

# TABOO CONFERENCE

September 28 - 30, 2022

Rome, University of Rome Tor Vergata



## BOOK OF ABSTRACTS



TOR VERGATA  
UNIVERSITY OF ROME

**ID: 109**

**Cultural Studies**

*Topics:* Literature, Communication, Cultural Studies

*Keywords:* Ghosts, racism, historical memory, Spanishness, immigration

**Ghosts come back for justice in Spanish Fiction**

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Departing from Jo Labanyi pivotal article "Memory and Modernity in Democratic Spain: The Difficulty of Coming to Terms", this study focuses on the *haunting motif* as a recurrent *topos* used to address many of the repressed fears that Spanish society is still having to confront with, even after over forty years of democracy.

Most of the studies conducted on this topic have focused on the theme of "historical memory" in relation to the Spanish Civil War and the consequent dictatorship, including the one mentioned above by Jo Labanyi. My study will focus on the theme of immigration as well as that of the SCW and will show how this *topos*, namely the haunting ghosts, unveils an idea of *Spanishness* that is far from the actual reality and that therefore needs to be faced and re-instated as it is claimed by the recurrent theme of the haunting ghosts. For this purpose, I will analyse two movies that deal with the immigration topic: *Poniente (2002)* and *Retorno a Hansala (2008)* by Chuz Gutiérrez and I will also focus on *The Sleeping voice* a novel by Dulce Chacón that was also adapted to the big screen. With this study I intend to show how, even with regards to the immigration topic, ghosts come back to haunt the very concept of *Spanishness* that needs to be redefined as Spanish society is changing into one that is pluricultural, plurilinguistic and pluriethnic and where gender roles and family values are being challenged by a new reality.

**ID:111**

**Literature**

*Topics:*Literature

*Keywords:* Censorship, Shakespeare, swearing on stage

## **Shakespeare and Taking the Name of God in Vain: Oaths and Swearing on the Shakespearean Stage**

**Daniela Guardamagna**

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In 1606, the Puritan influence on performances made a further step: the Act to Restrain Abuses was issued, forbidding profanity on stage. Analysing Shakespearean texts before and after that date, it is apparent that many oaths and expletives had to be cancelled. Not a great loss, but an interesting one, nonetheless.

My paper will deal with censorship and its interiorizing as a kind of new taboo for playwrights.

**ID: 113**

**Literature**

*Topics:* Literature

*Keywords:* Swiss German Literature; gendered behavior; masochism; suicide.

### **Investigating Taboos in Robert Walser's Texts**

**Anna Fattori**

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#### **Investigating Taboos in Robert Walser's Texts**

Anna Fattori, University of Rome Tor Vergata

For many years the Swiss-German writer Robert Walser (1878-1956) has been considered a naive author who lived quite isolated in his lonely mansard-roofed room writing nice, harmless and worthless texts and taking no interest in the cultural, historical and social context.

Recent scholarship has demonstrated that he was very much concerned not only with issues of his time, but also with delicate aspects of human existence such as hierarchical social structures, normative modes of gendered behaviour, masochism, violence, death, suicide.

The paper will explore some of these tabooed subjects, shedding light on the intertwining of form and content, as the provocative deconstruction of *topoi* and of traditional behaviour patterns produces hybrid genres which are at odds with fixed literary forms with a clearly delineated beginning, middle and end. This is particularly the case when Walser re-writes literary texts by famous authors. His retellings of well-known plots ironically undermine the pre-texts, showing the subverting power of literature with reference to authoritative discourses in the social, political and cultural context as well as in the conventions of literary forms

In particular the paper will focus on the fairy tale *Cinderella* (1901; *Aschenbrödel*), on the sketch *The Chinese Woman*. *The Chinese Man* (1925; *Die Chinesin*. *Der Chinese*) and on the poem *I could feel prompted* (1927; *Ich könnte mich veranlasst sehen*).

**ID: 116**

**Language and Translation**

*Topics:* Language and Translation, Communication

*Keywords:* media language, crimes against children, cruelty, sexual crimes.

**Is there a new grammar taboo in Polish language? On the use of prepositions on and in/to with the names of countries**

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The paper is devoted to the unusual combinability of the names of some countries and states with the preposition on, instead of the standard in and to. In Polish, it is used for some countries: Belarus, Ukraine, Lithuania, Latvia, Hungary, Slovakia. The last 10 years have seen the stigmatization of such connections as a manifestation of Polish chauvinism, colonialism, and nationalism. The preposition on generally refers to isolated areas (islands) and parts of some larger territory. For this reason, using it to refer to today's independent states is seen as a testament to former Polish influence when these territories were peripheral areas of old Poland. This paper will briefly present a history of the use of competing prepositions (on vs. in/to). Next, a quantitative analysis based on available corpus data will be presented. An attempt to force the use of standard constructions in the public language (w/go) and avoiding the preposition on will also be shown, as an example of a new taboo relating to the rules of political correctness.

**ID: 120**

Literature

Topics: Literature

## **Raleigh and the W-Word**

### **Carlo M Bajetta**

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### **Raleigh and the W-Word**

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Having been accused of having 'a Spanish heart in an English body', at his trial at Westminster Raleigh declared that he had always been an enemy of the Spaniards. As evidence of this, he referred to a tract he had written, and which he 'had intended to present unto the king'. This must have been *A Discourse of War with Spain and the Protection of the Netherlands*, a text which may reflect Raleigh's exhortation to the King not to make peace with England's arch-enemy in a conversation they had in 1603, when James visited the house of Lady Raleigh's uncle, Nicholas Carew at Beddington Park, Surrey (Edwards 1868: I, 364-5; May 1989, 66-7; Nicholls and Williams 2011, 193).

James, the *Rex Pacificus* was in this very year beginning his campaign to stop the long anglo-spanish conflict which had been going on since 1585. Intriguingly, Raleigh's tract is sometimes entitled in contemporary manuscript sources (such as British Library Add. MS 48062) "A Discourse touching the present Consultation Concerning the peace with Spain and the retaining of the Netherlands". Raleigh, thus, probably managed to circulate his text while the peace negotiations were taking place. He was, then, talking of war precisely when James was trying to avoid it. The former favourite and great Elizabethan hero was to spend the next thirteen years in the Tower of London.

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**ID: 122**

**Cultural Studies**

*Topics:* Communication, Cultural Studies

*Keywords:* Neo-Pentecostalism, Holy Spirit, limbic system, healing ministries, endogenous opiates

**Taboo in religion. How do the endogenous analgesics (enkephalins) work? Limbic system hyperactivity and the “miracles” of the Holy Spirit.**

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The Pentecostal movement has evolved over the years and its development may be associated with the emergence of the so called “waves”. The third wave, known as Neo-Pentecostalism, is believed to be most influential due to the emphasis being put on miracles combined with divine healing. The Neo-Pentecostals as well as Catholic Charismatics, which are also called Catholic Pentecostals, can be referred to under the common name as Christian Charismatics. In both cases, the groups are governed by well-trained leaders whose principal objective is to affect participants’ behaviour to a considerable extent through organizing mass healing ministries in order to encourage their participants to believe in the presence of the supernatural owing to the visible activity of the Holy Spirit. The participants tend to join these events since they usually suffer from a series of unpleasant conditions such as physical or emotional pain. Verbal and non-verbal commands influence the human limbic system which is responsible for the control of emotions. In consequence, the amygdala as well as the hippocampus become hyperactivated and such a state leads to a sudden release of a large quantities of the endogenous opiates called enkephalins. These pentapeptides combine with their receptors located in brain tissue bringing simultaneously rapid relief from pain. As a result, the participant whose amygdala has been stimulated, does not feel pain any longer. They tend to jump in front of the audience and thank the Holy Spirit for Its blessing. The principal objective of this research is to explain the connection between the release of large quantities of enkephalins by the overactivated amygdala and the sudden disappearance of pain as well as to prove the absence of the Holy Spirit when it comes to the practice of a divine healing implemented by Christian Charismatics.

**ID: 131**

**Language and Translation**

*Topics:* Language and Translation

*Keywords:* DUBBING, DUBBESE, TABOO LANGUAGE, LANGUAGE TRANSFER, ENG>ITA

### **Dirty Dubbese: Dubbing as a Means of Taboo Language Transfer from English into Italian**

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Dubbing, as the most popular form of AVT in Italy, has proved a means of language interference from English into Italian (Rossi 1999; Alfieri-Contarino-Motta 2003; Sileo 2018). Language transfer has always occurred as it represents a natural produce of language contact.

Transfer phenomena may be of two different types: as theorized by Toury (1995), positive transfer occurs when an increase in the occurrence of an element takes place in the receiving language (where the mentioned element already exists); negative transfer refers to the introduction of completely new elements into the receiving system. In addition to a qualitative categorization, transfers may also be analyzed from a quantitative perspective, ranging from lexical transfers through syntactic ones up to sentence level.

This presentation is going to analyse taboo language transfers from English into Italian through dubbing, by providing examples from dubbed products and relying on corpora of contemporary spoken and written Italian (social networks included) as well as on dictionaries of the Italian language, in order to determine to what extent dubbese has been influencing the taboo language production of natives.

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**ID: 133**

**Language and Translation**

*Topics:* Language and Translation

*Keywords:* Spender, Lorca, translation, taboo, homoerotic

**“A grammar of images” – Stephen Spender’s translations of Lorca’s homoerotic poetry.**

**Andrew Samuel Walsh**

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The proposed paper analyses Stephen Spender’s translations of the work of the poet most closely associated with the Spanish Civil War, Federico García Lorca, and how Spender approached the delicate question of the taboo elements of Lorca’s poetry, specifically its notably homoerotic contents. Spender was both gay and a Republican sympathizer and, in the light of these two facts, I will examine his approach to the essential translatability and universality of Lorca’s poetry, its “grammar of images”, to use the memorably apposite phrase that Spender coined to refer to the key to translating his work. Spender discovered Lorca’s work in Spain in the spring of 1936, and wrote to Christopher Isherwood “I like what I can understand of the poems by Lorca [...] they are really very beautiful”, expressing his wish to translate them. When he did begin his translations of Lorca’s work, after the Spanish poet’s murder in 1936, Spender was able to count on the textual guidance of members of Lorca’s intimate circle of family and friends. This privileged access also meant that Spender and his co-translator, the Catalan editor Joan Gili, were undoubtedly under considerable pressure to play down and even eliminate any unequivocally homosexual references in the original poems. The Republican sympathizer Spender, therefore, was faced with the translational dilemma of avoiding problems with the poet’s friends and family whilst trying to faithfully reproduce the poems and thus incurring the wrath of these apparent sympathizers, in view of the homophobia which was still prevalent in Republican circles. The paper will analyse how Spender resolved the taboo of homosexuality in his 1939 translation of Lorca’s *Selected Poems*, the first anthology in English, along with the manner in which he saw translation as a way of expressing his allegiance to a democratic Spain attacked by Fascism.

**ID: 141**

**Language and Translation**

*Topics:* Language and Translation

*Keywords:* ESL/EFL; Deleuze “native speaker”; decolonialization

## **Breaking Colonization in Teaching English as an International Language: The Native Speaker and Deleuze’s Becoming**

**Douglas Fleming**

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This session explores how one of the principles of mainstream linguistics, as critiqued by Deleuze and Guattari, has complicated (and even countered) work in international language teacher education. I do this first by briefly reviewing how some of the major figures in Western philosophy have debated the nature of language. Then Deleuze & Guattari’s (1993) critique of some of the tenants of modern linguistic theory is outlined. My discussion then turns to applied linguistics and the notion of the “native speaker”. This is concretized through a discussion of how this notion affected the design of a multi-year professional development project for English-as-a-Second/Foreign-Language (ESL / EFL) teachers from rural and remote areas in Western Chinese provinces. I conclude with reflections on how Deleuze’s use of the concept of “becoming” helps us understand the language teacher’s role as a “sorcerer” in this context. The taboos I seek to challenge in this presentation have to do with how notions long dominant within applied linguistics have been conceptualised, such as the native speaker, fluency, language transfer, second language, and ESL/EFL. Challenging these antiquated concepts help us work towards international language teaching that breaks with patterns of colonisation.

**ID: 145**

**Language and Translation**

*Topics:* Language and Translation

*Keywords:* Assisted suicide, death, euthanasia, suicide

**Euthanasia and the right to die: the ultimate taboo**

**Francesco Sani**

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In the many years of legal attempts in the English, Scottish, and Italian parliaments to overthrow a thinly-veiled hypocrisy surrounding the right to request medically-assisted dying for those whose life has become intolerable, there has been a wealth of discussion as well as misinformation on the topic of 'a good death'. In my contribution to the conference I will attempt to show how this taboo-laden 'ethically sensitive topic' (tema eticamente sensibile) has parallels in two fairly different European nations, namely the United Kingdom and Italy: through a narrative that encompasses parliamentary debates, news items, and the shifting concept of 'suicide', I will endeavour to explore similarities in the treatment of this subject by news outlets and society at large in public discourse through the two countries. By exploring the linguistic idioms through time and some historical contextualisation, I will thread a line through the shifting attitudes toward what is the right to self-determination of individuals in the two cultures in question, how/why suicide was decriminalised and what impact (if any) this has had on our openness to discuss it. The goal of the presentation is to navigate the treacherous waters of attitudes to dying when it comes to suicide and whether a reticence to open legislative barriers in the wake of the Dutch or Oregonian models is founded on religious values or a sense of unease in regulating something as taboo as death: for it is ultimately by freeing death of cultural structures that we can look at the plight of assisted suicide for the terminally ill, for example, as a question of human rights against inhumane suffering as opposed to something taboo that must not be allowed in law.

**ID: 147**

**Language and Translation**

*Topics:* Language and Translation

*Keywords:* queer, LGBTQ, lexicology, etymology, borrowing, language contact

**Translation as a tool for lexicology: Examples from the historical LGBTQ lexicon**

**Nicholas LoVecchio**

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The historical LGBTQ lexicon amply demonstrates the paradoxical nature of taboo, whereby social pressures to avoid speaking about a certain topic are actually an extremely rich source of lexical creation. Unlike in other pragmatically marked areas, where language-internal innovations tend to dominate, queerness presents a unique case in which a shared vocabulary across languages (notably Italian, French, Spanish, English, and German) has always played a major role. Recent examples include *gay*, *queer*, and *trans*, but historical examples abound, such as in biblical allusions (e.g., *sodomite* and equivalents), references to ancient or far-off civilizations (*bugger*, *tribade*, *pederast*, *lesbian*, *sapphist*), or medically connoted coinages (*inversion*, *uranism*, *homosexuality*).

Rather than representing simple coincidence or some universalized patterns of thought, though, these basic categories result from various types of lexical borrowing, which assumes a degree of underlying language contact. Language contact must be understood in a broad way, not limited to oral phenomena within geographically bounded bilingual communities, but encompassing various kinds of cultural contact, including asynchronously and in written discourse. Indeed, intertextuality and translation demonstrably play a role not only in the construction of the lexicon, but also, retrospectively, in our study of it. Consequently, a comparative philological approach is indispensable if we are to properly contextualize a vocabulary whose development has occurred at an international scale. The presentation will focus on several concrete examples of how "internationalisms" in this field have been created cross-linguistically and cross-culturally, a process that can be read in the textual record.

**ID: 153**

**Literature**

*Topics:* Literature, Cultural Studies

*Keywords:* Hispanic, latino, heritage, miscegenation, mixed race

## **Preservation of Hispanic Heritage in the US: Invented Traditions, Mediterranean/Spanish Revival Architecture and Nation-Building Mythology**

**Galina Bakhtiarova**

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Each fall, educational and cultural institutions in the US celebrate National Hispanic Heritage month. Established in 1968, it was enacted into law on August 17, 1988. Yet the vast majority of the population who speak Spanish and whose heritage we are invited to celebrate rejects the word "Hispanic" chosen by American bureaucrats for reasons of convenience and political correctness. In this paper, I will explore the origins of the concept of "Hispanic Heritage," its roots and mythology that surround them. Drawing on the understanding of heritage as memories, artifacts, ideas and cultural practices that communities choose from their past in response to their present needs, I will explore how Hispanic heritage is used to substantiate claims of dubious historic narratives. The vast majority of the so-called Hispanic population in the US that currently exceeds 60 million prefers to call themselves by their country of origin, or by the generic "Latino" label. I will show how false narratives, albeit invented with the best of intentions, such as the misadventures of Ramona, the mixed-race protagonist of a popular eponymous novel by Helen Hunt Jackson (1884), stimulated tourism in California in the last decades of the 19<sup>th</sup> century and created suitable historic narrative. I will further explore the origins and evolution of the Spanish Revival Architecture in the United States and its impact on the national conscience and imaginary.

**ID: 154**

**Literature**

*Topics:* Literature

*Keywords:* Mary O'Donnell, Irish Fiction, The Disappeared, Northern Ireland's Troubles

**Silence and Lying: The Taboo around the Disappeared in Northern Ireland in Mary O'Donnell's Novel *Where They Lie***

**Giovanna Tallone**

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Mary O'Donnell's novel, *Where they Lie* (2014), focuses on the neglected subject and disturbing topic of the "Disappeared" during the Troubles in Northern Ireland. These men and women were kidnapped, killed and buried somewhere in the country, mostly by Republican paramilitaries because believed to be informers. Reticence surrounds the Disappeared and O'Donnell's novel aims at breaking down the taboo about this issue.

*Where they Lie* is not a historical novel about the Disappeared, rather a novel on what is unsaid or what cannot be said about the tragedy of a specific historical moment in recent times. From this point of view the novel deals with the taboo surrounding the Disappeared, that is on the inability to speak about what cannot be spoken about. The verb "to lie" ambiguously refers to the hiding place of the bodies of the victims, that is twin brothers Sam and Harry Jebb, but also to the lies around their disappearance, that is to the taboo of language about the Disappeared. Lying also implies the open sexuality of the four main characters, each of them trying in his/her own way to come to terms with trauma and sorrow. The subject is still unresolved for many families whose lives are literally haunted by the ghosts of those who remain lost because their bodies are still unfound.

The aim of this paper is to fathom the language strategies used by Mary O'Donnell to face and to deal effectively and emotionally with what remains one of the most touching and still unsolved issue in recent Irish History.

**ID: 157**

**Language and Translation**

*Topics:* Language and Translation

*Keywords:* Inner speech, rare malformations, fecal incontinence, disability, pain

**PANEL: Taboos and Inner Speech: The unsaid among young incontinent patients with anorectal malformations sequelae**

**Célia Crétolle<sup>2</sup>, Giulia Disnan<sup>2</sup>, Stéphanie Smadja<sup>1</sup>**

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A congenital anomaly which implies fecal or urinary incontinence is a real handicap for the patient and the family, that may contribute to marginalization of the child at school and result in pain for the whole family. Such a malformation has a strong impact on the self-construction, the link to emotions, the representation of sexuality. There are only a few human and social sciences studies on rare anorectal diseases. A French study on young patients with anorectal malformations quality of life (children and young adults, 7-34 years among 25 French pediatric surgery centers) was recently published. However, this is an exception in this field. Our aim is to study the quality of life of the patients and their family, with an original starting point: the inner speech. Overt speech has been explored in medical settings, but inner speech has never been closely examined.

This is an interdisciplinary project [<https://cerilac.u-paris.fr/monologuer>], between linguists and clinical practitioners, studying representations and emotions of these young patients with intimate malformations (MAREP Center, Necker Hospital and CERILAC research team, Paris Center University) started since 2019.

Our study will focus on two questions: the taboo and the invisible disability. The incontinence is related to the notions of purity and dangers as Mary Douglas analysed them (1967). What do I tell myself about my own disease? What do I conceal, even to myself? What do I hold back, what do I share with my family and friends? When, as a doctor or a nurse, I choose specific words to describe the disease, what are the consequences for a patient? The incapacity to stay clean establishes taboos, said or unsaid. We will present a few hypotheses and the first preliminary results.

**ID: 158**

**Communication**

*Topics:* Communication

*Keywords:* Burkini - visibility - ban - Islam - global circulation

### **What and whose freedom of expression? Discussing the limits of tolerance in the French burkini ban affair**

**Sandrine Boudana, Tal Cohen**

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On August 23, 2016, French policemen were photographed confronting a woman on a beach in Nice, forcing her to remove her burkini (Figure 1). With strong public opinion support, thirty French towns imposed a ban on this female swimsuit designed to comply with Islamic rule of modest dressing. For its supporters, such ban guarantees freedom and equality of rights for female citizens and protection of the endangered French model of integration of minorities. Contra this conception, opponents argue that women should be free to dress as they wish and call for a model of co-existence that would respect the minorities' ways of life, including in their public expression: acceptance of the other should not be conditioned by their visibility or invisibility. This case thus reveals domestic tensions about what is acceptable to show or hide. Whereas religious decency prohibits the exhibition of female bodies, French secularism considers public decency being violated by "ostentatious" signs of religious identity in the public space.

The global circulation of the photograph inflated and added a new dimension to the controversy (Figure 2). The *New York Times* published 59 articles on the topic, mostly to denounce "France's Burkini Bigotry". The French media and politicians reacted by vividly defending their country's values.

In this paper, we examine the framing of the burkini ban photographs in French, British and American newspapers. This comparative analysis demonstrates how norms determining what is acceptable or not to show vary across countries, but also how, in some instances, the same Western values are interpreted or hierarchized differently, thus leading to divergent judgments on the ban.

**ID: 164**

**Language and Translation**

*Topics:* Language and Translation, Cultural Studies

*Keywords:* Blasphemy, religious language, free speech

**Blasphemy, free speech and the pragmatics of language use**

**Slawomir Sztajer**

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The point of departure of my presentation is an opposition between the liberal doctrine of free speech and the religious demand for respect and protection of religious sacred symbols. In this context, blasphemy is among the most hotly debated issues. However, I am not so much interested in ideological disputes concerning the freedom of speech. I am primarily interested in the nature of religious language and how it functions in the social context. The majority of discussions concerning freedom of speech do not take into consideration the fact that language is not a neutral and transparent medium, but a tool of the social construction of reality as well as a tool of action. A liberal view of language is based on a false philosophical hypothesis that words and deeds constitute two different ontological realms. Even in ordinary language speakers discriminate between words and deeds, as if words were not deeds. As a result, speech acts are usually perceived as potentially harmless in comparison to deeds. This paper argues that in many social contexts, words have a power similar to that of deeds. They influence not only the way people think but also, as many speech acts theorists maintain, the world of social action. This is usually the case with religion. The problem of blasphemy should be reconsidered on the basis of the theory of language as a tool for action. Religious language has a symbolic power; it is not only an epiphenomenon of religious life. Therefore, in some situations, linguistic blasphemy should be considered as not only an offence against religious feelings but also as a deed that has negative consequences for religious life in general. The consequences might be as real as the effects of physical activity.

**ID: 170**

**Language and Translation**

*Topics:* Language and Translation, Communication, Cultural Studies

*Keywords:* language gender media communication

**Missing words and discursive practices in scripted texts of movies and tv series**

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Before the 1970s LGBTQ+ characters were represented in tv programmes, and their absence/silence continued until the 1990s (Wyatt 2002), with very few exceptions.

In recent years, the number of shows with leading or recurring LGBTQ+ characters has increased, as clearly demonstrated by the most recent reports (GLAAD Gay and Lesbian Alliance Against Defamation 2019). Although these numbers represent an increase compared with the past, they are still quite small compared with the overall number of characters appearing on television shows.

This contribution aims at highlighting the absence of words to identify gender difference in the interactions in some movies and tv series both in Italian and English. In particular, it focuses on missing words referring to women loving women and lesbian in recent moving pictures productions.

Starting from the data provided by some of the most recent surveys (2018 and 2019), this presentation will offer a quality and quantitative approach to scripts originally in English and Italian revealing the still ongoing process of erasure of non-conforming characters in media productions.

This presentation will therefore offer translations of dialogues and interactions proposed in the scripts of movies and the scripted versions of single episodes of tv series.

Final goal of this contribution will be to reveal the ongoing silencing/erasure of difference in mainstream productions which have recently used non-canonical characters to win the attention of the public forgetting to provide them with language patterns able to convey cultural change.

**ID: 171**

**Cultural Studies**

*Topics:* Cultural Studies

*Keywords:* Social movements, social performance, South Korea, Blacklist, Censorship, Coldwar

### **Taboo in South Korea, The Vestiges of Cold War – Focusing on Korean political movement “Black Tent” in 2016-17 caused by the government’s censorship**

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In 2016, the cultural blacklist by the Korean government was revealed, listing about 9,500 names for specific reasons. Against the blacklist, artists tried to bring the independent thinking of the public through discussing the seriousness of the current situation and to raise public awareness of the theatre and artistic freedom with the Black Tent. The Black Tent was a temporal ‘genuine public theatre’ at Gwanghwamun square, which is the primary site of democratisation in front of the President’s house. It was voluntarily set up by artists and people to respect the difference and distinction of individuals through understanding and sharing. Black Tent insisted on the ‘publicness’, led by the civil society and argued to protect the value of the art and public which no one else can take away – taking the role of ‘Public Sphere’.

The Blacklist situation is intimated with the ideology in South Korea. The majority of the blacklisted people were called in extreme languages, such as the ‘Leftist’ and ‘Pro-North Korean’. The conservatives at the time specified people who questioned the government’s movements and criticised them as their opponents. Moreover, the government stigmatised them as leftist inclinations of North Korea politically and socially. Indeed, the conservatives, who have been in power since the early 2000s, have tried to revive the idea of McCarthyism to discredit the progressives, insisting that they are the Pro-North Korean and undermining South Korea. Certain people were defined as ‘left-cultural artists’, and their movements were restricted and oppressed. There were different reasons for defining them as left-cultural artists, such as provoking left-leaning videos, inciting youth through participation in candlelight vigils, and language terrorism against the president.

Through this movement with the candlelight vigils, many people began to present the social problems through their artworks, considering, sharing and understanding the real society.

**ID: 179**

**Communication**

*Topics:* Communication

*Keywords:* swearing, media, tabloid, swearword, moral panic

## **"Viewers left stunned over swearing on new TV show" – Discourses of swearing in tabloid media**

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Swearing commonly makes headlines, often ones that reflect moral panic discourse: swearing has "shocked the nation", "upset children" or "embarrassed" someone (McEnery 2005, Hjort 2011). A closer look at the stories behind the headlines often reveals more complex tones. What often seems to lie underneath is an attempt to capitalize on and commodify the inherent sensationalism of swearword use (Beers Fägersten 2014, 2017) rather than real concern for the detrimental effects of swearing on interlocutors or other recipients (Hjort 2011). Furthermore, increasingly common are news articles where swearing is portrayed in a positive or neutral light, drawing on sources such as academic studies.

This paper is an analysis of such journalism in Finnish tabloid newspapers *Ilta-Sanomat* and *Iltalehti*. It aims to identify actors, forms, tones and recurring narratives in discourses on swearing. The data comprises 150 articles from *Ilta-Sanomat* and *Iltalehti* from 2010 to 2020 compiled using the search terms "kiroili" ('swore'), "kiroilu" ('swearing') and "kirosana" ('swearword'). The paper presents an overview of the results, together with a number of illustrative examples.

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**ID: 180**

**Literature**

Topics: Literature, Cultural Studies

Keywords: Contemporary, British, Drama, Intimacy, Sex

## **Sex as Spoken Word in Contemporary British Drama**

### **Alexander Jeffrey Millington**

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*Sex as Spoken Word in Contemporary British Drama* will focus on the descriptive acts of sex and intimacy on the contemporary British stage. In particular I will be exploring the use of language in Anna Jordan's *Freak* (2014), Sam Ward's *Five Encounters on a Site Called Craigslist* (2017) and Katherine Chandler's *Lose Yourself* (2019). All three of these play texts use language to describe in varying detail the intimate acts that the characters are recounting, some violent, some messy, some simply underwhelming, but it is solely a verbal description of the acts that the audience have heard rather than seen.

Through this presentation I will refer to extracts from the published texts, audience and critic responses of the performances, and apply theories from George Rodosthenous's collection of essays, *Theatre as Voyeurism* (2015), exploring the acceptance of audio and visual voyeurism on stage, and Lisa Fitzpatrick's *Rape on The Contemporary State* (2018) with regard to the issues that arise when performing violent sexual acts on stage. I will also be referring to my own practice as a playwright following a recent production of my play *Three Way*, as produced by Split Infinitive, of which I am Creative Director. By using these critical texts and relating the author's theories to my chosen performance texts, I will argue that by using the description of the sexual acts, rather than overtly performing them, the intimate, aural connection that occurs between the performer and the spectator can be greater than the visual.

As society seems continuously to change its mind about what is and is not acceptable to portray on stage, what is the relationship between the aural description of sexual and intimate acts and censorship in the twenty-first century?

**ID: 184**

**Language and Translation**

*Topics:* Language and Translation

*Keywords:* Audiovisual translation, subtitling, swearword, taboo language, South Park, censorship

### **Censorship of Taboo Language in Subtitling: The Case of *South Park* in Turkey**

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As part of its constrained nature, subtitling is open to intervention of broadcasting/media companies and governmental institutions due to varying socio-cultural and political factors. Accordingly, subtitlers are faced with challenges in providing adequate translations for source taboo language, including blasphemy, swearwords and vulgar slang. It is not a new phenomenon that Turkish repertoire of subtitled and dubbed filmic products are mostly euphemized and ideologically accommodated for the target audience. Nevertheless, Turkey has been under the influence of neo-liberal Islamist policies of Justice and Development Party for some nineteen years, which has had concrete or concealed radicalisation in the policies of media institutions. The aim of this study is to investigate the thorny issue of censorship as an ideological and translational constraint of sitcom subtitling in Turkey. To this end, a comparative analysis has been conducted based on the subtitles of *South Park*, an American animated sitcom characterized with satirical dark humour, in three media: TV, Netflix streaming platform, and internet through fansubbing. Preliminary analysis shows that institutional norms, ironically, force translators to be creative in transferring the taboo language in order not to lead to losses in humoristic and vulgar narrative content. Dirk Delabastita's (1987 & 1996) classification for wordplay translation has provided, by analogy, a fruitful framework for the description of translation strategies used in the TV subtitles of *South Park*. The analysis is thought to provide (1) a linguistic-translational mapping of strategies employed by in-house and freelance subtitlers in the case of taboo language, (2) and an overall portrayal of ideological and socio-political conditions governing Turkish media institutions within a two-decades period. With its methodology and culture-specific conditions, the present study can serve as an example for further global and national studies based on medium distinctions in audiovisual translation and the effect of ideologies on subtitling process.

**ID: 185**

**Language and Translation**

*Topics:* Language and Translation, Communication

*Keywords:* Torture, taboo, euphemisms, word formation

**Torture, taboos and other remedies**

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The Convention against Torture and Other Cruel, Inhuman or Degrading Treatment or Punishment defines *torture* as “any act by which severe pain or suffering, whether physical or mental, is intentionally inflicted on a person for such purposes as obtaining from him or a third person information or a confession, punishing him for an act he or a third person has committed or is suspected of having committed, or intimidating or coercing him or a third person, [...] It does not include pain or suffering arising only from, inherent in or incidental to lawful sanctions.”

Such a vague definition, lacking a precise description of pain intensity and duration, is often exploited to justify torturous interrogation techniques and forms of punishment whose social acceptability is enhanced by the choice of euphemistic names.

Etymologically speaking, a euphemism is linked to taboos, and traditionally consists in replacing the original signifier, which is considered offensive or unpleasant, by another one, which can conceal the signified. Torture is an age-old taboo and acts of torture have often been disguised by euphemistic substitutes replacing more denotative expressions which would reveal forbidden concepts. The purpose of this paper is to examine the linguistic features of the euphemisms used especially in recent times to hide acts of violence and minimize the feeling of responsibility of perpetrators and bystanders.

**ID: 191**

**Language and Translation**

*Topics:* Language and Translation, Communication

*Keywords:* gender, taboo, compelled speech, pronouns, inference

**Gender and taboo: political correctness and emerging identities**

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The emergence of new gender identities, supported by developments in medical technologies (Hines and Taylor 2012), not only challenges traditional binary notions of male and female, but also raises new controversies in the area of political correctness. Certain forms of address that were once acceptable become taboo, and public sensibilities struggle to keep up with what are, and what are not, acceptable forms of speech.

Moreover, though medicine is evolving, language is, arguably, not keeping pace with it. The only resources through which gender categories are given grammatical recognition, in English, are still the pronouns 'he' and 'she', and their derivatives, as well as gender neutral uses of 'they'. Today, alongside familiar terms like 'bisexual' and 'trans', are a range of neologisms like 'genderfluid' and 'genderqueer' that express emerging ideas of personal identity in the area of gender and sexuality (Nestle et al 2002). New pronouns have emerged, and are used in certain circles, especially online.

In 2016, Canada passed Bill C-16, which amended the Canadian Human Rights Act and the Criminal Code to include 'gender identity and expression' as potential grounds for discrimination. Canadian psychology professor Jordan Peterson believes that, in a climate of increasing political correctness, this could imply forms of "compelled speech", where gender minorities could dictate the linguistic forms used by others to refer to them.

This paper considers discourse in national media and social media on the topic, including Peterson's protest which propelled him to a new career as a global Conservative voice in chat shows, social media, blogs, podcasts, and so on. Analysis is carried out through the analytical tools of critical discourse analysis (Wodak 2011), including the application of discourse pragmatics focusing on evaluative language (Martin and White 2005) and explicit/implicit argumentation.

**ID: 193**

**Panels - Language and Translation**

*Topics:* Language and Translation

*Keywords:* William Wycherley, Restoration Theatre, Impoliteness, Taboo, Pragmatics

### **“Has marriage cured thee of whoring”:** Impoliteness and Taboo in Wycherley’s *The Country Wife*

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Scholars agree that, of all coeval comic playwrights, Wycherley is the most censorious of Restoration society, as he takes the business of social criticism rather more seriously than Etherege, Vanbrugh, or Congreve. He even has some unkind things to say, about the “fine ladies and gentlemen” whom other playwrights habitually avoided in favor of easier and more popular game.

The paper aims to explore the linguistic strategies employed in his masterpiece, *The Country Wife*, to express impoliteness and possibly break taboos concerning sexuality, physical deformity and gender discrimination. We will focus on the relevance of Horner’s impolite language: his putative impotence can be considered as an ingenious device for exposing the hypocrisy of Restoration society and, more specifically, as a serious comment on the self-destructive impotence, neglectfulness, and ineptitude of the Restoration male whose representative sign is the eunuch.

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**ID: 196**

**Literature**

*Topics:* Literature

*Keywords:* Carter, incest, infraction, identity, transformism

### **Incest as Form and the Taboo of Identity in Angela Carter's Writings**

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This paper analyses Angela Carter's desecrating tendency to taboo-breaking in equally thematic and formal terms. By focussing on some samples taken mainly from her short-fiction production, I intend to show how gender/patriarchal and genre/authorial taboos are similarly broken and transmuted into daringly subversive outcomes, both thematically and formally. In line with her typically postmodern transformism, Carter superbly challenges, sabotages, violates, and deconstructs traditionally codified sexual and gender taboos by epitomizing that through new narrative solutions that mimic such fertile reversals. If diversity, multiplicity, and change guarantee the continuity of life, incest can easily metaphorise a taboo relationship based on repetition of the identical, sameness, and immobility, to be finally transformed, if not avoided. Consistent with many of her female characters' incestuous relationships with parents or siblings, Carter also establishes incestuous, wolfish and whorish relationships with previous authors and narrative discourses, which her prose openly couples with and which she predatorily appropriates, cannibalizes, and finally alchemizes. Carter's resulting narrative testifies to the fact that taboos must be first experienced to be eventually broken. It is in the dialectic and contrast between rule and infraction, taboo and its violation that Carter's writing is rooted, constantly looking for borders to be crossed.

**ID: 197**

**Panels - Language and Translation**

*Topics:* Language and Translation, Literature

*Keywords:* Pragmatics, Impoliteness, Early Modern, Theatre, Shakespeare, Trials

### **Women in the 17<sup>th</sup> Century Fictional Court: Breaking Taboos in *The Merchant of Venice***

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The role of women in the British Courts of law was limited until 1919, when the Sex Disqualification (Removal) Act was passed; for this reason, before that time, their presence in official roles within the court can be considered as the breaking of a taboo, possible only in the fictional world.

This paper aims to investigate the role of Portia disguised as a male judge in the trial scene of *The Merchant of Venice* (4. 1) focussing on the purposes of her discourse and on its linguistic aspects. The theories developed by Austin (1955/1975), Searle (1969), Culpeper (1996) and Brown and Levinson (1987), which result in a hybrid methodology, will be the basis to analyse the selected verbal exchanges where taboos are broken.

The hypothesis underpinning this essay is that Portia has a precise strategy, based on the breaking of taboos, aimed at guaranteeing the common good if every character agrees to behave in a proper manner, i.e. paying their debts or being merciful. Shylock's repeated refusal to tear the bond is the root cause which turns the wheel of Justice, which leads the witty Portia to deceive and severely punish the Jewish moneylender after having proved he is an "inexcrable dog," as Gratiano claims at the beginning of Act IV. The purpose of this paper is to expose, through a linguistic analysis, the pattern of Portia's strategy, which is intertwined with the breaking of taboos concerning the legal world.

**ID: 205**

**Panels - Literature**

*Topics:* Literature, Cultural Studies

*Keywords:* Syphilis, Julia Frankau, Sarah Grand, Emma Frances Brooke, New Woman Novel

## **Breaking the Taboo of Syphilis in Two Late-Victorian Novels Penned by Women Writers**

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As Deborah Hayden has emphasized, in Victorian times syphilis was regarded as “life’s dark secret” (Hayden xv) and its very name was unutterable, a social taboo. Prostitutes were held solely responsible for the diffusion of venereal diseases, affecting an alarmingly high percentage of the male population, including married men who, in turn, infected their wives. As it was widely believed, in fact, prostitutes were not just agents of transmission, but the living embodiment of physical and moral corruption (Spongberg 45). William Acton (a renowned doctor) maintained that the prostitute was a maimed or, better, a perverted woman, “a social pest, carrying contamination and foulness to every quarter to which she ha[d] access” (Acton 166). Conversely, men were universally portrayed as the blameless and unfortunate preys of these lustful temptresses, who threatened the social and natural order with their sick and aberrant sexuality.

By focusing on two novels penned by women writers at the end of the Nineteenth century, namely *The Heavenly Twins* (1893) by Sarah Grand, *A Superfluous Woman* (1894) by Emma Frances Brooke, this paper sets out to investigate the different strategies the authors employed to break the taboo of syphilis, while exposing the dangers of silence (often observed even by doctors) from a female perspective.

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**ID: 206**

**Panels - Literature**

*Topics:* Literature, Cultural Studies

*Keywords:* Roaring Twenties, Francis Scott Fitzgerald, Zelda Fitzgerald, Dysfunctional families

**“The Beginning and End of Everything:” The Intricacies of Taboo Behind the Publishing Process of *Save Me the Waltz* by Zelda Fitzgerald**

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Francis Scott and Zelda Fitzgerald can be regarded as the most iconic and glamorous characters of the so-called Jazz Age. They are plausibly America's first celebrity pair, a couple that created their own mythology, thus becoming the vivid reflection of the Roaring Twenties. More than any others, the Fitzgeralds seemingly captured the essence of the tumultuous post-war decade: they embodied the enthusiastic and exciting atmosphere of its parties, its dancing, and illegal drinking, as well as its wealth and new freedom for women.

Apparently, a perfect understanding bound them together. Nonetheless, a closer observation suggests that their relationship was marred by deeply dysfunctional traits. In fact, literary competition affected their relationship. Scott expected to be the only gifted one of the family: he suppressed Zelda's artistic talent while exploiting it for his own output; a non-normative behaviour that was considerably revealed also in Scott's commitment to preventing Zelda from publishing her writings.

This paper aims at analysing restrictions and tensions related to taboo imposed through the medium of literature, by discussing the shifting boundaries of censorship both in the Fitzgeralds' relationship and in their output. Special emphasis will be placed on the complex scenarios behind the publishing process of *Save Me the Waltz*, the work through which Zelda “desperately wanted to prove herself” (J. Tavernier-Courbin 1979, 26).

**ID: 209**

**Panels - Language and Translation**

*Topics:* Language and Translation

*Keywords:* Pragmatics, Historical Pragmatics, Reticence, Speech Acts, Censorship

### **Strategies of silence in *All's Well That Ends Well* and *Measure for Measure***

**Aoife Beville<sup>1</sup>, Emma Pasquali<sup>1</sup>, Valentina Rossi<sup>2</sup>**

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The silencing of others or the promise to remain silent are tactical communicative choices which can be seen as the strategic implementation of proscriptive language policies on an interpersonal level. Both problem comedies under analysis rely on the ensuing silence and secrecy to fuel their narrative structures.

Recent pragmatic approaches to early modern dialogical texts (Busse & Busse, 2010; Del Villano, 2018; Rudanko 1993, 2007) have established a model for the linguistic exploration of interpersonal communicative strategies in literary texts. Austin (1962) and Searle's (1969) theory and taxonomy of speech acts allows for a pragmatic investigation of the commissives and directives used to establish interpersonal accords of reticence.

This paper aims to analyse the pragmatic strategies used to establish, maintain and tactically break interpersonal codes of censorship and the negotiation of silence as a means to control information and influence behaviour.

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**ID: 219**

**Panels - Language and Translation**

*Topics:* Language and Translation, Communication

*Keywords:* taboo, sex, euphemism, TV series, linguistics

### **From *Sex and the City* to *Sex Education*: talking about sex on television**

#### **Adeline Terry**

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*Sex and the City* (1998-2004) is an American TV series created by Darren Star and broadcast on HBO, while *Sex Education* (2019-...) is a British TV series created by Laurie Nunn and broadcast on Netflix. Although there are major differences between the two series – such as their countries, networks and years of origin, the number of episodes, or the age of the protagonists –, both are popular and successful TV series and were, at the time they were released, considered as transgressive and progressive when tackling the taboo topic of sex. In both of them, sex is the central topic and the main character is considered as a sex expert: in *Sex and the City*, Carrie writes a column entitled “Sex and the City” in a fictitious newspaper, the *New York Star*, while in *Sex Education*, Otis gives sex advice to his classmates in exchange for money.

*Sex and the City* is argued to have largely contributed to standardizing the use of frank, derogatory sexual language on television and more generally paved the way for sex to be addressed unreservedly on television (Brey [2016]). Nevertheless, from a contemporary point of view, the series can be criticized for its stereotypical gender representations and its lack of diversity, among others. On the other hand, *Sex Education* displays much diversity and inclusiveness and addresses different topics, such as LGBTQ+ sexuality or asexuality. The aim of this paper is to determine whether this evolution is coupled with an evolution in the ways sex and sexuality are linguistically tackled. Do characters rather resort to euphemisms or dysphemisms (Allan & Burrige [1991, 2005]) in each of these series? Have the use and perception of derogatory terms on television evolved?

**ID: 221**

**Cultural Studies**

*Topics:* Cultural Studies

*Keywords:* blood, Jarrar, Yunchang, Athey, currency

### Tasting Pennies: Blood Currency in Contemporary Performance Art

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In 1992, artist Ron Athey performed the first iteration of the martyrdom of Saint Stephen as part of his *Martyrs and Saints* series. Suspended in the nude with his testicles pumped full of saline solution, an assistant punctured his forehead, clavicle, and chest with surgical needles. As the needles were removed, blood dripped from his open wounds. In 2010, Chinese artist He Yunchang performed *One Meter for Democracy* to protest government censorship in China. Beginning at his clavicle, a nurse sliced his flesh and dragged a surgical razor along his torso. As the razor moved along his body, the skin parted to reveal blood, tissue, and fat. In a third example from 2019, Khaled Jarrar stood in the middle of Wall Street in New York City selling vials of his blood. Each vial cost the same as one market share from a publicly traded arms corporation.

In each piece, the value of the artist's blood serves as form of currency, where artists trade and barter their corporeal fluid to protest biopolitical control. This paper investigates the ways in which blood (and other bodily fluids) are controlled, manipulated, and negotiated as form of currency. I situate each piece as a critique against authoritarian systems that work to control bodies. Athey's use of blood subverts his HIV-positive status and challenges his position as an "elite controller;" He Yunchang's blood serves to apply value to the marginalized/censored body in China; and Jarrar's blood is exchanged for capital gains, critiquing the military-industrial machine responsible for the deaths of non-combatants in places like Palestine, Syria, and Iraq. In each piece, Athey, Yunchang, and Jarrar use their blood to negotiate their agency against systems intent on corporeal control.

**ID: 223**

**Language and Translation**

Topics: Language and Translation

Keywords: Chinese internet slang, Chinese vulgarisms, euphemism

**'Green-tea-' and other b(/w)itches, "flowers" and "fungi": on Chinese online neologisms related to sexual behaviour**

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Sexuality remains absolutely a taboo topic in mainland China. For this reason, online users (with the Internet availability rate reaching 71,6% in June 2021) demonstrate an extremely productive creativity via exploiting Chinese phonology, morphology, orthography, and tropes. This paper aims to analyse the following recently emerged and often explicit sex-related terms and expressions:

1. 婊子 *biǎozi* 'whore' > the noun stem 婊 *biǎo* became a formant 'slut' > 绿茶婊 *lǜchábiǎo* 'green tea slut', formed by a metaphor for the virginal appearance of the young models with long and silky black hair and the formant that refers to their sexual behaviour. In Hong Kong TV play "As Time Goes By" (2019) *biǎo* was replaced by the syllable that shares the same rhyme, 妖 *yāo* 'seductive evil female spirit', and resulted in less explicit term 绿茶妖 *lǜchá yāo* 'green tea witch'. The linguistic productivity of *biǎo* inspired other neologisms that either follow the same structural pattern or form homophones.
2. Conversion of the lexeme 日 *rì* '[the other] day' > 'to fuck'; semantic shift of the term 野战 *yězhàn* 'battlefield operation' > 'having sex in public places'.
3. Euphemisms for sex organs: a) 木耳 *mù'ěr* 'edible tree fungus' (*Auricularia auricula-judae*) > 'vulva'; 粉木耳 *fěnmù'ěr* 'pink fungus' ('innocent vulva'), 黑木耳 *hēimù'ěr* 'black fungus' ('vulva of a promiscuous woman'); b) 金针菇 *jīnzhēngū* 'enoki mushroom' (*Flammulina velutipes*) > 'thin and small penis'; c) 菊花 *júhuā* 'chrysanthemum' > 'anus', 向日葵 *xiàngrikuí* 'sunflower' > 'anus after anal sex'.

China's online communication, "informal and egalitarian" (Moore 2016), reflects "the anger and anxiety, the desire and despair ..., the resentment and resistance of real people in a society that finds itself stressed by the rapacious and reckless chase for wealth, and constricted by the tight grip of information regulation" (Jing-Schmidt and Hsieh 2019).

**ID: 227**

**Literature**

*Topics:* Literature

*Keywords:* Woodstock, political issues, censorship.

### **Voicing the Unspeakable. Political Criticism in *Thomas of Woodstock***

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The anonymous *Thomas of Woodstock*, whose compositional date in the last two decades was moved further into the 17<sup>th</sup> century, must necessarily voice political complaints in a devious, indirect way. This paper aims at exploring how the lower classes can voice discontent or political unrest in an acceptable balance between insubordination and formal respect of authority.

**ID: 228**

**Cultural Studies**

*Topics:* Cultural Studies

*Keywords:* cancer, disease, sickness, disability, death

### **Barriers Beyond Words: Cancer, Culture, and Translation in *The Big C***

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Whether you are a sufferer, a family member or a friend, cancer is often a huge taboo. The hushed disease affects so many, yet it is something that no one seems comfortable talking about. The trend of keeping it a secret is still vivid. This is perhaps because people never believe it will happen to them, or because of the limited knowledge of cancer biology, associated with the idea of death and sufferings or excruciating pain or disfiguring therapies. The sooner cancer becomes less of a taboo, the easier it will be for family and friends to know how to react when cancer enters your life, generally with the intent of destroying it totally.

Cancer is part of our lives and, as unlikely a topic for humour as the subject may seem, it is now considered overdue for the dark comedy treatment.

*The Big C* is a brilliant and imaginative TV drama series about terminal cancer. Subtitled "Time to grab life by the balls" it is, surprisingly given the subject matter, a comedy. It can be considered one of the most revolutionary attempts to break down the irritating reverence around the illness and reverse the standard according to which once stepped into the cancer chapel we all have to whisper and bow our heads.

This paper explores the taboo of cancer in *The Big C* as related to the most disturbing association with current everyday life issues, from aggressive therapies to the fear of dying, to sex, etc. Translation issues in Italian are also hinted at. The aim is the more we talk, write, film, make TV shows about cancer, the less of a taboo it becomes and the more awareness is raised. That can help save lives.

**ID: 230**

**Literature**

Topics: Literature

Keywords: Farce, Taboo, Tabori, Agamben, Lévi-Strauss

### **Bare-life and Taboo in Tabori's *The Cannibals* (1974)**

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In *The Cannibals*, Tabori powerfully thematises the “taboo”. The play dramatizes the issue of surviving in Auschwitz: some prisoners eat the dead inmate *Puffy* in order not to starve. Why should they not? Even God reassures the main figure *Uncle* that human flesh is not “taboo”: kashrut’s food prescription does not mention it. Still, *Uncle* does not eat.

*The Cannibals* displays the “taboo” as a memory: it reminds of the original state of grace of humankind, when God separated darkness from lightness, evil from good. On the contrary, Auschwitz is the realm of uncertain light: *Puffy* dies in a scuffle over a bread crust he has stolen and refused to share with his inmates. When asked about the use of farce in his drama, Tabori replied that Auschwitz is beyond tears. Moreover, concentration camps are beyond law: according to Agamben, they are the paradigm of the modern bio-politic, the sovereignty on human bodies. Auschwitz inmates’ life is a “bare-life”, a life with no juridical guaranties. *The Cannibals* reflects upon this state of exception: the violation of the “taboo” is the unavoidable consequence of the inhuman anthropological project of Auschwitz.

Still, *Uncle* refuses the macabre Last Supper of his inmates. This refusal has an anthropological explanation. Tabori contraposes the “uncle” (*Uncle*) to the “father” (*God*): while the first reasserts the taboo as a primeval law, the latter argues against the prohibition of cannibalism. As Lévi-Strauss stated that “father” and “uncle” relate one to another similarly to the “minimal pair” of phonetic (a pair of words that differs in only one element), *Uncle*’s death reminds of Nietzsche’s statement about God’s death: in Tabori, the minimal difference between the two figures is the survival of “taboo” as a memory, a law, an inner measure.

**ID: 231**

**Communication**

*Topics:* Communication

*Keywords:* Poland, homophobia, Internet, memes, demotivators

## **Reinforcing The Taboo: Homophobia in The Polish Memetic Space**

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Poland is still a country where the LGBT+ issues arouse a lot of controversies. In the last few years the right-wing nationalistic political parties, the still powerful Catholic Church and numerous homophobic organizations have (re-)created a battleground on which conflicting opinions come to the fore. Homosexuality, on which this paper focuses to a large extent, has not stopped being a taboo, which is still being reinforced by multidimensional homophobia present in all types of media, including the Internet.

The memetic sphere reflects the changing attitudes to homosexuality. Memes, in this particular case in the form of demotivators, reveal a variety of perspectives from which gay issues are addressed in Poland. As multimodal signs, demotivators, approach the taboo topic of non-heteronormative sexual orientations both visually and verbally. In this presentation I am going to concentrate of how Polish demotivators express homophobic attitudes, becoming homophobic signs and memes in the process. An analysis of homophobic demotivators will be carried out on the basis of the largest demotivators Internet sites in Poland ([www.demywatory.pl](http://www.demywatory.pl)) and will take into account the perspective of both multimodality and social semiotics. The paper is a continuation of the author's interest in demotivators and meant to make a valuable contribution to the existing but scarce research into multimodal expressions of homophobia in Poland.

**ID: 232**

**Literature**

*Topics:* Literature

*Keywords:* The Bloody Banquet, A Woman Killed with Kindness, cannibalism, starvation, justice.

### **Excessive Appetites on the Early Modern English Stage**

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This paper sets out to explore excessive appetites on the early modern English stage, with a particular focus on the intrinsic connection between feasting and fasting.

By a close reading of Middleton's *The Bloody Banquet* and Heywood's *A Woman Killed with Kindness*, I shall try to demonstrate how cannibalism on the one hand and starvation on the other, considered extreme acts of revengeful deeds, serve as tools to achieve justice.

My presentation will be put against the backdrop of the cultural attitude towards food preparation in early modern England, with physiological repercussions, particularly about food consumption.

**ID: 235**

**Language and Translation**

*Topics:* Language and Translation

*Keywords:* audiovisual translation, swearwords and taboo language, bilingual corpus, subtitling strategies

**There's more to bitch than meets the eye: The translation strategies used to render the word "bitch" in Netflix original series**

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Over the last decade, streaming platforms such as Netflix have contributed to making interlingual subtitling one of the most popular ways of reaching non-English speaking viewers. As a matter of fact, the viewers' ever-growing appetite for series has gone hand in hand with a growing demand for subtitled content, which has raised new research questions in the field of audiovisual translation studies. Among these, the frequency of swear words (and their translation) in TV dialogues has drawn the attention of scholars such as Ávila-Cabrera (2016), Beseghi (2016), Díaz-Pérez (2020), and Soler Pardo (2015).

Recently, a growing number of bilingual corpora have been compiled to describe and analyze the translation strategies used to render the most frequent swear words uttered in English TV shows (Díaz-Pérez 2020, Soler Pardo 2015). The translation of said words can prove challenging for the subtitlers who have to take specific parameters, such as context and characterization, into account.

In this presentation, a corpus-based approach will be adopted to describe the strategies used to translate the word *bitch* in the French subtitled versions of the first seasons of the Netflix original series *Orange Is the New Black*, *Bloodline*, and *House of Cards*.

To report on said strategies, I will apply Díaz-Pérez's theoretical framework and my methodology will be based on the Descriptive Translation Studies paradigm. Every occurrence of the word *bitch* will be categorized semantically and grammatically. Then, the lexical analyses combined with the analyses of the speech acts will enable the categorization of the occurrences into four translation strategies: pragmatic equivalence, softening, de-swearing, and omission. The use of parameters such as co-text or intonation will probably give way to translation strategies subcategories and the question of whether subtitlers can achieve pragmatic equivalence without resorting to a lexical equivalent but using other parameters will be addressed.

**ID: 236**

**Language and Translation**

*Topics:* Language and Translation

**Shakespeare's bawdy/body language: translating in the 20<sup>th</sup> and 21<sup>st</sup> century**

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Shakespeare's *Troilus and Cressida* is rife with examples of bawdy language, used by a number of characters and in particular by Thersites, an evolution (or involution?) of the fool figure whose main function is to comment upon the unfolding action, desecrating and de-mystifying the heroes passed down by tradition. Unsurprisingly, his language is characterized by insults and references to sexual appetites and taboo body parts, which can be particularly hard to deal with in translation, because of the culture-boundedness of the terms involved and of the inherent jokes as well as the position of such language within the diachronic development of the English language. This paper will address the problem of translation of such language, drawing on the history of Italian translations and stagings of this text, Italian cultures of translation in different periods, and also on the proposed speaker's personal experience as translator of the 2015 Feltrinelli version of the play.

**ID: 238**

**Language and Translation**

*Topics:* Language and Translation, Communication

*Keywords:* humor, taboo, audiovisual translation

**"Six feet Under" 20 Years On: Taking Stock of Translating Taboos in Audiovisual Products**

**Chiara Bucaria**

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2021 marked the twenty-year anniversary since the first episode of the TV series *Six Feet Under* (SFU) – a critically acclaimed, quirky mix of drama, dark humour, and surreal dream sequences – was aired on the US premium cable channel HBO (June 3<sup>rd</sup>, 2001). Previous analyses of the Italian dubbed and subtitled versions of SFU by this author have brought attention to the significant discrepancies between the two, with the Italian dubbed version majorly downplaying or even completely eliminating most instances of taboo language and content (including dark humour), and the subtitled version mostly retaining those elements, thus keeping closer to the original English version. With the series now available on the SKY Italia and NOW TV platforms, with a dubbed version that is identical to the one that was originally aired in Italy and made available on DVD and a subtitled version that is only a slightly condensed transcription of the dubbed track, one might wonder what – if anything – has changed in the policies and conventions that dictate the rendering of taboo language and content in audiovisual products when they are transposed interculturally.

This paper will take the case of SFU as a starting point to reflect on the evolution of the adaptation of taboo language and content in the last twenty years as concerns the dubbing and subtitling of Anglo-American fictional content into Italian. Particular attention will be paid to factors such as (potential) differences between free to air and subscription-based platforms – both as content creators and distributors – and to the increasingly higher audience expectations as far as the quality of audiovisual translation is concerned.

**ID: 241**

**Language and Translation**

*Topics:* Language and Translation, Literature

*Keywords:* Translation studies, Disability, Comparative literature

### **Translating Tiny Tim– Mapping the changing language of disability across Czech and Slovak history**

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This paper bridges the fields of Critical Disability Studies with literary translation through an investigation of how the taboos surrounding human bodies shift across temporal and spatial borders. In particular, I ask how different socio-political agendas and changing health legislation impact the way disability is replicated in translated texts, and how the ever-evolving conceptualisation of what constitutes a 'normative' body reflects on translation norms and patterns. The focus of this investigation is Charles Dickens' short story A Christmas Carol, and its central character Tiny Tim. Created as the antithesis to the narrative's greedy and privileged protagonist Scrooge, Tiny Tim's disabled body – matched with a blamelessly noble soul – is the epitome of the victim-centric conceptualisation of virtuous illness typical for Victorian England. But what happens once Tim's story crosses linguistic and geographic divides, and re-emerges in a translated version aimed at a wholly different audience?

The paper inspects several versions of the short story published in former Czechoslovakia and present-day Czech Republic and Slovakia. During the past century, the two countries experienced a number of turbulent changes – from the progressive First Republic era between the two world wars, through four decades of Communist totalitarianism, to the Velvet Revolution and the present-day age of political freedom and democracy. Through a comparison of the different versions of A Christmas Carol published during these contrasting time periods, the paper will map the changing language describing Tiny Tim's disability, and ask whether there are correlations between a shifting socio-political landscape and the translation taboos surrounding human bodies.

**ID: 246**

**Literature**

*Topics:* Literature

*Keywords:* hybrid identities, woman, monster, Tokarczuk

### **Tokarczuk and the hybrid identities**

#### **Noemi Fregara**

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As Sigmund Freud argued in his work *Totem and Taboo* (1913): "For us the meaning of taboo branches off into two opposite directions. On the one hand it means to us sacred, consecrated: but on the other hand it means uncanny, dangerous, forbidden, and unclean". The second meaning of taboo has often been associated with the marginalized ones, with phenomena of gender discrimination and specifically with the supremacy of men over women.

This insight gives voice to negative representations of women, frequently shown as dangerous, deformed and monstrous. This connection has also been pointed out by Izabela Filipiak (2005), who comments on the offensive label "literatura menstrualna" (menstrual literature), coined by some critics like Jan Błoński and Andrzej Stasiuk. They tried to define the rising number of women writers in the 1990s, who were considered inadequate and too eccentric in their way of portraying the world. As Filipiak underlines, therefore, from 'menstrual literature' to 'monstrous literature' the step is short.

This paper sets out to show how Olga Tokarczuk has dealt with this theme in her works *House of Day, House of Night* (1998) and *Playing on Many Drums* (2001). She represents multilayered realities from a non-anthropocentric (and non-androcentric) perspective, by focusing on the blurred boundaries between Man and the human/non-human Other. The aim is to analyze the conditions of the decentralized Other and their hybrid identities as a woman-monster, woman-man and so on. Tokarczuk's final purpose is to show the complexity of human nature and identity through the Other's perspective. In this way, she dismantles the stable and unchanging conception of the world, whose hybrid features and extra-ordinariness are a taboo.

**ID: 254**

**Communication**

*Topics:* Language and Translation, Communication

*Keywords:* taboo, tellability, WWII, identity, positioning analysis

**Taboo, tellability and identity construction in WWII-testimonies**

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The concept of *tellability* stipulates stories are only worth telling if they are sufficiently surprising or important (Sacks, 1992) and pass the lower tellability-boundary. However, stories that fall “too far outside the latest, revised, embraced social narrative” (Gair & Moloney, 2013) and contain “transgressions of taboos” (Norrick, 2005), may cross the upper tellability-boundary and be rendered unacceptable and untellable. Consequently, storytelling is crucial to identity construction, as ‘safe’ stories can categorise a narrator as a specific social group member, while taboo narratives may, at the risk of face-loss, profile them within a group. Additionally, telling taboo stories allows narrators to resist and influence societal norms, whilst constructing their life story.

Specifically, we investigate the interplay between taboos as social norms and identity construction in WWII-testimonies by concentration camp survivors. Importantly, these WWII-narratives’ storyworld is governed by unique and complex social norms, as the camps were “a distorted reflection of the normal social space outside the camps” (Suderland, 2013). Methodologically, we draw on positioning analysis (Bamberg, 1997), which links ‘local’ levels 1 (storyworld) and 2 (storytelling world) to a social-contextual level 3 concerned with narrators’ identity construction in respect to dominant discourses (i.e. social norms and taboos). In summary, we aim to scrutinize how social norms and taboos are reflexively linked to narrators’ local identity work and their stories’ tellability.

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**ID: 257**

**Language and Translation**

*Topics:* Language and Translation

*Keywords:* swearing, television, age, gender

**Swearing in Danish reality series *Ex on the beach***

**Marianne Rathje**

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The study of swear words in young people's spoken language has for several years been a neglected area within Danish language research. This presentation deals with the use of swear words in the reality show *Ex on the beach* broadcasted in Denmark 2018-2019. A result is that young people swear more than in previous Danish studies, and that the proportion of English swear words seems to be increasing. The study also shows that women in *Ex on the beach* swear just as much as men and even with stronger swear words, which contradicts previous research showing that men swear more frequently and with stronger swearwords than women (e.g. McEnery & Xiao 2004, Jay 1992, Jay & Jay 2013, Beers Fägersten 2012, Rathje 2017, Bednarek 2010). Finally, in the presentation I will show how swearwords among young people in *Ex on the beach* is a social phenomenon that can be used both to form bonds and to consolidate a clique in contrast to the rest of the participants.

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**ID: 258**

**Language and Translation**

*Topics:* Language and Translation

*Keywords:* sexual references, religious references, interlingual subtitling, faithfulness, ideological manipulation

### **Sexual and religious references in the subtitling of *Succession* into Spanish**

**José Javier Ávila-Cabrera, Pilar Rodríguez-Arancón**

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Dealing with taboos can be a controversial issue or not depending on the characteristics of the communicative act related to context, culture, speakers' age and personality of the people involved, among others. However, we could generalise that some taboos can cause a strong reaction on the audience in the context of audiovisual translation (AVT), and two types, which are particularly delicate to address, are those related to sexual and religious references. Subtitlers are responsible for transferring the oral dialogue into a target text in the form of subtitles. Whether or not the resulting subtitles are faithful to the original cannot be said to be a product of censorship in today's Spain.

What would you think if you heard a dad asking his son: "Are you going to suck my dick?" This is the sort of taboo language that forces subtitlers to break the rules of what can be considered politically correct. Other controversial phrases concern religious references as in: "Jesus fucking Christ". On streaming platforms in Spain, this expression tends to be compensated by other offensive phrases, avoiding the direct insult to God or Jesus Christ and resorting to ideological manipulation (Díaz Cintas, 2012).

The present study analyses the series *Succession* (Jesse Armstrong, 2018-), season 4, and its subtitled versions into Spanish, broadcast by HBO. Based on a Descriptive Translation Studies approach and following Ávila-Cabrera's (2020) taxonomy of translation techniques, our initial hypothesis has two approaches. First, sexual references tend to be subtitled as faithfully as possible, considering the spatio-temporal restrictions in subtitling (Díaz Cintas & Remael, 2021). Second, religious references are usually subtitled in a neutralised way or in an offensive way, but excluding the direct insult to God or Jesus Christ. This study aims to show that some taboo categories are more accepted than others.

**ID: 260**

**Literature**

Topics: Literature

Keywords: language, identity, history

### **Taboos in Hugo Hamilton's *The Speckled People***

**Elena Cotta Ramusino**

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*The Speckled People*, the 2003 memoir by Hugo Hamilton, narrates the growth of little Hanno from childhood in the 1950s in Ireland to early manhood. The family life pivots on the major taboo dominating their home: the absolute prohibition on the use of English, implemented through harsh punishments. This taboo is functional to the reversal of Irish history planned by his father: for such a noble objective unswerving rigour is essential. This paper aims to analyse what the implementation of this taboo implies for the protagonist: as language is essential for the construction of identity, this ban on the use of English has devastating psychological consequences for Hanno: a perennial sense of displacement of the protagonist, constant queries about himself and where he belongs. Moreover, as the family lives in an English-speaking Dublin suburb, this prohibition leads to Hanno's marginalization from his potential peer group. The father is an indisputable authority who issues laws and taboos which also ensnare himself before ensnaring his family, as for example the original taboo which is detrimental to his own identity: his planned oblivion of his own father, whose existence is thus ignored by his children, because he served in the British Navy during the First World War - a taboo issue in Irish society until at least the 1980s.

Ravelled knots of Irish history are to be disentangled by Hanno's family, which is seen by the father as a cell from which a new destiny for Ireland will be spread to the whole country. The weight of national history on individual lives, a key issue in Irish literature, bears upon young Hanno, who has to find his way out of these thwarting laws regulating their lives.

**ID: 263**

**Language and Translation**

*Topics:* Language and Translation

*Keywords:* female anatomy, taboo language, gender, Oxford English Dictionary, lexicography.

### **Forbidden words and female anatomy: linguistic taboos in the Oxford English Dictionary**

**Martina Guzzetti**

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Social constraints impose a censorship on anything that might cause discomfort, harm, or injury in a community, and language is among those behaviours that need to be monitored for this reason; indeed, the belief that words hold a strong controlling power over people, objects, and spirits dates back to ancient times. Linguistic taboos often have to do with illness and death, blasphemy, money, racism, sex and sexuality, and private parts of the body: this paper proposes to focus specifically on English vocabulary concerning female anatomy and its representation in lexicography, a topic which has always been soaked with social stigma and treated with great anxiety and embarrassment. The investigation will be carried out by examining the *Oxford English Dictionary*: though initially the first edition was celebrated for its proclaimed scientific principles and objectivity, research has already commented upon its many biases and culturally-determined (and, therefore, subjective) choices, which include prescriptivism on rude words, but also issues and debates involving gender. The diachronic analysis, which takes into consideration the three different editions of the dictionary and the evolution of taboo words in time, will focus on how such headwords as *vagina*, *breast*, or *menstruation* have been defined in the *OED* and how strategies like euphemism or dysphemism have been used to avoid mentioning them. Thus, results will show how the censoring of language produces (socio)linguistic change and promotes the creation of highly inventive and playful new expressions; the focus on female anatomy will specifically shed light on the culture(s) that enforce the use of taboo words and the ideologies behind their inevitably selective and subjective representation in lexicography.

**ID: 264**

**Language and Translation**

*Topics:* Language and Translation

*Keywords:* Erotic novel, translation, metaphors, Fanny Hill, John Cleland.

**Don't ask, don't tell: *Fanny Hill* and the depiction of sexual metaphors in translation**

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Throughout the centuries, sex and the depiction of sex have been object of censorship due to the moral principles in a given historical period, being often regulated by cultural conventions, such as religion, ethics, science, or law. All these aspects led to establishing what was acceptable and what had to be rejected as pervert (Mudge 2017). Similarly, translations followed the same constraints of a given age in a given culture which shaped the Target Text. This paper intends to investigate the translations of *Fanny Hill: Memoirs of a woman of pleasure* (1749) by John Cleland in a diachronic perspective. This epistolary novel, overtly erotic and a specific example of the English erotic novel of that time, counts about 38 translations into Italian, the first of which dating back to 1918. Since the euphemisms in the novel distinguish it from other pornographic works, critics have discussed how Fanny's language affects the sexual scenes she describes. In fact, Cleland's use of euphemisms (Hollander 1963) and metaphorical language to describe Fanny's sexual adventures was intended to avoid taboo words in order to avoid prosecution. The language idealizes and glamorizes sexual acts, elevating them out of the lewd realm of vulgar pornography and lends an appearance of cleanness and purity to the sexual relationships. Through the use of euphemisms and metonymy (Spedding and Lambert 2011) in describing sexual acts, Cleland creates images that are artistic images reminiscent of paintings and sculptures. The aim of the paper is thus to describe the way in which euphemisms and metaphors of sexual activities are translated into Italian, focusing on three Italian editions published in a given span of time of roughly fifty years: in 1921, 1964 and 2001.

**ID: 265**

**Cultural Studies**

*Topics:* Cultural Studies

*Keywords:* taboo language, incest, sociolinguistics, media

**Incest and taboo language: What are the linguistic taboos on the tabooess of incest?**

**Sophie, Caroline Eyssette**

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Taboos have been part of all societies at all times. They prescribe behaviours regarding death, food, religion, and especially sexuality (Widlak 1965). One of the main sexual taboos is incest, which is also said to mark the humanity's passage from nature to culture (Lévi-Strauss 1947).

Incest is worth exploring on a sociolinguistics point of view since it is both a social and linguistic taboo. Although both intertwine, a distinction is to be made between social taboo and linguistic taboo (Diffloth 1980), as the taboo word encapsulates the fear related to the social taboo (Freud 1913). Furthermore, incest may vary across cultures and languages, depending on how we define the concept of family (Héritier 1994).

In light of the above, the aim of this paper is to explore incest as taboo from a cross-cultural and cross-linguistic perspective, by looking at how it is discussed in print media on the internet in France and in the United States in the 2021-2022 time period. In particular, the aim is to explore how two different cultures develop the same taboo via language. The question this study aims to answer is: are there any dynamics to break this social taboo by naming incest through orthophemisms, or on the contrary, to maintain silence by using euphemisms?

The preliminary findings show that there are indeed differences in the way incest is treated in the two countries under investigation. While the newspapers in the United-States shed more light on the abusers, in France, they focus more on the victims. Also, linguistic avoidances echo the journalists' moral judgements, thus showing how the social taboo is deeply anchored in the language.

**ID: 266**

**Language and Translation**

*Topics:* Language and Translation, Communication

*Keywords:* linguistic racism, ethnophaulisms, intercultural conflict, online lexicography, online dictionary

**Intercultural conflict in “powered by Oxford” online lexicography**

**Silvia Pettini**

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The language of intercultural conflict is a long-standing universal phenomenon (Palmore 1962): all ethnic groups coin derogatory terms, or “ethnophaulisms” (Roback 1944), to refer to other ethnic groups. Moreover, the lower the perceived status of ethnic minorities, the higher the number of and the more negative the nature of ethnophaulisms for that group (Reid and Anderson 2010, 100). Since Anglophone cultures have had contact with other ethnicities for centuries, and almost always from a dominant position, English has developed an extremely vast array of ethnophaulisms, especially if compared to Italian (Filmer 2012a, 2012b). Today, verbal attacks against individuals or groups due to ethnicity often hit the headlines and ethnophaulisms are a prime example of linguistic racism. The degree of tolerance towards offensive language differs across space and time and depends on the belief systems and sensitivities of societies, but racial abuse is usually regarded as one of the most derogatory areas of language (Allan and Burrige 2006, 105). Thus, these sociocultural dynamics are reflected in dictionaries, whose makers, since the late twentieth century, in response to social pressure, have become increasingly regulative in their policy by clearly explaining, labelling, and exemplifying offensive senses and uses (ibid., 108).

Against this background, this paper examines the lexicographic treatment of ethnophaulisms in the Oxford Dictionary of English, whose free online version is hosted on the dictionary portal Lexico.com and whose content is licensed for use to technology giants like Google, Microsoft and Apple. Given the current influence of the Internet on dictionary consulting (Béjoint 2016, Jackson 2017), since most users tend to ‘google’ their language issues in this digital age, the almost ubiquitous “powered by Oxford” dictionary content represents a good case in point to explore the representation of intercultural conflict in online lexicography in the present cultural moment.

**ID: 267**

**Cultural Studies**

*Topics:* Cultural Studies

*Keywords:* taboo, biopower, suicide, cinema, normative discourses

### **Taboo and Biopower: Cinematic Representations of Suicide**

**Heidi Kosonen**

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It is accepted within cultural studies paradigms that representations and discourses participate in the process where prevalent conceptions of varied phenomena are created and reinforced (e.g. Ahmed 2004; Butler 2004). This could be argued to be true also when discussing tabooed phenomena, which are often marked by their stigmatization and the difficult emotions surrounding them, which could be related to the normative ways these phenomena are discussed in varied fields of culture. At the same time the prevailing discourses connect taboo to social silences, and the media celebrates the breaking of these silences and the varied "last taboos" they mark (Woods 2016) – although the conceptual history of the taboo reveals several possibilities that compete with this popularized and often unchallenged Eurocentric definition.

In my presentation at *TACO 2022*, I propose to discuss this 'paradox' between cultural discourses and taboo concept by discussing taboo in relation to its conceptual history and the Foucauldian context of biopower that could be argued to one of the taboo's modern forms. In the Foucauldian doctrine, biopower refers to the normative discourses aimed at the regulation of individuals' lives and deaths, which collides with several post-war anthropologists' understanding of the taboo as a normative structure. By referring to the theories of such authors as Franz Baerman Steiner, Mary Douglas and Valerio Valeri, I highlight the normative and classificatory functions of taboo, and discuss them in relation to the cinematic representations of the taboo-riddled death suicide. I especially examine the cinematic discourses' othering, marginalizing, stigmatizing, domesticating and pornifying tendencies, as well as the fears of contagion related to them, and connect these tendencies to suicide's tabooed ontology and status. My presentation is based on my doctoral dissertation, defended Fall 2020 at the University of Jyväskylä: <http://urn.fi/URN:ISBN:978-951-39-8313-0>).

**ID: 268**

**Literature**

Topics: Language and Translation, Literature

Keywords: Middle Ages, Arabic Literature, Sexuality, Homosexuality

## **Defending Sexuality in the Islamic Middle Ages: Sex-related Terms and Themes in High Arabic Literature**

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Considering the Arab world as it is today, as regards the censorship of sex-related themes, it is surprising to recognize the substantially positive and non-taboo approach with which medieval Arab literature deals with sexuality.

The corpus of text devoted to eros is composed by heterogeneous genres and styles. This contribution focuses on one text in particular: *Boasting Match over Maids and Youths* by al-Ġāḥiẓ (d. 868-9), the first great Arab prose writer. This treatise deals with the comparison between maidens and epebes as objects of pleasure, heteroeroticism versus homoeroticism.

Before the dispute itself, the author introduces his work with the defence of the three main aspects of the text: the use of the humour, the theme and the use of explicit terms. Concerning the latter, al-Ġāḥiẓ's defence stands on the assumption that the existence itself of the words provides their legitimacy:

"These terms were coined for language scholars to use them. If the idea had been not to pronounce them, their existence would not have made sense from the beginning, and these names and terms would have been considered illegal and would have been abolished immediately to protect the Arabic language."

(al-Ġāḥiẓ, 1991 "Mufāḥarat al-ġawārī wa'l-ġilmān" in *Rasā'il*, Harūn (ed.), Beirut: Dar al-Jil, 92. My translation).

The aim of this contribution is therefore to analyse, through al-Ġāḥiẓ's text, how 9<sup>th</sup> century Arab elite received sex-related terms and themes, and on what arguments their defence were built up. In addition, it seems that the author takes particular care to defend the legitimacy of explicit terms, while he leaves just few final lines to the issue of the theme. Studying to what extent language and topics were considered a taboo – and which one required more attention – will make us comprehend how different was perceived obscenity in the Islamic Middle Ages.

**ID: 269**

**Panels - Cultural Studies**

*Topics:* Cultural Studies

*Keywords:* Taboo, Hate speech, Body Positive Activism, Instagram, Embodied Talkback

**PANEL: Embodied Talkback on Instagram: Marginalized Bodies, Hate Speech and Body Positive Activism. Visibility Challenging Gendered Taboos**

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Hate speech, increasingly discussed in the context of online cultures and social media, is an intersectional phenomenon. It is often targeted towards different minorities and aimed at their silencing or shunning from public spaces and discussion, both online and offline. In the visual platform Instagram, hate speech attempts to deny visibility especially from marginalized bodies – for example fat bodies, disabled bodies, and non-binary bodies. This is conjoined by the platform's censorship of these bodies' representation and the shadowbanning of Body Positive (BoPo) activists' accounts. Hate speech on Instagram is targeted especially at bodies marked as female, and it has roots in the gendered, taboo-related norms and their reiteration in modern discourses.

In this proposed panel we combine artistic and scientific methods, and explore both the taboo-ridden moderation policies of Instagram and the self-expression of the activists who defy them. The BoPo activists discuss both the hate speech and censorship they face when making themselves visible as embodied human beings. Their visibility, that we conceptualize in the panel as "embodied talkback", challenges the norms governing the self-expression of their gendered, taboo-governed bodies. In our 2-hour panel, we approach BoPo activists' work and the taboos regulating their self-expression from a feminist perspective. The panel includes a video art piece, two presentations (a theoretical one on hate speech and embodied talkback from a taboo-related perspective; and an empirical one based on interview and social media data on Finnish BoPo activists), and a discussion lead by an artist.

Our panel is related to our ongoing research project "Activism as method for arts and science: research into effective counterspeech in Finnish online communities" (Kone Foundation, 2021—2023) where we examine effective methods of countering online hate speech from a researchivist (activist researcher) position. In this line, our panel also blurs academic conventions through embodied presence.

**ID: 270**

**Language and Translation**

*Topics:* Language and Translation

*Keywords:* translation, sex, TV series, LGBTQ+, gender, identity

### **Translating sex-related language in TV series: An analysis of LGBTQ+ characters' dialogues**

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The objective of this paper is to analyze the translation of sex-related language in TV series with LGBTQ+ representation. On the basis of a selected corpus of English-language TV series, the study focuses on analyzing LGBTQ+ characters' dialogues about sex and their translations from English into Spanish in both their dubbed and subtitled versions. The translation strategies used to render sex-related conversations when translating audiovisual fiction are discussed throughout the study in order to show different ways of facing the translation of specific sexual expressions. In this respect, the study intends to highlight the fact that all decisions made when translating LGBTQ+ characters' dialogues about sex may have an influence on the representation of several topics such as sexuality, gender or identity. The study also discusses how other aspects such as the translation of inclusive language and the expression of gender identity may also affect the portrayal of LGBTQ+ characters.

**ID: 271**

**Communication**

*Topics:* Communication, Cultural Studies

*Keywords:* Humor, Let's Go Bradon, Memes, Unlimited Memeiosis

**“Let’s Go Fuck Joe Brandon”: Unlimited Memeiosis, Taboo Language and “Owning the Libs”**

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In September 2021, upon stepping onto the podium to accept his trophy for winning the Sparks 300 NASCAR race at the Talladega Superspeedway in the US state of Alabama, American driver Brandon Brown had no idea his name would be forever tethered to the current US president Joseph R. Biden and the political discourse in both the real and – just as important – virtual worlds. While conducting an interview with Brown, Sports reporter Kelli Stavast brought attention to a group of crowd members who were in the stands as Stavast conducted her televised interview of Brown. She incorrectly assumed the crowd was chanting “Let’s Go Brandon”, as a cheer for Brown’s victory, while what the crowd was really chanting was “Fuck Joe Biden”.

Due to this miscomprehension, Stavast inadvertently initiated what we can refer to as a “critical mass” moment in the generation of the novel “Let’s Go Brandon” meme-cycle. While anti-Biden chants had been reported around stadiums during the late Summer and Fall 2021 US sports season, it wasn’t until Stavast’s mistake which created a duality of meaning in /Joe Biden/ as sign system. This duality would go on to be exploited in anti-Biden discourse as coded slur against the president. Interestingly, while LGB was being – and continues to be – used to “Own the Libs”, two notable effects were created. Firstly, in reaction to this meme-cycle, a counter meme-cycle began to generate ridiculing LGB memers. Secondly, a cottage industry of LGB, FJB material objects and memorabilia began to work its way out of the memeiosphere traversing into the real world.

This presentation will look at a selection of memetic content and its use in humorous discourse and provide ancillary context to the underlying mechanism of unlimited memeiosis and its application to the “Let’s Go Brandon” meme-cycle.

**ID: 272**

**Best Presentation Award**

Topics: Communication

Keywords: Cosmetic surgery discourse, stigma, body-image perception

## **“You won’t be able to tell it’s been done:” A Linguistic Analysis of Stigma in Cosmetic Surgery Discourse**

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Cosmetic surgery discourses and framing self have been scantily addressed in literature. Major communicative and linguistic investigations have mainly focussed on discourses connected to beauty and physical appearance from a multimodal perspective, with a particular focus on the female body, the concept of body image and even body dysmorphia (Aanesen, Notøy & Berg, 2020; Lewallen & Behm-Morawitz, 2016; Khanna & Sharma, 2017). Other more recent studies have examined how innovative changes in communication during the pandemic have brought the concept of our own body-image under greater scrutiny as we now find ourselves faced with our own images on the screen for prolonged periods of time leading to reflection on the potential psychological consequences (Padley & Di Pace, 2021a; Padley & Di Pace, 2021b).

Moreover, while the majority of those who undergo cosmetic surgery are females, there is also a significant number of males (and non-binaries) who go under the knife. The former category, however, come heavily under criticism for such choices often falling victims to ageism (Guzzo & Padley, 2020) quite often leading to a stigma being attached to cosmetic surgery even rendering it a taboo topic.

Therefore, this study poses the following research questions:

- What kinds of stigmas and taboos are revealed in cosmetic surgery discourses?
- What do these discourses reveal in terms of how people who undergo cosmetic surgery perceive their own image?

The preliminary corpus will be collected through the creation of an online ethnographic questionnaire distributed through cosmetic surgery private practices (UK and USA) and transcripts of cosmetic surgery consultations will be transcribed for analysis. The study will combine discourse analysis (Foucault, 1972) and corpus linguistics tools (Baker, 2010) employing a qualitative, quantitative and statistical analysis.

Results are expected to reveal interesting discourses surrounding motivations for undergoing cosmetic surgery, stigmas and perceptions of self.

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**ID: 276**

**Language and Translation**

*Topics:* Language and Translation

*Keywords:* audiovisual translation, taboo language, dubbing, subtitling

**Transferring Taboo Language in Audiovisual Translation: The Case of *Euphoria***

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The paper is aimed at analysing the translation of taboo language in the audiovisual work *Euphoria* (2019) into the Slovak dubbed and subtitled version of the series. The show, a recent cultural phenomenon, still remains somewhat controversial due to its explicit depiction of a wide range of taboo topics, such as nudity, violent teenage sex scenes, drug addiction, toxic relationships, etc. Drawing on the works of Díaz-Cintas – Remael, 2021; Alsharhan, 2020; Ávila-Cabrera, 2015, the analysis covers the first season of the series (8 episodes) and focuses on how taboo language is rendered in the Slovak dubbing as well as in the Slovak subtitles and what strategies are used for the transfer. The primary objective is to determine whether the taboo language, a defining feature of the show, but also of the individual characters, is maintained to an adequate level, or whether major censorship strategies are applied and lead to an alteration of one of the essential components of the show, while taking into account the differences in taboo language acceptance in both cultures as well as the target recipients. Finally, the Slovak subtitles and dubbing are juxtaposed in order to examine whether the level of taboo language transfer in the spoken and written form presents significant differences.

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**ID: 278**

**Language and Translation**

Topics: Literature

**Burning Down the House: Refusing the Sentimental Italian Immigration Story in Denise Giardina's *Storming Heaven***

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In *Storming Heaven*, Denise Giardina's historical fiction about the West Virginia mine wars of the early twentieth century, Italian immigration does not lead to success. Reluctant immigrant Rosa Angelelli is haunted by fragmented memories of her childhood in Sicily after her husband Mario and the mine owner Lytton Davidson abuse her. After her sons die in a mine collapse, her husband disappears and Davidson moves Rosa into his home, ostensibly as his domestic help, but there is an intimation that he sexually assaults her. Life in a coalmining town is unstable under the best of circumstances, but Rosa's agency is compromised before her arrival in Davidson, a southern West Virginia town named after the mine owner. Rosa leaves Palermo as an unwilling bride torn from her mother's lap and her city's community. Left with no family or friends and limited English, her isolation is further exacerbated by a husband who does not want intimacy with his wife, but only a wife to cook, clean, and bear him sons. Personal intimacy, as Loretta Baldassar and Donna Gabbacia point out, is "central to the development of human life around the world in the twentieth ... and twenty-first centuries," but Rosa is denied any connection beyond her position as an object to be owned and desired by her husband and the mine owner (4). Rosa's tenuous place in West Virginia creates an isolation that endangers not only her life, but the lives of her children. Her point of view burns through sentimental portraits of Italian immigration that privilege close-knit families and assimilation as the goal. Instead, her voice stirs the residual embers of a scorched landscape uncovering the systemic and ubiquitous abuse and betrayal of immigrant women.