



Languages, Texts and Society RPA

Symposium programme and abstracts

14 January 2019, A48, Sir Clive Granger Building, University Park,
University of Nottingham NG7 2RD

Programme

- 09:00–09:30 Tea and coffee, registration
- 09:30–10:45 Welcome
Michael Roper (Essex): “**The evidence of afterlives: descendant histories of the Great War**” (chair: Ross Wilson)
- 10:45–11:00 Tea and coffee
- 11:00–12:00 Duncan Large (UEA): “**A perpetual contest of Genius’: translation as conflict**” (chair: Dirk Götttsche)
- 12:00–13:00 Parallel Sessions (*also see abstracts below*):
- Panel 1: “**Modern poetry in social contexts**” (chairs: Vincent Bridget and Heike Bartel) (LASS A3)
- Panel 2: “**Natural Language Processing (NLP) in mental health: ethics, challenges and opportunities**” (chair: Mat Rawsthorne) (LASS A4)
- Panel 3: “**The rest is history: interdisciplinary methodologies in drama, theatre and performance historiography**” (chairs: Jean Andrews, Christopher Collins and Lucie Sutherland) (LASS A100)
- Panel 4: “**Memory Studies research group**” (chairs: Ute Hirsekorn, Franziska Meyer and Ross Wilson) (Clive Granger A48)



- 13:00–14:00 Lunch – Foyer of the Sir Clive Granger Building A48
- 14:00–15:00 Jessica Goodman (Oxford): “**Talking heads: the afterlife of the female voice in the French Revolution**” (chair: Judith Still)
- 15:00–16:30 **Emerging research in the Arts and Humanities** (project presentations) (chair: Dirk Götsche)
- 15:00–16:30 Postgraduate panel in parallel: “**The Journal of Languages, Texts and Society**: Setting-Up and Running a Post-Graduate Journal” (chairs: Chloe Ashbridge, Louis Cotgrove, Hannah Spruce) (LASS A100)
- 16:30–16:45 Tea and coffee
- 16:45–17:45 Laura Wright (Cambridge): “**Sunnyside: a thousand years of British house-naming**” (chair: Kevin Harvey)

Registration

For catering purposes please register your attendance **by Monday, 7 January 2019** through Eventbrite: <https://lts-rpa-symposium.eventbrite.co.uk>

Academic contacts

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Abstracts of keynote papers and panels

“The Evidence of Afterlives: Descendant Histories of the Great War”

Michael Roper (Essex University)

In 2011 I began a study of the First World War’s impact on British children growing up during the 1920s and 30s, based on interviews with women and men in their late eighties and nineties. The project has generated a host of questions about the uses of oral testimony in research on inter-generational relationships with which I am still grappling. After all, my participants were not eye witnesses to the First World War; their war was the Second World War, and I was asking them about the impact of events before their time. Their memories were shaped by ageing and contemporary narratives and commemorations of the First World War, not least those surrounding the Centenary. It seemed impossible to unpick the elements of fantasy, miss-remembering and re-remembering. At the same time, however, when interviewing, I sometimes experienced a powerful sense of time being telescoped, of momentarily being pulled back into a past before my own and forming vivid images of my now elderly interviewees as children. As I reflect on the evidence of afterlives, I have tried to consider oral history as a form of communication that takes place not just by word but in gestures, objects and enactments. Revealing present discontents and desires, at the same time the participants resuscitate fragments of emotion-laden experience from the past and introduce them into the present.

“A Perpetual Contest of Genius’: Translation as Conflict”

Duncan Large (British Centre for Literary Translation, UEA)

Recent interest in the relation between translation and conflict has focused on the ethical and practical problems faced by interpreters and translators in war zones (Baker 2006, Salama-Carr 2007, Inghilleri and Harding 2010). In this paper I want instead to explore what Michael Cronin has called an “agonistic conception of translation” itself (Cronin 2012: 501), taking as my point of departure the claim advanced in 1791 by Alexander Fraser Tytler that it is “the duty of a poetical translator” to engage in “a perpetual contest of genius” with the original author (Tytler 1978: 78-9). I will analyse the role of “contest” in Tytler’s essay, and reflect more generally on what it means to consider the relation between the translator and source-text author as an agonistic one, looking at a variety of theorists including Nietzsche on translation as appropriation and conquest (*Gay Science* §83) and Lawrence Venuti on the “ethnocentric violence that is inherent in every translation process” (Venuti 1995: 22).

References

- Baker, Mona, *Translation and Conflict: A Narrative Account* (London and New York: Routledge, 2006).
- Cronin, Michael, “Translation and Globalization”, in *The Routledge Handbook of Translation Studies*, ed. Carmen Millán and Francesca Bartrina (London and New York: Routledge, 2012), pp. 491-502.
- Inghilleri, Moira and Sue-Ann Harding (eds), *The Translator*, 16/2 (2010): “Translation and Violent Conflict”.



Salama-Carr, Myriam (ed.), *Translating and Interpreting Conflict* (Amsterdam: Rodopi, 2007).

Tytler, Alexander Fraser, Lord Woodhouselee, *Essay on the Principles of Translation*, ed. Jeffrey F. Huntsman (Amsterdam: John Benjamins, 1978).

Venuti, Lawrence, *The Translator's Invisibility: A History of Translation* (London and New York: Routledge, 1995).

“Talking Heads: The Afterlife of the Female Voice in the French Revolution”

Jessica Goodman (Oxford)

Among the hundreds of heads that rolled during the early months of the Terror, five of them belonged to particularly notable women. The assassin Charlotte Corday, queen Marie-Antoinette, playwright and feminist Olympe de Gouges, *salonnière* Mme Roland, and former royal mistress Mme du Barry were successively guillotined between July and December 1793. These five, too, are among the handful of female voices featured in two turn-of-the-century collections of *dialogues des morts*: conversations between famous individuals, set in the afterlife, which (I have argued elsewhere) came to serve a commemorative and political function in the period, providing their authors with a means to articulate their vision of French history and national identity in the turbulent revolutionary years.

This paper will explore the function of the female voice in these collections, exploring what it meant to bring these silenced individuals back to life, in a context where – as Carla Hesse has influentially described – the female voice was contested both politically (the imminent reinstatement of female minority) and literally (the caricaturing of two extremes of specifically feminised language, *précieuse* and *poissarde*). How far is gender a consideration in the presentation of these women and their speech? What topics are they allowed to address – and how do these relate to their own eloquence (or silence) in life? What is at stake for a male writer in choosing to ventriloquise a woman whose outspoken life has been cut short? And what are the implications for our understanding of a specifically female version of eighteenth-century posterity?

“Sunnyside: a Thousand Years of British House-Naming”

Laura Wright (Cambridge)

House names are understudied. They have a long and continuous history, expressing social groupings and allegiances. The oldest I know of, the meadhall “Heorot” in the poem ‘Beowulf’ written about a thousand years ago, is still in use as the “White Hart”. In this talk I shall explain how I have tracked one house name, ‘Sunnyside’, back to the twelfth century. I begin with a brief overview of medieval house-naming practices in London and the periodic changes they underwent. There is no database of house names other than that held by the Royal Mail, so my procedure is to search nineteenth-century Post Office and other historical directories and mid-nineteenth century Ordnance Survey maps and work backwards. I then track “Sunnyside” from the 5439 houses present in the Royal Mail database as of October



2018 back to the first that I can find in London, which was in 1859. By assembling biographies of the earliest London Sunnysiders, I plot what they had in common to discover their social networks and communities of practice. In successive centuries this leads back firstly to America, then to Northern Nonconformists, and ultimately to sixteenth-century Scottish farmers, with evidence in English, Medieval Latin, and Scottish Gaelic.

Outlines of collaborative panels at 12-13 hr

Panel 1: “Modern Poetry in Social Contexts” (chairs: Vincent Bridget and Heike Bartel)

This panel will consider the role of poetry today in social applications – in education and in the context of health humanities. There will be two papers with discussion:

Bridget Vincent: “Poetry and Attention: Geoffrey Hill” – The digital age has prompted significant public questioning around the concept of attention: are attention spans being eroded by the use of mobile technologies? Has attention itself become a commodity? Is reading online really reading? How might insights from literary studies about the nature of attention be brought to bear on larger interdisciplinary questions around attention, particularly those specific to the digital developments of the last twenty-five years? In particular, the poetry and prose of Geoffrey Hill (1932-2016), with his longstanding interest in attention and poetry, offers useful insights. I will consider Hill’s work’s relation to the following issues: 1. Ethics and attention: How is the concept of attention bound up with accounts of literature’s moral work? What kind of attention is involved in, for instance, the literature of witness? The poetics of memorialisation? Those forms of ecological writing premised on certain modes of perceptiveness in the face of the natural world? – 2. Attending in and to the text: What kinds of attention do different literary forms demand or cultivate in the reader? – 3. Attention in critical traditions: How do different moments in the history of literary criticism rely on the concept of attention? – 4. Poetry analysis and attention: What forms of attention are produced in sustained moments of literary analysis? Might the concentrated and immersive nature of close reading induce states of meditative attention that are distinctive?

Heike Bartel: “Poems on Male Eating Disorders: A Creative Approach to Articulate, Communicate and Understand Male EDs in an Interdisciplinary Therapy and Research Context” – The positive outcomes of biblio- and poetry therapy in patient treatment and healthcare education are well documented (e.g. Mazza 2017; Crawford, Baker, Brown et al 2015; McCarthy et al 2011). The use of literature - poetry in particular - can give creative outlets for personal stories by sufferers, carers, friends and family to aid in the process of recovery, and give medical practitioners, therapists and the



general public much needed insight into personal narratives of illness that reach beyond medical case studies.

The AHRC-funded research project (PI: Bartel; Co-I: Micali) 'Hungry for Words: an interdisciplinary approach to articulating, communicating and understanding male anorexia nervosa' has gathered poems by persons affected by eating disorders affecting men and boys authored by sufferers, carers, family members or more distant observers. These poems are testimony to the power of the poetic form to articulate and communicate experiences of eating disorders including anorexia and bulimia nervosa, binge eating disorder and over-exercising. The project focuses in particular on experiences of men and boys and also addresses the difficulties presented to them by wide perceptions of EDs as 'female only'.

Panel 2: "Natural Language Processing (NLP) in Mental Health: Ethics, Challenges and Opportunities" (chair: Mat Rawsthorne)

This panel will take the form of three presentations and time for questions at the end. It will discuss the progress, potential and pitfalls of using computational 'mining' in health texts, specifically online support forums, for identifying linguistic markers and anticipating clinically relevant aspects. Predictive analysis of distress and recovery have implications for duty of care and the therapeutic relationship. Therefore, attention will be placed on the ethical implications of extracting knowledge from digital mental health service data and service user involvement to design automated techniques to moderate discussions to protect vulnerable participants. Finally, possible avenues of research are discussed, including the use of NLP techniques to optimise the allocation of scarce resources or to better understand the social determinants of mental health.

Panellists: Mat Rawsthorne, Yunfei Long & Elvira Perez Vallejos (University of Nottingham) and Harish Tayyar Madabushi (University of Birmingham)

Panel 3: "The rest is history: interdisciplinary methodologies in drama, theatre and performance historiography" (chairs: Jean Andrews, Christopher Collins, Lucie Sutherland)

This panel will consider interdisciplinary methodologies for the interpretation of the past in drama, theatre and performance historiography from the School of English and the School of Cultures, Languages and Area Studies. The three panellists have shared perspectives in how we interpret drama, theatre and performance history, as well how the performance of the past makes meaning. They will consider different interpretations of the past, considering the role of anecdote when constructing critical analysis of nineteenth and early-twentieth-century actor-managers in Britain; the role of nostalgia as a performed construct in contemporary Irish theatre; and how the deeply earnest political content in the dialogues of many short-



form zarzuelas (Spanish operettas) has been forgotten, while occasional, apolitical arias featured in these pieces continue to thrive.

Lucie Sutherland: "Intentional evidence: constructing biography using anecdote" – This paper will explore how the theatrical anecdote is integral to our reconstruction of professional life in theatre. From the earliest studies of theatre history, anecdote has played a key part in shaping the discipline. As Jacky Bratton asserts in *New Readings in Theatre History* we can trace the work of 'tribal scribes' who, since the eighteenth century, have collected and reproduced biographical data combined with personal reflection as well as a kind of storytelling, which has become recognised as theatrical anecdote. Using key historiographical work on anecdote as a starting point, I will examine how anecdote is deployed as a way to reproduce versions of the actor-manager George Alexander that exemplify professional practices at the time he was working in professional theatre – the late nineteenth and early twentieth centuries.

Chris Collins: "Performing Rural Nostalgia in Ireland" – This paper considers the effects of performing nostalgia. For too long nostalgia has been seen as something that is privative, even negative. However, recent research into the psychology and sociology of nostalgia has demonstrated that nostalgia is a productive phenomenon. Consequently, this interdisciplinary research paper draws upon recent research from psychologists and sociologists in order to consider how nostalgia shapes and is shaped by performance. In so doing, it considers how nostalgia can have positive effects for spectators. As a point of analysis, the paper considers the award-winning performance of *Farm* by contemporary Irish theatre company, WillFredd Theatre in 2012. *Performing rural nostalgia in Farm pluralised stereotypical representations of rural nostalgia in Irish culture. In so doing, this paper argues that the performance of nostalgia in Farm allowed spectators to renegotiate attitudes towards the rural in a productive way.*

Jean Andrews: "Reality and the Exotic in Zarzuela" – 'Adiós Granada' (Calleja and Barrera/Cases) is an aria found in the repertoire of most light tenors of Spanish heritage. The *romance* was composed for a 1905 one-act zarzuela on the theme of economic migration to Spanish America from rural Spain. Titled *Emigrantes*, this piece is an example of a kind of disposable music theatre prevalent in the golden age of zarzuela, from the mid 19th to the early 20th century, performed in theatres hired out by the hour. However, while *Emigrantes'* very serious libretto on the devastating impact of rural poverty in Spain was confined to the archives for most of the last hundred years, one of the four *romances* contained in the piece took on an independent life. 'Adiós Granada', sung by an insignificant character in the plot, is a kind of pastiche flamenco song, reflective of an exoticised Andalusia completely at odds with the starving countryside represented in the libretto. This paper explores how and why this came to pass.



Panel 4: “Memory Studies Research Group” (chairs: Ute Hirsekorn, Franziska Meyer and Ross Wilson)

This panel will reintroduce the network of faculty, postdoctoral fellows and postgraduates who research issues regarding memory and Memory Studies from across a range of disciplines. The objective is to support research, develop contacts with external groups and to collaborate on projects. The panel will present papers outlining current research and potential future projects. For information on the previous activities of the research group see <https://www.nottingham.ac.uk/research/groups/memory-studies-and-the-politics-of-memory/index.aspx>

Outlines of panels at 3:00–4:30 pm

“Emerging research in the Arts and Humanities” (chair: Dirk Götttsche)

In this panel we will have brief 5-8 minute presentations on emerging research across the Arts and Humanities followed by questions and answers. The panel will thus showcase research in a range of disciplines and topics across the Research Priority Area’s constituency. This is at the same time a competition for RPA funding for collaborative and interdisciplinary research projects. A panel of RPA management team members will assess the bids presented. Everyone is warmly invited to attend and participate in the discussion.

Postgraduate Panel: “The Journal of Languages, Texts, and Society: Setting-Up and Running a Post-Graduate Journal” (chairs: Chloe Ashbridge, Louis Cotgrove, Hannah Spruce)

The Journal of Languages, Texts, and Society is the post-graduate-run journal Open Access peer-reviewed online journal. We aim to publish at least one edition per year (in April/May) containing peer-reviewed articles, book reviews, translations and other content produced by postgraduates around the UK and Europe, relevant to the strands of the research priority area.

Our session will have three information stations representing the three operational areas of the journal where visitors can drop-in and ask questions or read previous issues of the journal. The three areas are:

1. Marketing/Acquisition: Recruitment of contributors and volunteers, organising conferences, and outreach
2. Issue Management: Liaising with contributors and organising the peer-review process
3. Production: Editing, formatting and producing the journal ready for publication



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There will also be three scheduled talks throughout the panel outlining the running of the journal and showcasing previous work. There will be multiple opportunities for visitors to ask questions about the day-to-day running of the journal, how to get involved, and information about setting up new journals.