unprecedented speed, scale, and efficiency in research, it also raises substantial methodological, ethical, and epistemological concerns that cannot be ignored.

FORTHCOMING CONFERENCE

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

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.

Conferences, schools: information and reports

FORTHCOMING CONFERENCE

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

Further information at: <https://slin.unimi.it/icehl-23/>

The 23rd International Conference on English Historical Linguistics (ICEHL-23) will feature a number of themed sessions and open panels on all aspects of English historical linguistics.

Confirmed plenary speakers: John Considine (University of Alberta); Marina Dossena (University of Bergamo); Simon Horobin (University of Oxford); Carol Percy (University of Toronto).

FORTHCOMING CONFERENCE

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

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 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.

FORTHCOMING CONFERENCE

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

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.

FORTHCOMING CONFERENCE

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

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.

FORTHCOMING CONFERENCE

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

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.

FORTHCOMING CONFERENCE

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

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. 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. 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. 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.

FORTHCOMING CONFERENCE

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

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 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.

FORTHCOMING CONFERENCE

Title: CIUTI Conference 2026 - “Translation & Interpreting, AI, and the Language Industry: Research and Professional Practice”

Dates: May 19-20, 2026

Place: IULM University of Milan

Organisers: Giuliana E. Garzone, Valentina Baselli, Fabrizio Gallai, Francesco Laurenti, Mara Logaldo, Marta Muscariello

Further information at: <https://www.iulm.it/wps/wcm/connect/iulm/minisiti-en/ciuti-2026/call-for-papers/>

Technological innovation is profoundly reshaping translation and interpreting (T&I). Over the past two decades digital tools—such as translation memories, terminology databases, CAT/CAI systems, Neural Machine Translation, alignment software, and remote interpreting platforms—have transformed professional workflows, enhancing quality, speed, and efficiency. More recent advances in Artificial Intelligence—including Automatic Speech Recognition (ASR), speech-to-speech (S2S) machine interpreting, and Large Language Models (LLMs)—have dramatically accelerated this evolution, redefining professional profiles, such as pre- and post-editors, transcreators, Remote Simultaneous Interpreting specialists, re-speakers, and quality assessment consultants. At the same time, expectations for an increasingly machine-driven paradigm have been accompanied by apprehensions regarding the progressive marginalisation of human translators and interpreters.

These developments are transforming the relationship between Translation and Interpreting (T&I) professionals and the language industry. While automation offers the potential for greater efficiency and cost-effectiveness, it also raises concerns about the erosion of human agency and the sustainability of professional roles, in a context where the quality of AI-driven solutions—and in particular their pragmatic and cultural proficiency—may not be adequately assessed against established professional norms. Research on T&I examines the impact of this paradigm shift on the practices of translators and interpreters, focusing on task execution and workflow organisation. It also contributes to developing and testing new technological solutions and updating training and curriculum design.

Against this backdrop, CIUTI announces its 2026 conference, hosted by IULM University in Milan on 19–20 May 2026. Building on debates from the 2025 Madrid conference, the Milan edition will expand discussions across research, pedagogy, professional practice and language industry perspectives, fostering constructive debate among practitioners, researchers, and institutional and corporate stakeholders. The conference features two main thematic strands: *Research and training*: theoretical, empirical, pedagogical perspectives on T&I; *Professional practice*: T&I professions, evolving workflows, ethics, training, quality assessment.

FORTHCOMING CONFERENCE

Title: “Evolving Discourses and Specialized Communication in Societal and Environmental Transformation: Linguistic Insights in the Age of AI”

Dates: May 29-30, 2026

Place: Sapienza University of Rome

Organisers: CLAVIER Rome Sapienza Research Unit - Marco Bagli, Lorenzo Buonvivere, Fabio Ciambella, Laura Ferrarotti, Maria Cristina Gatti, Cinzia Giglioni, Ersilia Incelli, Vanessa Leonardi, Antonella Leoncini Bartoli, Maria Margherita Mattioda, Renzo Mocini, Chiara Prospero Porta, Luca Valleriani

Please register here by the 1st May, 2026: https://docs.google.com/forms/d/e/1FAIpQLSe2xnA9vxoU7H-VRQZHFUV32p-nbrYYhZ_cn9P45bDUWAIM1g/viewform

Further information: Ersilia Incelli ersilia.incelli@uniroma1.it

Contemporary societal and environmental challenges are increasingly mediated through specialized discourses – policy documents, scientific communication, media representations, corporate

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sustainability reports, climate-risk guidelines, and emerging AI-generated texts. These communicative practices do not simply transmit information: they shape public understanding, construct forms of expertise, frame uncertainty, and influence collective action and decision-making. In the age of AI, these dynamics become even more complex, as automated systems contribute to knowledge production, genre evolution, and new forms of linguistic and semiotic visibility, while potentially reinforcing existing bias.

The CLAVIER Rome Sapienza Research Unit Study Day will examine how specialized discourses are evolving in response to profound societal and environmental transformations, with particular attention given to the role played by applied linguistics in understanding how such changes are exhibited in communication. Contributions will pursue interdisciplinary approaches rooted in corpus linguistics, discourse analysis, semiotics, multimodality, ESP/EAP, pragmatics, and AI-assisted linguistic methods.

FORTHCOMING CONFERENCE

Title: “(Re)searching Traces: Pluralities, Memory, and Reconfigurations of Knowledge across Literatures, Languages, and Cultures”

Dates: June 18-19, 2026

Place: University of Bologna

Organisers: Pedro Argüello Mur, Caterina Daolio, Edera Anna De Santi, Lorenzo Petrucci, Michela Romano, Maria Francesca Ruggiero

In the postmodern era, the human condition is marked by an increasing fragmentation and by the proliferation of information and perspectives that re-signify spaces of knowledge, languages, and forms of remembering, thus influencing identities and the capacity for self-determination of different subjectivities. Zones of contact/border and the fluid connections between different ways of remembering constitute “traces” of a form of knowledge that changes, becomes more complex, expands, and acquires new meanings depending on the way it is observed. Traces of the past, subject to continuous processes of re-signification and reconfiguration, consequently, influence the ways in which we come to know the world and interpret present-day society.

According to Derrida (1967), the “trace” is an expression of the *différance* and an element in a constant process of becoming. It constitutes a *brisure*, a rupture, that is, an a priori empty space that allows for the (re)articulation – like two sides of a fold – of past and present. Silent before being retrieved, traces – whether textual, iconographic, or linguistic – acquire meaning when they are observed from a specific critical perspective and placed within a configuration as parts of a complex and stratified whole, in which every narrative, like every form of knowledge, is always situated.

In the field of literary studies, postcolonial, decolonial, feminist, and gender-based methodological approaches have proposed alternative interpretations to the dominant way of thinking, and have proven to be useful critical tools not only for bringing to light still-silenced traces, but also for observing them through new lenses, positioning them in a dialogic, dynamic, and transformative way.

Despite their differences, these approaches have implemented strategies of re-signifying knowledge that has historically regulated archives, texts, languages, and literatures. The literary text is indeed seen as a true palimpsest where testimonies of filiations and literary legacies intertwine with, or are countered by, liminal voices of sociocultural contestation and resistance to dominant history, memory, and canon. In this context, the absence of traces is equally significant since the silences embedded in literary texts facilitate the production of collective and individual counter-memories and practices of rewriting, which contribute to filling those gaps often ignored by the dominant history.

Similarly, languages should be considered as dense networks of traces of culture, knowledge, history, and speakers’ identities, left in space or transmitted over time. Often ephemeral and stratified, linguistic (and more generally semiotic) traces constitute fragments that both reflect and contribute to the construction of the social and cultural reality in which they take shape and from which they are

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retrieved. Speakers themselves, in the realization of the communicative act, leave traces by constantly shaping, reworking, and redefining language, its systems, and its structures. From this perspective, language can be considered a dynamic fabric of traces in constant reconfiguration, which guide its variation along the diatopic, diastratic, diafasic and diamesic dimensions. Translation is no exception to this dynamic: far from being a neutral process, it inevitably incorporates traces of the translator's subjectivity and cultural background, as well as the historical, political, and social context in which the translation is produced.

The 2026 Graduate Conference of the PhD Program in Modern Languages, Literatures, and Cultures: Diversity and Inclusion will include contributions that investigate the different meanings that traces can assume within literary, cultural, and linguistic studies.

REPORT

Title: “Cultural Studies from Birmingham to Italy”

Date: March 17-18, 2026

Place: University of Palermo

Organisers: Ester Gendusa, Emanuele Monegato

Cultural Studies from Birmingham to Italy, organised by Ester Gendusa (University of Palermo) and Emanuele Monegato (University of Milan) in association with *Altre Modernità* (UniMi), aimed to consolidate and expand a long-standing conversation between the foundational work of the Birmingham Centre for Contemporary Cultural Studies (CCCS) and the diverse, evolving landscape of Cultural Studies in Italy. Designed by a scientific committee composed – alongside the organisers – of Alessandra Rizzo and Marianna Zummo, the conference was hosted by the University of Palermo at Palazzo Chiaromonte-Steri on 17–18 March 2026 and received the institutional patronage of the ‘Dipartimento di Scienze Umanistiche’ (UniPa), TLC-CIMDU (UniPa), AIA – Associazione Italiana di Anglistica, the ‘Centro per la Formazione degli Insegnanti’ of the University of Milan, the ‘Dipartimento di Lingue e Culture Moderne’ of the University of Genoa, and the upper-secondary school ‘Pietro Verri’ in Milan.

Addressed to a composite audience of university scholars and students as well as school teachers of ‘English language and culture’, the two-day conference positioned itself at the intersection of Culturalist genealogies and future trajectories. Reflecting on the institutional challenges facing the humanities and the need to imagine new forms of collective, public-facing scholarship, the symposium asked how Cultural Studies can continue to respond to shifting cultural formations while remaining committed to its foundational ethos of critical inquiry, interdisciplinarity, and social responsibility.

On the first day, after the institutional address by Professor Luisa Amenta and Professor Rosaria Caldarone, Professor Angela McRobbie traced the evolution of feminist Cultural Studies from its emergence within the CCCS in the 1970s to contemporary debates on neoliberalism, creative labour, and the rise of right-wing gender politics. Her lecture unfolded across three main movements: the early feminist critique of youth subcultures, the shift toward creative economy, and the conjunctural reading of post-feminism and neoliberal governance.

Professor Lynne Segal offered a sweeping intellectual and political autobiography intertwining the history of Cultural Studies, the evolution of feminist thought, and the shifting terrain of academic and political struggles from the 1960s to the 2020s. Her narrative was anchored in Stuart Hall's insistence that Cultural Studies was and is, at its core, a project grounded in analysing power, culture, and social change.

Professor Iain Chambers' reflections proposed a reorientation of Cultural Studies away from its traditional Anglo-Atlantic axis and toward a transnational and decolonial horizon in which the

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Mediterranean emerges as a space of crossings, translations, and unresolved histories. Through a constellation of images, historical references, and cultural artefacts, his lecture gestured toward a renewed epistemological landscape for the field.

The second day opened with a round table dedicated to the rationale of *10 e lode!*, the latest special issue of *Altre Modernità* (<http://riviste.unimi.it/index.php/AMonline>), the online journal of literary and Cultural Studies published by the University of Milan. Professor Nicoletta Vallorani, co-director of the journal, offered a survey of its development since its launch in 2009, highlighting its distinctive focus and evolving objects of investigation. Ester Gendusa, Serena Guarracino, Emanuele Monegato, Elena Ogliari and Anna Pasolini then presented the thematic core of their respective contributions, outlining the critical trajectories that shaped their articles and the terms in which they absorbed the Culturalist paradigm. Luigi Pendola, a teacher of English language and culture at school level, concluded the session by illustrating the rationale behind the pedagogical activities – à la Stuart Hall – interwoven with each article, designed and authored by school teachers recently qualified at the Universities of Genoa, Milan and Palermo.

The second half of each day featured two core workshops led by Ester Gendusa, Emanuele Monegato and Anna Pasolini, respectively centred on the key elements of the Culturalist framework and on the intersections between Cultural Studies and multimodality. Aimed at putting to the test the applicability of Culturalist theories within classroom settings, these sessions proved to be genuinely collaborative spaces in which the inter-institutional dialogue between university and school found productive realisation, thus underlining the generative nature of collective participation in the shaping of educational trajectories.

The conference concluded with a session illustrating how *The Bloomsbury Handbook of Anglophone Literature and Migration: Critical and Creative Voices (1946-2016)*, edited by N. Vallorani, S. Bertacco and W. Boelhower (Bloomsbury Publishing 2025), and *Letterature e Culture Inglesi. Temi e (con)testi dal XIX secolo ad oggi*, edited by N. Vallorani, P. Caponi and E. Monegato (Pearson 2024) can, by virtue of their underlying Culturalist framework, serve as effective teaching/learning tools at both school and university level.

Ester Gendusa (UniPa) and Emanuele Monegato (UniMi)

REPORT

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

Date: February 10-11, 2026

Place: University of Parma

Organisers: Michela Canepari, Micòl Beseghi, Carlo Galli

On February 10th and 11th, 2026, the Department of Humanities, Social Sciences and Cultural Industries at the University of Parma hosted the conference “Vital Signs: Teaching, Translating, and Popularizing Medical English in the Digital Age”. The event brought together scholars working at the intersection of language, medicine, digital communication, and education to reflect on the transformations currently reshaping medical English in contemporary digital environments.

The first day of the conference opened with welcome addresses by Fabrizio Storti, Deputy Rector of the University of Parma, Massimo Magnani, Director of the Department of Humanities, Social Sciences and Cultural Industries, and Stefano Bettati, Director of the Department of Medicine and Surgery. Their speeches highlighted the value of interdisciplinary collaboration between the humanities and medical sciences in addressing the communicative challenges posed by ongoing digital innovation in healthcare.

The conference formed part of the broader research project “Serious games as a tool to improve translation and communication skills in the medical field”, developed at the University of Parma. In this perspective, the event provided an important forum for discussing how Medical English is taught, translated, disseminated, and recontextualized through digital technologies, with particular attention to

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clarity, accessibility, and communicative effectiveness. The programme combined keynote lectures and individual papers addressing a wide range of themes, including knowledge communication, AI-assisted translation, popularization strategies, podcasting, health websites, perioperative medicine, and multimodal health communication on social media.

The first keynote session on February 10th featured Professor Marina Bondi (University of Modena and Reggio Emilia), who explored models, approaches, and issues involved in the study of digital practices in knowledge communication. This was followed by Dr. Christen Isabelle Kisch (University of Parma), whose paper examined the translation of medical English in the era of artificial intelligence. Chaired by Professor Micòl Beseghi, the session foregrounded the relevance of digital tools in reshaping both professional practice and research perspectives in medical discourse.

The second keynote session, chaired by Professor Michela Canepari, included a keynote speech by Professor Jerome Tessuto (University of Campania Luigi Vanvitelli) on strategies for engaging the public with medical science in popular news media. Professor Emanuela Tenca (UniCamillus – International Medical University in Rome) then discussed the humanization of medical discourse through podcasting, focusing on the case of *AMA Update*. Together, these talks emphasized the growing importance of public-facing medical communication and the need to balance scientific authority with accessibility and audience engagement.

The afternoon session, chaired by Professor Carlo Galli, opened with a keynote by Professor Franca Poppi and Professor Judith Anne Turnbull (University of Modena and Reggio Emilia), who addressed health communication in the digital age, tracing developments from websites to AI doctors. Their contribution was followed by Professor Elena Giovanna Bignami and Professor Antonio Bonacaro (University of Parma), who examined the role of new technologies in perioperative medicine. The session highlighted the increasing entanglement of linguistic, technological, and clinical dimensions in contemporary healthcare communication.

The final session of the day returned to the role of digital and social media in disseminating health-related content. Dr. Iliaria Giordano (University of Turin) analysed multimodal health communication strategies on Instagram through the account *@drhensays*, while Dr. Francesca Illiano (University of Parma) explored reproductive health communication on Instagram reels and YouTube shorts, with particular attention to pain, prevention, and the use of captions from an accessible perspective. Chaired by Professor Micòl Beseghi, this closing session further underscored the centrality of multimodality and platform-specific forms of communication in the popularisation of medical knowledge.

The first session of the second day opened with a keynote by Professor Eleonora Federici (University of Ferrara), who discussed health literacy, activism, and feminist medicine. Her contribution was followed by that of PhD candidate Giuseppina Pirozzi (University of Parma), who analysed the pathologisation of diversity in digital spaces through the lens of feminist critical discourse analysis. Chaired by Professor Michela Canepari, this session critically analysed discursive constructions of medicine and medicalised subjectivities, examining the social impact of reproduced hegemonic narratives in medical discourse.

The second session, chaired by Professor Micòl Beseghi, hosted the presentation of Professor Annalisa Federici (University of Roma Tre), who investigated discourses of care and control, offering critical insights into AI-mediated communication in mental health support. Professor Virginia Vecchiato (University of Parma) then shared her analysis of healthcare capabilities in autistic young people, presenting communication and access challenges. The session explored communication and accessibility in healthcare, with a particular focus on the role of AI-mediated resources.

The final keynote session of the conference featured Professor Stefania Maci (University of Bergamo), whose contribution investigated AI and the reconfiguration of linguistic structures and communicative norms in medical discourse. The presentation was followed by Professor Carlo Galli (University of Parma), who discussed negation scope and screening errors in a large language model. The session, chaired by Professor Michela Canepari, offered critical insights into the role of Artificial Intelligence in medical language and linguistic models.

The final session of the conference included three contributions. Dr. Oliver Hokke (Game Tailors, Delft) presented on motivating serious games developed through modular design and AI, while Professor

Anisoara Pop (University of Târgu Mureş) explored the development of ethical awareness among healthcare learners through ethical debates. The session concluded with the presentation by Professor Micòl Beseghi (University of Parma), who discussed teaching medical English through accessible audiovisual texts. Chaired by Professor Virginia Vecchiato, the session offered a multidisciplinary perspective on medical discourses and practices, ranging from the use of video games and ethical training in healthcare to linguistic analysis and pedagogical approaches to medical English.

REPORT

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

Date: January 30, 2026

Place: Sapienza University of Rome

Organisers: Irene Ranzato, Antonio Martínez Pleguezuelos

On January 30, 2026 the conference *Nobody's perfect: LGBTQ+ characters talking on screen*, organised by Irene Ranzato (Sapienza) and Antonio Martínez Pleguezuelos (Madrid Complutense) took place at Roma Sapienza University. The theme of the conference was the linguistic analysis of telecinematic dialogues, the representation of queer characters in audiovisual translation, as well as correlated issues such as censorship and ideological constraints. The title of the conference references the iconic ending scene of the classic 1959 film by Billy Wilder *Some Like it Hot*.

After the convenors' introduction, Giuseppe Balirano discussed “Prosodic reframing in AVT: translating queer voices”. The presentation started by highlighting the importance of Wilder's film. Although queerness emerges as a form of misunderstanding and comedy device in a time when it could not be named explicitly, and is performed by straight actors, their performance is particularly relevant: voice quality, timing and gaze convey meaning and community codes, even more than lexical choices. They build a multimodal performance made by gestures, micro bodily movements and comic timing. The main issue with this is that AVT, specifically subtitles and closed captions, neutralise and attenuate prosodic cues to prioritise propositional clarity. Balirano's case study was *RuPaul's Drag Race*, a show which relies on ritualised language and formulas, analysed in its English and Italian subtitles.

The following presentation, “Imperfect bodies: translation and gender variance on Italian small screen”, by Valerio Monticelli, was based on a corpus of American and British medical dramas featuring trans or non-binary characters. Language related to trans subjectivities was found to be translated into Italian through some recurring strategies, finding that while in teen series featuring characters from the LGBTQ+ community there is more attention to non offensive translations, that is not always the case with medical dramas, broadcast for the general public.

The third contribution of the day was Irene Ranzato's presentation “Dig it out: the case for archival LGBTQ+ studies in AVT”. The research highlights how until the 1960s, the community faced a problem of invisibility and matters related to homosexuality were barely spoken out. From the 1960s, gay characters started to appear more and more but they were still filtered through a heteronormative gaze and brought to a standard of 'normality'. Documents from the Italian archive of the ex-ufficio di Revisione Cinematografica give us an insight on censorship in Italy, showing attitudes towards homosexuality by the people in charge of the censorship bureau. Ranzato's research project shows the remarkable potential of an archival approach to gender studies, opening up the possibility of a diachronic analysis of terms related to gender identity.

In the following presentation, David González-Iglesias González focused on the shaping of LGBTQ+ identity in the British TV series *Heartstopper* and on the way the show works by overturning stereotypes generally associated with romantic and coming-of-age programmes, thus catching the audience by surprise and providing a refreshing take on this type of shows. In the case of this series, teenage tropes, such as 'boy meets girl' (replaced in this case by 'boy meets boy'), 'boy loses girl' and 'boy regains girl' are reversed.

Conferences, schools: information and reports

The second part of the conference started with Jorge Díaz Cintas's presentation, focused on sensitive language and queer visibility in AVT. His discussion centred on three main concepts that are collectively defined with the EDI acronym (Diversity, Equity and Inclusion) and their application in a multimodal dimension represented by the media, with a particular focus on the language adopted and its audiovisual translation, which should reproduce and maintain the complexity, accuracy and respectfulness of the original version. The presentation was also about the concept of gender identity, about how it is unrelated to physical sex and how it is divided into different umbrella terms (that in turn include other terms defining various types of gender identities), which need to be accurately and properly understood.

Antonio Martínez Pleguezuelos presented the following research, about the representation of sexualities in *Bridgerton*. The series, which aims to represent all the forms of love, is a rewriting of Julia Queen's novel, which does not feature LGBTQ+ characters originally. The analysis focused on English and Spanish dubbing and audiodescription, highlighting some differences such as richness of details in Spanish as well as the use of proper nouns preferred to repeated pronouns which could create confusion.

Shifting focus to animated films, Iván Villanueva Jordán explored how Disney villains are represented via camp performances throughout Disney's history and how voice, prosody and linguistic features contribute to the creation of these characters on screen. Villanueva then proceeded to establish if and how these dimensions were rendered in the dubbed versions of those films, focusing mainly on three classic Disney villains: Lady Tremaine from *Cinderella*, Ursula from *The Little Mermaid* and Jafar from *Aladdin*. Disney villains are remarkable, interesting figures in pop culture with a huge potential for multimodal analysis, that offers an insight into the ways in which gender is constructed in performance and translation.

The final presentation of the day was Annalisa Sandrelli's, who analysed queer talk in Ferzan Ozpetek's films, particularly in subtitles. Once again, the challenge is in the different levels of recognition of the LGBTQ+ community. Several of Ozpetek's films, such as *Le fate ignoranti*, feature queer characters. They mainly revolve around queer groups of friends who are contrasted with more traditional, often non-accepting families. The interesting trait here is how dysphemetic terms are used negatively by the latter, while LGBTQ+ characters reappropriate them to affirm their identity.

Overall, the presentations provided an interesting diachronic analysis, illustrating how the presence and characterisation of queer characters in audiovisual products have evolved, from 1950s films to modern reality shows and series. They highlighted how queerness emerges from a variety of elements, including prosodic features and performance, and how today there is greater attention to sensitive language, with the industry increasingly seeking to adapt accordingly. Finally, the discussions emphasised how dubbing and subtitling choices reflect the perceptions of different cultures, yet often remain insufficient in fully conveying queer identities.



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A.I.A.

Associazione Italiana di Anglistica

AIA for PhD Università di Firenze **English Studies between Text, Data, and Society: Systems of Knowledge and Interpretation**

10 Aprile 2026 | Ore 10:00
Firenze, Aula Magna – Via Laura 48

Ore 10:00

Saluti

Vanna Boffo

Direttrice Dipartimento FORLILPSI

Fernando Cioni

Coordinatore del Dottorato in Lingue,
Letterature e Culture Comparete

Giuseppe Balirano

Presidente AIA

Ore 10:30:

Presentazione dei dottorandi
e incontro con il direttivo

Ore 13:00

Pranzo

Ore 15:00 Seminari dottorali:

Silvia Bruti

(Università di Pisa)

“From Texts to Data: Qualitative and
Quantitative Paths in English Linguistics”

Rocco Coronato

(Università di Padova)

“Closed Houses, Open Systems. Reading
an Early Modern Text with AI”

Rita Monticelli

(Università di Bologna)

“Cultural Studies and Public Engagement:
From the Dystopian Real to Concrete
Utopia”

Ore 17:15

Dibattito

Ore 18:00

Conclusioni

Per partecipare da remoto

Link <https://meet.google.com/kxk-szwr-css>

Per partecipare in presenza registrarsi qui:

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Other news

Dear CISR Members,

On behalf of Prof. Serena Baiesi and Prof. Carlotta Farese (“Alma Mater” University, Bologna) I am forwarding this communication, which I kindly ask you to share with your 2024-2025 graduates at all universities

Literary Award for Bachelor's Theses JASIT – CISR – 5TH EDITION

Following the success of the previous three editions, the Jane Austen Society of Italy (JASIT) and the Interuniversity Center for the Study of Romanticism (CISR) of the Department of Modern Languages, Literatures, and Cultures (University of Bologna) are announcing the fifth edition of the Literary Prize for Bachelor's Theses on Austenian topics.

This edition is reserved for theses from the 2024-2025 academic year, according to the regulations published on the CISR and JASIT websites:

https://www.jasit.it/concorso_tesi_laurea-5/

<https://site.unibo.it/cisr/it>

We look forward to receiving many Austen-related works,
Yours

CISR

Deadline for submission of PDF: April 30, 2026





WELCOME

2026 ESSE CONFERENCE

The 2026 European Society for the Study of English Conference will take place at the University of Santiago de Compostela, Spain, 31 August – 4 September.

Whether on foot, by bike or plane, do join us for ESSE 2026 in Santiago de Compostela, a **World Heritage City** and home to one of the oldest universities in Spain. We are looking forward to welcoming you to Santiago de Compostela!

The official call for seminars, round tables and parallel lectures will be posted in January 2025 and the call for individual papers in September 2025.

Registration now open

Conference programme will be published in early
April

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

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aiasegreteria@unito.it

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marilena.parlati@unipd.it

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<https://www.youtube.com/@AIABroadcast>

Paola Catenaccio
paola.catenaccio@unimi.it

Manuela D'Amore
m.damore@unict.it

Massimiliano Demata
massimiliano.demata@unict.it
aiasegreteria@unito.it

C. Bruna Mancini
bruna.mancini@unical.it

Marilena Parlati
marilena.parlatti@unipd.it

Irene Ranzato
irene.ranzato@uniroma1.it

AUDITORS

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Campania **Siria Guzzo** sguzzo@unisa.it
Emilia Romagna **Carlotta Farese** carlotta.farese@unibo.it
Friuli Venezia Giulia **Roberta Geffer** geffer@units.it
Lazio **Elisabetta Marino** marino@lettere.uniroma2.it
Liguria **Laura Santini** Laura.Santini@unige.it
Lombardia **Elisa Perego** elisa.perego@unipv.it
Marche **Francesca Raffi** f.raffi@unimc.it
Molise **Francesca D'Alfonso** francesca.dalfonso@unimol.it
Piemonte **Virginia Pulcini** virginia.pulcini@unito.it
Puglia **Maria Grazia Guido** mariagrazia.guido@unisalento.it
Sardegna **Michela Giordano** mgiordano@unica.it
Sicilia **Maria Grazia Sindoni** mariagrazia.sindoni@unime.it
Toscana **Denise Filmer** denise.filmer@unipi.it
Trentino Alto Adige **Andrea Binelli** andrea.binelli@unitn.it
Umbria **Annalisa Volpone** annalisa.volpone@unipg.it
Valle d'Aosta **Roberta Grandi** r.grandi@univda.it
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have two reference letters from two AIA members, and send the form and the two letters of reference to aiasegreteria@unito.it.

The AIA Board will then discuss the application and, if approved, new members should then fill the following form, which includes a payment form:

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