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Transcultural Perspectives in Language, Literature and Culture in the 21st century

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Transcultural Perspectives in Language, Literature and Culture in the 21st century

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Transsubjectivity, Sublimation, and the Desire of Otherness. Toward an American Transcultural Text

It stands to reason that incorporating transculturality into the study of American literature implies the focus on identity fluidity and the related concepts of hybridity, cosmopolitanism, crosscultural transgressions and transnational displacements in the age of globalization, hyper-communication and hyper-technology. Yet, the literary critic is justified in wondering whether transculturality as a non-identitarian concept is relevant enough to discuss a literature – whatever it is – within its own frontiers. If, by definition, transculturality dilutes the authority and sometimes the very idea of collective identity (be it social or communal in the multicultural society), how far can the Americanist literary critic address American literature within the space of its own specificities? Doesn't transculturality raise into question the very notion of americanity that has shaped so far the American literary text, even in the so-called hyphenated artworks?

Indeed, it might sound rather paradoxical to deal with American transculturality while the concept refers primarily to the existence or will for existence, especially in our contemporary world of what Edward Glissant calls “le Tout-monde” (*Traité du Tout-monde*) and Homi Bhabha the “Third space” (*The Location of Culture*). Thus, the bottom line issue here concerns the inclusive and/or exclusive relations between americanity and transculturality in the American literary text taken as a whole.

Rather than adopt an analogical approach to contemporary American literature, my endeavor is to explore archeologically and reorganize paradigmatically the usually linear and progressive study of American literature (widespread in the numerous Histories). By doing so, it becomes possible to trace back the contemporary American text and to transcultural forces at work since the early founding moments of American literature. Identifying and developing those paradigms help build an approach which dialectizes rather than dichotomizes the relation between americanity and transculturality and recognizes them as major shaping forces of the American text whose differences lie much more in their intensity and strategy than in their nature.

Home Everywhere or Nowhere? Understanding the Transcultural Experience Contrapuntally

The critic Arianna Dagnino, who has written extensively on transcultural literature, claims that transcultural literature “may be considered the emerging genre, or the new ‘species’ in the big family of the literature of mobility.” To this statement I would add that this kind of decentered, transnational, and translingual mode of literature may well become the dominant literary trend of the 21st century. Although in the past there have been many literary authors who had written in the tradition of exilic, postcolonial, diasporic literature, the current transcultural turn can be seen as an instance of paradigm-shift in literary studies caused by financial globalization, digital information technology and global mobility.

While for the most part critical discourse has embraced transcultural literature, pointing out its liberatory imagination and fluid character, this paper seeks to disrupt smooth narratives of conciliation and harmony, placing instead emphasis on the ambivalent attachments of the transcultural writers and offering a contrapuntal understanding of the transcultural experience, reminiscent of Edward Said’s use of the term. Although in transcultural literature the transcultural experience is analyzed as dynamic, stressing fluidity, interconnectedness and awareness of the other (Hannerz), I want to underscore the “sense of” individual and cultural “dissonance engendered by estrangement, distance, dispersion, years of lostness and disorientation” (Reflections xxxiii), brought about by rabid capitalism and unprecedented levels of global forced migration as a result of economic deregulation and environmental crisis.

It should be made clear, however, that neither is the increasing cultural complexity questioned nor is the inescapable process of intricate global connections denied. Essentialist positions on identity and culture have been discredited, and as Sneja Gunew argues, “it is becoming progressively impossible to think in terms of cultural purity or authenticity” (Transcultural Translations). Nevertheless, it is equally important to posit that such flows of movement and deterritorialisation are not necessarily beneficial for the individual and that globalization does not always foster or allow cultural diversity. Despite the proliferation of scholarship underlining the freedom to shape one’s new cultural identity, the transcultural condition has radical effects on one’s self-identification and sense of belonging, at the same time as it places new challenges for the self-determination of nations and countries in the era of globalization. Said’s suggestion of contrapuntal mediation presupposes a mingling of «half-involvements and half-detachments» (Representations 49) and promotes “a double perspective that never sees things

in isolation” (60). Therefore, following Said, my reading of the transcultural experience involves an ongoing negotiation of competing allegiances, where the transcultural writer always already occupies an exilic, liminal space from where to perpetually question and re-evaluate cultural affiliations and political attachments.

I will try to make my case through the example of transcultural literature, and for this reason I have chosen to discuss a number of works, such as novels by the Vietnamese American Viet Thanh Nguyen, the Japanese American Katie Kitamura, and the Nigerian American Teju Cole. Apart from their hybrid identity, what all these writers share in common is the problematization of the meaning of home and the effects of physical, emotional and geographical exile.

By constantly switching places and cultures, and living within a transcultural context, these authors, I argue, experience over time a transcultural fatigue, similar to Said’s contrapuntal and exilic perspective.

ROUND TABLE

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Transculturality and the Translation of English and Spanish Creole into French, and the Transcultural, Multipolar Experience of Translating Japanese-American poet Amy Uyematsu

As translators, we constantly deal with transculturality in its essence. What is more, as a group of individual translators with different mother tongues and native countries (France, Martinique, Saint Lucia, Trinidad, California, Great Britain, Benin, etc.) and working collectively, we also work around and through our separate languages and cultures. The purpose of this round table will be to examine the case of texts we have translated, presenting their own linguistic and cultural hybridity. We shall examine two quite different panes of our practice, on the one hand, poems from Jamaican authors written in English but with a creolized English at times, Creole words, expressions, syntax, proverbs, the flavor, rhythm and colour of creolization as well as transcultural references which need to be taken into account and rendered into the other (“target”) language. We shall examine the interplay of possible domination towards the “subaltern” culture and what is often called a “pidgin” language as well as the necessity to find cultural equivalents.

Creole lends itself ideally to the analysis of transculturalism with a focus on puns, ambiguity, double-entendre, and the disconnection or irony contained in this to-and-fro between cultures, this resulting into yet a third culture. For francophone translators the existence and possible recourse to our creole French variants are privileges and a blessing which we could not do without.

The special topic of Spanglish in the Caribbean area will be dealt with owing to a specialist of the question and a faithful member of the group in all its missions.

The authors of our intended anglophone corpus are Olive Senior and Lorna Goodison, both Jamaican based in anglophone Canada with regular trips back to their

native island. The group is the author of two bilingual anthologies of these poets and one book about translating Olive Senior as well as various articles or papers on the subject.

The second pane of this round-table (there will be to-and-fros between the two) will be devoted to a Japanese-American author, Amy Uyematsu, Sansei (3rd generation). An activist, the poet evokes her youth, her family, her (Nisei) parents and (Issei) grand-parents, the exceptional and well-known talents of her grand-father in horticulture, the human warmth of family meals, the bonite flakes prepared by the father and relished in silence with the rice, using utensils with Japanese names and the transmission of rituals across generations, the buddhist festival, obon.

A historical event sadly affected the Uyematsus, the internment of Japanese-Americans in relocation camps after Pearl Harbor attack during World War II whose memory haunts even the heirs of this narrative and creates a distinction with other Asian Americans. The translation of this memory requires a meticulous search through the events of the time and to be faithful to the archivist's work of the poet, her homage to her ancestors' resilience, her regret of their courteous resignation. The Japanese words are inscribed in the English text, the traces of an inherited past which needs to be preserved in order to bear witness and which makes the woman-poet more sensitive to the racial, ethnic, social and political injustices of her time. Faced with this work, one must not give in to some long-gone orientalism, but try and adopt the point of view of the victims of this discrimination and trace their odyssey. The translators, intend to transmit the spirit and the facts, knowing how to measure footnotes in order to keep the meaning without tampering with the rhythm, the sound, and the tone of the poetry. The Sansei poet finds herself caught in an affective and cultural multi-layered, transformative and multipolar dynamic since she talks about three generations, plus that of her son, each having a different approach and mastery of language and culture.

The group, represented by Lhorine François, Sophie Rachmuhl (who discovered and presented Amy Uyematsu to us), Sabine Tinchant, and Nicole Ollier, who directs the group, will try to render the delicate transcultural task they face.

PRESENTATIONS

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Transcultural Collaboration: A Journey of an Animated Film

This paper examines how a traditional narrative is transformed and adapted in Russian and in Arabic languages and cultures. Following Bourdieu, we situate a 1952 Soviet cartoon based on Aksakov's story Alenkiy Tsvetochek (The Little Scarlet Flower) in the context of its production, circulation and consumption. The tale of travelling and transformation has multiple linguistic and visual representations sharing its plot with Psyche and Eros and Beauty and the Beast. The Soviet cartoon visually foregrounds the contrast between the 'native' and the exotic, orientalist other. Curiously, when it was dubbed in Modern Standard Arabic and exported to Syria, there it was perceived as a typical Russian fairy-tale.

First, we will provide the necessary historical background including export of animation as one of the tools of soft power. Then, we will discuss cultural and linguistic adaptation of this cartoon and will address the vexed notions of translation, authenticity, and representation. We decided to take the text beyond historical and critical reflection and explore its use in the classroom in Russian and in Arabic. In designing language lessons based on the same text, we drew on Welsch's concept of transculturality to emphasise the enmeshment of cultures and fluidity of individual and group identifications. Finally, we will share our experience of transcultural lesson design and collaboration in the UK context.

Pioneras by Silvia Coma: A Two-Way Trans-Atlantic, Cross-Gender Journey to the “Promised Land”

The socio-cultural, economic and linguistic influence of Spanish citizens in the “New World,” and particularly in the contemporary Southwest of the United States is indubitable. The myriad historical and literary records from and about these territories, both before and after the border between the United States and Mexico was delineated in the year 1848, account for the lives and deeds of missionaries, soldiers and pioneers who traveled to “the Americas” in search of the promised land. However, little has been written or even imagined about the women who embarked in the same journey. Silvia Coma’s *Pioneras* (2020) depicts the two-way journey of a Spanish young girl, María Ferrer, who, after encountering the harsh reality of the frontera in New Mexico when her family is slaughtered and her sister kidnapped, will set on a journey in search of her, which will finally lead her to encounter her own promised land. For this purpose, she will have to cross the geographical and gender boundaries that the Western myth epitomizes (reproduced and represented in clearly traditional ways in the novel). In Krista Comer’s words, “the most “authentic” piece of western epic, therefore, defines its authenticity through male-gendered spatial metaphors and logic, which means that in any beginning discussion of women in western space a multitude of exclusions work against locating female subjectivity at all” (Krista Comer, *Landscapes of the New West*). And so is María Ferrer’s identity excluded and de-subjectivized within the Western spatial and gender logic.

Segalen, écrivain translingue ?

L'appropriation d'une langue est un processus qui se déroule au travers de multiples activités langagières, s'inscrit dans un large et complexe domaine de réflexion et d'études et se développe selon plusieurs approches ; une première approche fonctionnelle qui vise la communication à des fins professionnelles ou culturelles, une seconde approche plus intellectuelle, du domaine de la culture cultivée ou scientifique comme l'étude des langues anciennes, des arts et littératures en langues étrangères, ou bien la comparaison des langues et de leurs systèmes comme en linguistique, l'observation des usages et des variations comme en sociolinguistique, ou encore la perspective cognitive et anthropologique qui envisage les langues comme des modes de pensée et de conception du monde (Castellotti, 2017). La troisième approche, celle que je propose d'explorer dans cette communication, consiste à acquérir une expérience du monde, de soi et d'autrui dans une perspective relationnelle et ontologique selon la proposition de Robillard qui affirme que « Les groupes humains construisent des langues pour manifester leur existence, leurs relations aux autres » (2008 : 137).

Victor Segalen, poète voyageur du début du XX^{ème} siècle est allé à la rencontre d'un autre imaginaire, celui de la langue chinoise classique et de sa culture antique qui lui ont inspiré de nombreux textes littéraires, singuliers autant dans leur forme que dans leur contenu. Il écrit en français, mais il établit avec la langue classique, le *wenyan* un dialogue souterrain qui permet de poser l'hypothèse qu'il écrit dans « plus d'une langue » selon la définition que donne Kellman de l'imagination translingue (2000). Dans son œuvre, le poète engage toute sa sensibilité, son intuition, son aptitude au décentrement pour penser les langues, ressentir l'altérité et même la théoriser dans son *Essai sur l'Exotisme*, une esthétique du divers (2021). Autrement dit, il met en œuvre une appropriation linguistique originale qui me semble susceptible, à condition de l'étudier dans une perspective historicisée, c'est-à-dire qui place les éléments dans le contexte de l'époque où ils se sont déroulés, de contribuer à la réflexion des études inter- transculturelles contemporaines.

Segalen, a Translingual Writer?

The appropriation of a language is a process which takes place through multiple language activities, is part of a broad and complex field of reflection and study and develops according to several approaches: the functional approach which principal objective

would be to communicate for professional or cultural purposes, the intellectual approach in the field of culture or science, such as the study of ancient languages, arts and literature in foreign languages or the comparison of languages and their systems (linguistics), the observation of uses and variations (sociolinguistics) or the cognitive and anthropological perspective that sees languages as ways of thinking or as conception of the world (Castellotti, 2017). The third approach, the one I propose to explore in this communication, consists in acquiring an experience of the world, of oneself and of others in a relational and ontological perspective according to the proposal of Robillard which states that “Human groups build languages to manifest their existence, their relationships to others” (2008: 137).

Victor Segalen, an early twentieth century poet traveler, set out to discover another imaginary world, the classical Chinese language and its ancient culture which inspired in him many literary texts, singular as much in their form as in their content. He wrote in French inspired heavily by the classical language, *Wenyan*, an underground dialogue which allows me to hypothesize that he wrote in “more than one language” according to Kellman’s definition of the translingual imagination (2000). In his work, the poet engages all his sensitivity, his intuition, his ability to study language distanced from his own culture to consider languages differently, feel otherness and even theorize about it in his *Essai sur l’Exotisme, une esthétique du divers* (2021). In other words, he implements an original linguistic appropriation which, in my opinion, is useful in the reflection of contemporary cross-cultural studies if, indeed, it is studied in the historical context of the time in which he wrote.

'all language is migrant': Language as Transcultural Network in Caroline Bergvall's Transhistorical Translations

Caroline Bergvall is a writer and artist whose work is attuned to transcultural concerns; her writing is usually multilingual, and her art installations change with each iteration, responding to the differing cultures of the locations hosting the work. In this paper, I focus on Bergvall's book trilogy published by Nightboat, *Meddle English* (2011), *Drift* (2014) and *Alisoun Sings* (2019), which remix, remediate and translate medieval English poetry. The medieval texts Bergvall draws on were used by 19th-century philologists to construct national culture, and are foundational texts on which contemporary conceptions of standardized insular English have been built. Philologists like Richard Chenevix Trench, the founder of the Oxford English Dictionary, styled themselves as geologists, excavating English's history and viewing words as 'fossils', their etymologies concealing information crucial to the formation of English identity. Bergvall takes up the archaeological metaphor, viewing standardised English as a 'middling', a smooth turf hiding what she calls the 'midden', English's deeper linguistic mess, but her approach to it differs significantly. Her medieval trilogy employ a language she calls 'transhistoric English', a polysemic dialect constructed via etymological tracing and interlingual slippages. Transhistoric English focuses on the incipient transculturality within the English language, treating it as a network, uncovering its historical multilingualism and connecting this to its present globalisation. Rather than isolating a 'national' language, Bergvall's forays into medieval texts foreground English's interlingual webbing and experiential diversity, and become means of exploring ideas around migration, belonging, and identity. My paper examines both the process of translating Old and Middle English into transhistoric English, and the experience of reading the language, positing that encounters with transhistoric English require a shift in our conception of language: instead of creating 'language barriers' around individual national cultures, language is revealed to be a network of transcultural exchange, an associative system of connection.

Guy Vanderhaeghe's Transcultural Mapping of History

This paper examines Guy Vanderhaeghe's historical Western trilogy—*The Englishman's Boy* (1996), *The Last Crossing* (2002) and *A Good Man* (2011). Vanderhaeghe's novels, in particular the final volume, *A Good Man*, enter into a discourse in which Canada, including its West, has always already been culturally overdetermined by American narratives. Rather than rejecting stories of the "old West" as US-American and, therefore, un-Canadian, Vanderhaeghe explores not only the transcultural mélange of the "American" Western genre in the Canadian imaginary, but also the transnational back and forth of actors and politics in the 19th century West. The plot of *A Good Man* crisscrosses the US-Canadian border, the 49th parallel, as do its characters, including the historical Major Welsh and his US counterpart Major Ilges whose actions are determined not only by the transnational movements of Tatanka Yotanka (Sitting Bull) and his Sioux, but by an international political game in which not only the frail British-Canadian-US relations have to be held in balance, but where Irish dissidents pour oil into the flames in the "new world." My transcultural reading of Vanderhaeghe's novel follows its attempts to trace the complexities of a 19th century Western history whose transculturality stands in contrast to the popular monolithic image of a nation forged on the frontier that has spread from the U.S. and conquered the global imaginary.

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Transcultural Engagement with Holocaust Memory in Spain: A One-Way Process?

The Holocaust, whose symbolic value transcends the event's spatial and temporal boundaries, is a paradigmatic example of the ways in which translation can critically contribute to bolstering the transcultural, transgenerational, transmedia and transdisciplinary dimensions of memory. It is precisely through translation that the Holocaust has become a global milestone to look back on. The English translation of Anne Frank's diary, published in 1952, is a notorious example of such processes. As a matter of fact, it awakened Americans to the plight of Jews persecuted by the Nazi regime. The story created such a ground swell of interest that a Broadway (1955) and a Hollywood (1959) adaptation were produced soon after and exported back to Europe. Spain was among the European countries which accessed Anne Frank's story through the translation of the Americanized play and film versions of the diary in the late 1950s. In this case, the span of time between the publication of the originals and their respective Spanish translations was rather short, whereas the time lag concerning the translation of other canonical works of Holocaust literature into Spanish has traditionally been greater. In fact, it would not be until the 2000s that this translation trend would reverse; the fact that the Historical Memory Law was passed in 2007, marking the start of the "memory boom", may have contributed to it. This paper seeks to demonstrate that the rates of translated texts on the Holocaust published in Spain and the degree of involvement in Holocaust commemoration are directly interrelated. Focusing on this indicator, we will also examine the potential of Spanish cultural artifacts dealing with the Holocaust for nurturing its global memory. The ultimate goal of the study is to determine whether the transcultural negotiations surrounding Holocaust memory in Spain are a two-way or a one-way process.

A Transcultural Approach to the Argentinian Western

Even though Westerns started out as a national, and even regional genre, they soon became a transcultural phenomenon, as attested by spaghetti Westerns and “international Westerns” from all the corners of the world, from Italy to Brazil, Thailand or Siberia (Miller and Van Riper). The fact that many of these films were an imitation of the American genre has concealed the fact that some of these films were made in the countries which already had an independent tradition of Western-like films. In fact, Peter Limbrick has postulated a transnational umbrella mega-genre or “mode” that he calls a “settler colonial mode of cinema” which includes Australian bushranger films as well as the US Western and that “turns to certain narrative and representational strategies as part of a larger cultural project of grounding white settler cultures within colonized landscapes” (69). Following Limbrick, we can find similar examples of “settler colonial cinema” in other countries with a colonial history like Argentina where the Western is often hybridized with a powerful gaucho culture with strong literary roots (like *Martín Fierro*, 1872, 1879) and a gaucho film subgenre with origins in the silent era (*El último malón* [1917] or *Nobleza gaucha* [1923]). One of the most obvious examples of this hybridization is *Way of a Gaucho* (1952), a Hollywood film directed by Jacques Tourneur which tells a Western story set in la Pampa combining both traditions.

While Westerns have been declining in the mainstream cinema in the last few decades (with some notable exceptions), a new type of films has appeared that has inherited some of the features of the genre and imbued them with a new critical perspective: the post-Western. This paper will use Neil Campbell’s definition of post-Westerns as films “coming after and going beyond the traditional Western whilst engaging with and commenting on its deeply haunting assumptions and values” (Post-Westerns, 2013) in order to expand it to a transcultural, post-colonial context and consider the existence of the Argentinian post-Western looking at films like *Un lugar en el mundo* (1992), *Aballay* (2011), *Jauja* (2014) or *El invierno* (2017), films which use an Argentinian setting to tell stories which make comments about both the US Western and the Argentinian gaucho culture.

The Western as a Transcultural Genre: A Reading of J.M. Coetzee's *Waiting for the Barbarians*

Much of the scholarly work on J.M. Coetzee's *Waiting for the Barbarians* examines its transnational applications. Bernard Levin's 1980 review of the novel detects "elements of Rome, of Nazi Germany, of Tsarist and of Soviet Russia and of South Africa" (Wittenberg and Highman 110). Stef Craps speaks to the novel's enduring relevance: its "reflection on imperial paranoia, pre-emptive warfare, torture and prisoner abuse seems even more topical in this post-9/11 day and age than when it was first published" (Craps 59). In the blurb for *Waiting for the Barbarians*, which Coetzee authored, the protagonist is described as "living in an obscure place in remote times; his situation is that of all men living in unbearable complicity with regimes which elevate their own survival above justice and decency." *Waiting for the Barbarians*, then, explores not a specific locale but a "situation," as Coetzee's blurb expresses it, that is transnationally recognizable. This paper proposes that the world Coetzee constructs—an outpost on the frontier, a lawman in an arid terrain, a fragile settlement, encounters with "barbarians"—bears an intriguing resemblance to the world of classic Westerns. I do not intend to argue that Coetzee has deliberately employed the tropes of the Western, but to argue something that is perhaps more interesting: that the novel demonstrates how the antecedents and conventions of the Western genre were already in broad circulation transnationally, as the U.S. Western was emerging. When read alongside the scholarship on the Western genre, in addition to travelogues such as Swedish explorer Sven Hedin's 1903 *Central Asia and Tibet: Towards the Holy City of Lassa*, *Waiting for the Barbarians* emerges as a transcultural literary text that, among other endeavors, deterritorializes the Western as it rivals the notion of the U.S. Western's national singularity.

Transcultural literature: A Definition and Discussion

This paper is an effort at defining transcultural literature, a new coinage. Frank Schulze-Engler posits that in an increasingly interconnected world, “cultures are increasingly intertwined and people often constitute their cultural identities by drawing on more than one culture.” It seems that since the postcolonial era — especially in the postglobal world — no culture is absolutely isolated and sheerly nation or state bound. Since peoples migrate or travel beyond and across national borders, their behaviors, beliefs, ideas, history, and values — the fundamentals that inform and constitute cultures — follow the footsteps of their human carriers to new destinations where varying forms of cultures will inevitably happen. This anthropological pattern is evident in the transculturalization of identities that are documented or recorded in media such as books and movies and, in the twenty-first century, social media of all types and forms. Human beings are the anchors of cultures broadly defined, which in turn affect fellow humans, future generations, as well as literatures created and sustained by other races, ethnicities, nations, tribes, or diasporas. Indeed, cultures influence and penetrate their receiving counterparts that ultimately result in multicultural or transcultural literary expressions that characterize the dynamic and porous condition of human existence and identity. In this paper I consider particular examples of what I will call transcultural literature based in and written about transcultural societies, notably immigrant American literary works that explore transcultural, transnational, and translingual experiences as portrayed by American writers like Maxine Hong Kingston (*The Woman Warrior*), Ezra Pound (*The Cantos*), David Henry Hwang (*M. Butterfly*), and the British poet Rudyard Kipling (poems like “The Ballad of East and West” and “We and They”). While each one of these writers has an original national citizenship and symbiotic cultural identity partly defined by their birthplace and even language, their works take on translingual and transcultural significance due to the crisscrossing and intermixing of cultures and languages that problematize the idea that culture is all static and nation-state bound; rather, it is highly susceptible to other cultures, and willy-nilly evolves into an at once organic and naturalized conglomerate of transculturality, the existential basis of transcultural literature.

The Representation of Oranges in Contemporary Latvian Prose and Challenges for Translation

Descriptions of food can be used in literature to refer to certain periods of time, social situations, national identities and much more. Food that is commonly depicted in the Latvian literature include rye bread, milk and cottage cheese, as it helps to define the characters' nationality. But one item which particularly stands out is the orange. Even though it does not have direct links to nationality, this fruit is regularly mentioned in late 20th and 21st century Latvian prose. Despite nowadays being considered one of the most ubiquitous and accessible fruits, oranges still hold a special place in Latvian literature. The authors describe its form (V. Belševica, N. Ikstena), juiciness (D. Rukšāne, E. Kokareviča) and aroma (A. Brigadere), to convey psychologically, historically and culturally charged situations which can, in turn, prove to be an interesting and challenging task for translators. The first encounters of oranges by the Latvian peasantry in the 1860s is described by A. Brigadere in her short story collection "Dievs, daba, darbs". From that point on, the orange remains a socially loaded symbol throughout the rest of the Latvian literature where it is yearned after, fought over, and given as a gift. The fruit appears in the works of V. Belševica and M. Zālīte as well as the works of N. Ikstena and D. Vigante describing the lives of the poor 1990's families. Most of the analysed authors have spent their childhood years in the USSR, when there were hardly any oranges in the stores; one had to stand in long queues outside or use their connections to get them. Therefore, this paper examines the historical and social contexts which should be considered when analysing or translating the description of oranges in the Latvian literature.

English as an Academic Lingua Franca in Transcultural Communication in Latvia

Transcultural communication often takes place through globalized media via watching movies, reading news, listening to podcasts or music, and English has become a global lingua franca (ELF), transcending individual cultural boundaries.

Apart from the Latvian language, which is the official language in Latvia, the Russian language is used in everyday communication in Latvia, while English is the most commonly studied foreign language at schools. It is often used as a medium of instruction in higher education, as a language of business, diplomacy, science, and in social virtual communication, often involving people from different lingua-cultural backgrounds, making the boundaries between cultures “dynamic and blurred” (Baker, 2020:3).

At the University of Latvia, the majority of students majoring in English have either Latvian or Russian as a mother tongue, but the academic discourse community is also comprised of international students with various native languages and cultural backgrounds. English is used as a contact language in academic and non-academic situations, which is not necessarily the only language employed, as students may opt for any other foreign language of their choice – Spanish, German, French, Swedish or Norwegian, as lingua franca users of English are at least bi- and often multi-lingual in Latvia.

This language situation corresponds to a recent definition of ELF: “multilingual communication in which English is available as a contact language of choice, but is not necessarily chosen” (Jenkins, 2015: 73). Thus, students communicate across cultural and linguistic boundaries, each using their own idiolect of English. Baker argues that “it is crucial that we recognise that this is not Anglophone English but English owned by all who use it in academia” (Baker, 2016:2), thus bringing forward the concept of transculturality.

The present study aims at foregrounding the nature of English as an academic lingua franca (EAFL) in transcultural communication in Latvia. It concludes that the students in Latvia share some grammatical commonalities with other ELF speakers from different language backgrounds as identified in previous research, but some features have been observed to be variable.

Bilingual and Cross-cultural Encounters in Kate Chopin's Short Stories

Although the majority of Kate Chopin's short stories was created in the last decade of the 19th century, our paper attempts to view her works through the lenses of the 21st century reader. Literary criticism has predominantly focused on the feminist aspects of her writings since the Kate Chopin revival in the late 1960s, but we aim to examine how diverse cultural communities cross the racial and ethnic barriers. Thus, we will concentrate on what connects dominant white Anglo society with African Americans, Acadians – Cajuns, Creoles, Native Americans, and anybody perceived as “other” whom Kate Chopin depicted with great empathy. Though Chopin is commonly presented as a local-color writer of Louisiana with its strong bilingual character (English and French languages and cultures), our intention is to demonstrate the universal nature of her oeuvre that intensely addresses contemporary readership. Transcultural perspective seems to be a useful point of departure for our search for shared values of the otherwise heterogeneous society of the Deep South and its dynamism in mutual relationships, particularly in the region where the influence of the French language and culture is still tangible.

As our paper joins literary and linguistic approach to Kate Chopin's texts, the linguistic part of the contribution will focus on the French expressions this author uses in her texts. We will examine their frequency and function. We will observe by whom and how their meaning is explained to English-speaking readers. By a storyteller or an editor? In the text, in footnotes or in explanatory notes? Kate Chopin's French-speaking characters use two forms of French – Creole (a form of French first used by immigrants who came to Louisiana directly from France) or Acadian – Cajun French (spoken by immigrants who came to Louisiana from Nova Scotia after 1755), both forms to be analyzed in the present paper. Finally, the French expressions used by Kate Chopin will be put into context with the French translations of her short stories published in the 21st century.

Linguistic Framework of Immigrant Experience and Challengers of (Trans)cultural Memory in Recent American Fiction

The paper will discuss a transcultural dimension of immigrant narratives in recent American fiction at the example of *What Is Told* (2011) by Askold Melnyczuk and *Middle C* (2013) by William H. Gass. The analysis will be based on Aleida Assmann's concept of language as one of the most powerful memory stabilizers that translate physical experience into meaning and Hyussen's theory of "memory without borders." The attitude towards the language of the "old" and "new country" not only shapes the immigrant characters' cultural identity but also allows for a transcultural reading of their experience in the contemporary world.

The language of the "old country" (German in *Middle C* and Ukrainian in *What Is Told*) plays multiple roles in characters' immigrant narratives. It is a memory stabilizer that translates images of the "old country" into a new cultural language, a cultural code allegedly accessible only to selected readers, a means of problematizing and questioning the concept of double identity, and, finally, an expression of universal memorative practice, which transcends national and ethnic borders.

Even though the linguistic "anchor" threatens to lock the immigrant characters in the past and within ethnic borders, they cannot avoid oscillating between the past and present. The Ukrainian and German linguistic intrusions into the English-language novels express nostalgia that enhances a sense of alienation and hinders the characters' development. On the other hand, they help inscribe memories and experiences of immigrant characters not only into the cultural landscape of their new country but also into a global mnemonic landscape and allow for identifying the most typical and/or painful elements of both transcultural communication that stretches beyond ethnic or national cultural borders and memory, which is fluid and inbound

Transcultural Communication in EU and US Research Project Reports

Today, academic research communities are characterized by enhanced networking, forming research synergies and alliances, thus, facilitating the development of transculturality in institutional discourse. Transculturality in such communities is grounded in one of the European Council strategic priorities for 2019-2024, which is to reduce the fragmentation of European research, development and innovation activities. As transculturality does not view cultures as homogeneous, self-contained or isolated entities, the aim of the present research is to explore the transcultural spread of agile processes into academic research in EU and US federally funded projects.

Agile project management first appeared in software development professional setting in the US in 2001, gradually transgressing domain borders and penetrating into academic research all over the world, which previously had solely implemented the classical waterfall approach.

The present study is an exploratory case study which investigates the transcultural communication in the EU and US federally funded project reports, focusing on the spread of agile processes and seeking the ways of their visualization. The corpus has been retrieved from the European Commission Community Research and Development Information System (CORDIS) and the US National Science Foundation Public Access Repository (NSF PAS). To understand the transcultural communication in academic project management discourse, macro-level transculturality is considered. For this purpose, the present study has focused on spread of the concept of “agile” across research domains and its use in project reports, which was initially pertinent only to projects in Information Technologies. Having analyzed 100 instances in NSF PAS and 100 instances in CORDIS corpora, results are presented through various ways of visualization, using Knightlab tools, which was the secondary goal of the research. The results showed that the authors tend to use the term agile across countries and domains, irrespective of its origin, adopting macro-level transculturality and manifesting interconnectedness, entanglement and hybridity in academic project management discourse.

"Zis is zerasol": Contemporary Latvian Migrant Literature and the Translation of Food Culture

Food is one of the foundations of daily human life. In literature food provides a vivid picture of cultural peculiarities, and is an inexhaustible source of metaphors. Food as an element of narrative can be traced back to Homeric epics and, thus, has been used throughout the history of literature. The first Latvian novel "Mērnīeku laiki" from the 19th century employs food as one of the main drivers of the narrative. Gastronomical culture codes are to be encountered also in later epochs of Latvian literature, e.g., "Viltotais Fausts" by Mārgers Zariņš confronts modernist and postmodernist aesthetics with social realism via the use of food imagery. However, the study of the translations of these novels reveals the challenges of linguistic and cultural translation of food related phenomena - often the food items are not only without reference in the target culture materially, but also linguistically. Contemporary Latvian literature and translations seem to be encountering the same problems. Despite the globalization of cuisines and menus, references to traditional food in literary texts are abundant. Such contemporary Latvian migrant literature examples are "Šampinjonu derība" by Laima Kota and "Stroika ar skatu uz Londonu" by Vilis Lācītis. In these the question of translating the multilayered gastronomical codes comes to the foreground as one of the most significant. This paper will examine these examples of contemporary Latvian migrant prose, in which cultural encounters are expressed via gastronomical differences, uncovering the specific means of transfer of intercultural communication as well as challenges that come with it in the field of food consumption and the conceptualization and metaphorization of it. As a vivid example of the same set of translation challenges from gastropoetical perspective, the poem collection "Biezpiens ar krējumu" by Kārlis Vērdiņš will be examined.

Mixed Food-Identities of 1990's Latvia

This paper is an attempt to outline the different gastronomical transcultural experiences in Latvia after dramatic transformation by rapidly turning to gastronomical west.

In Latvia, the late 1980s and the following decade were times of drastic change. The world of food also went through certain adjustments. Various, previously scarce and unseen goods entered the Latvian market, and brand-new and unusual recipes and cooking techniques were introduced. While up until the very end of the 1980s a great number of products and preparation methods were locked behind The Iron Curtain, in the early 1990s Latvia saw a rapid influx of exotic items and matching recipes. This new gastronomic era can be divided into two parts: the new imported goods (tropical fruits, breakfast cereals, ketchup, Western-made margarine, sweetened soft drinks, etc), and new recipes adapted for homes and catering (such as pizza, lasagna, hamburgers, sushi, and battered crab sticks).

As of now, the changes in the Latvian culinary code during the 1990s have not been deeply researched, however, they play an important part in an insufficiently researched time period during which there were different gastronomical transcultural experiences.

Translingualism ≠ Transculturality: A Comparison Reading of David Henry Hwang's Chinglish and Ha Jin's "An English Professor"

This paper will explore how language and transcultural communication are represented in Chinese American writings. By drawing a comparison between a Chinese immigrant writer Ha Jin's short story "An English Professor" (2009) and Chinese American playwright David Henry Hwang's play Chinglish (2011), I'd like to examine the two authors' different understanding of the purity of language and its relationship to transculturality. In my viewpoint, Hwang's play holds a resigned recognition of the hybrid language "Chinglish" and prefers to guard the purity of English, while Jin's text appears more sympathetic to immigrants' struggle and tries to challenge the boundary of a particular language. I argue that Hwang's Chinglish is an example of translingual literature but not transcultural literature. Despite its obvious translingual traits, such as bilingual script (English, Chinese and pinyin), bilingual characters, and its theme of translation and cultural difference, Chinglish is not a real transcultural text due to its conventional approach to the issues of language and identity. In other words, its transculturality is rather superficial and American-centric. By contrast, Ha Jin's "An English Professor" is an example of transcultural literature, as it complicates our understanding of language and identity. In Jin's short story, the tension between the purity of language and the hybridity of identity elicits rethinking about the boundary of a particular language from its readers. I hope that my analysis will show the difference between translingual literature and transcultural literature, thus advancing our understanding of the nexus of the translingualism and internationalism at large.

“Great Storytelling Transcends Borders”: The Transculturation Effect of Multinational Streaming Services

Just a few weeks after premiering on Netflix in September 2021, the South Korean series *Squid Game* became an international sensation. Within the first month of its release, the dystopian drama had reached 111 million viewers worldwide, making it the most-watched show in numerous countries including the US. Maybe more than any other recent media phenomenon, the success of *Squid Game* shows how rapidly the global media landscape has transformed since the advent of multinational video-on-demand services, most notably streaming giant Netflix. The US company’s unique multiple-territory strategy and strong emphasis on local production has been a response to as well as a catalyst of new dynamics of internationalization.

While in the pre-streaming age, relatively few foreign-language movies broke out on the US market and were typically screened only in select art-house cinemas in larger cities, now they can be sampled from anywhere with one click. Thus, US audiences are increasingly exposed to cinematic products from beyond the Anglosphere. According to Netflix, streaming of its non-English content by US viewers has increased by as much as 71 percent since 2019, giving credence to the company’s motto that “great storytelling transcends borders.”

At the same time, the changing flow-direction of intercultural exchange has brought to the fore cultural differences. Especially given the US film industry’s oft-observed myopia, the experience of being a cultural outsider is new to many American viewers. As such, a critical re-examination of long-established modes of consuming foreign cinematic products has recently come underway. Most notably, a lively public debate is currently unfolding regarding the intricacies of audiovisual translation and the challenges of communicating cultural idiosyncrasies in movie plots. This paper investigates the potentials and limitations of multinational streaming when it comes to fostering transculturality in US cinematic culture.

The Transcultural Perspectives of African American Literature in French Translation of the Known World

The known world is an American novel which is written by Edward Paul Jones in 2003. The novel belongs to African American literature and its theme is about slavery in the south of America before the civil war. In 2005, Nadine Gassie published the first French translation of the novel under the title of *Le monde connu*. Knowing that the issue of racism towards African Americans is still tangible in today's American society, this sociological and interracial conflict is not such a deep issue in today's French society. That is why Nadine Gassie's French translation could be considered as an interesting field of research to examine the ways in which such an ethnic conflict is presented from American society into French language. The Black Lives Matter Movement is a proof of such a sociological issue in the United States. By applying the theoretical approaches of Jeff Lewis and André Lefevere in transculturalism and translation studies, this research seeks to examine the effects of power formation between white and black families, and above all the loss of identity of black slaves in America during 1840s. One may wonder whether Gassie was successful in transferring the destabilizing effects of non-meaning and meaning atrophy of Jones' novel in her French translation. If yes, what are the linguistic and translation approaches used by the French translator to form the interracial relationships, meanings, and power manipulation in French language?

According to Lewis, transculturalism is as interested in dissonance, tension, and instability as it is with the stabilizing effects of social conjunction, communalism, and organization. It seeks to illuminate the various gradients of culture and the ways in which social groups "create" and "distribute" their meanings. For this reason, the present paper seeks to examine the language in which black slaves and their owners interacted to assert their material and semiotic interests over the other before the civil war.

Significance of Transcultural Fiction: A Study

Mobility in thought, expression and conceptualization marks creative writing in the 21st century. Experiences personal and shared, awareness inherent and acquired, culture own and known make life a beautiful mosaic of multidimensional magnitude. Transnational life is the order of the day. No one is bound to a single identity, perception or experience. Incessant enrichment elevates transcultural literary output. A process of dispatiation is cardinal to all transcultural creativity. Movement – physical, virtual and ingenious – outside one's cultural and homeland borders is the starting point for such enticing activity. Transcultural perception enables one to liberate himself/ herself from narrow, fossilized contours and concepts. Ability to look at cultures decentred from all cultures, including one's own equips one develop transcultural mindset which is distinct from earlier concepts of post-colonialism and multiculturalism. Transcultural writers transcend various aspects one comes across in diaspora writings and postcolonial works. They are comfortable wherever they are since they are all neo-nomads in a world of global nomads. They slide into the slot consciously, with minimum discomfort. They offer soothing solutions to rankling problems of finding and establishing one's identity. Flexibility in mindset and orientation makes them global citizens, acceptable to all. They desire to erase the deprecating, debunking demarcation that keeps them apart from mainstream writers of the land they choose to reach and live. Their interest in integrating with other writers is intense, impressive and creditable. Hence, their creative works are refreshing, remarkable and admirable in range and content. This presentation seeks to highlight expression of transcultural writers in their fiction.

A Transnational Queer Western: Sebastian Barry's *Days Without End*

The paper demonstrates how the uses of transnational and queer tropes in Sebastian Barry's Western novel *Days Without End* (2016) help to ramify a critical interrogation of two fundamental scripts of the Western: that of hegemonic masculinity and that of Anglo-Saxon settler colonialism. The novel introduces an Irish protagonist and narrator named Thomas McNulty who retrospectively recounts his American vicissitudes. McNulty and his life-long companion John Cole participate in a series of historical events, including the civil war and the Indian wars, but Barry constructs an epic framework only to narrow down his perspective and focus on the local and the intimate. Having adopted an Indian girl, who survived the massacre of her village, they establish a symbolic utopian family that also includes a pair of emancipated slaves on a farm in Tennessee. Through its combination of the Western with a quasi-Dickensian Bildungsroman the novel points to the Western's transcultural origins as a form stemming from the European colonial imaginary. At the same time, it displaces the Western's settler colonial narrative in a manner reminiscent of postcolonial literatures, that is by reclaiming the historical agency of the disfranchised: immigrants, Natives, African Americans. *Days Without End* queers the Western by tracing the homoerotic attraction between McNulty and Cole and by introducing a motif of cross-dressing to highlight the performative aspect of genre.

Home-Longing in Fatih Akin's Transnational Heimat Westerns

In his films, the Turkish-German director Fatih Akin has consistently explored, borrowed, and mixed various genres from different national cinemas ranging from gangster film (*Kurz und schmerzlos* [Short Sharp Shock], 1998) and road movie (*Im Juli* [In July], 2000; Tschick, 2016) to romance (*Gegen die Wand* [Head On], 2004), Heimatfilm (*Soul Kitchen*, 2009), crime thriller (*Aus dem Nichts* [In the Fade], 2017), and Western (*The Cut*, 2014). Arguably, all his films deal with the search for a home, and although many of them are set in Hamburg but have other sites – especially Istanbul – as longed-for destinies, they treat home in ways that transcend specific spatio-temporal settings. Taking *Soul Kitchen*, *Auf der anderen Seite* (*The Edge of Heaven*, 2007), and *The Cut* as three very different examples of Akin's search for home, I want to discuss how the genre conventions of the Western have shaped the affective politics of these films. Especially in the case of *The Cut* with John Ford's seminal Western *The Searchers* as influence, the film in its treatment of the Armenian genocide and of the survivor hero in his search for a diasporic identity and home has been called a Heimatfilm and a Western, pointing to the close proximity of the two seemingly distinct national (American and German respectively) genres here being reconfigured as a triangular constellation of affective confluence: Hollywood film aesthetics, German Heimat ideology, and Turkish historical policies. A critical reading of this and other Akin films based on theories on the new Heimatfilm, the post-Western, New Turkish Cinema, and transnational European cinema will help to get a deeper understanding of Akin's conception. In his films, the Turkish-German director Fatih Akin has consistently explored, borrowed and mixed various genres from different national cinemas ranging from gangster film (*Kurz und schmerzlos* [Short Sharp Shock], 1998) and road movie (*Im Juli* [In July], 2000; Tschick, 2016) to romance (*Gegen die Wand* [Head On], 2004), Heimatfilm (*Soul Kitchen*, 2009), crime thriller (*Aus dem Nichts* [In the Fade], 2017), and Western (*The Cut*, 2014). Arguably, all his films deal with the search for a home, and although many of them are set in Hamburg but have other sites—especially Istanbul—as longed-for destinies, they treat home in ways that transcend specific spatiotemporal settings. Taking *Soul Kitchen*, *Auf der anderen Seite* (*The Edge of Heaven*, 2007), and *The Cut* as three very different examples of Akin's search for home, I want to discuss how the genre conventions of the Western have shaped the affective politics of these films. Especially in the case of *The Cut* with John Ford's seminal Western *The Searchers* as influence, the film in its treatment of the Armenian genocide and of the survivor hero in his search for a diasporic identity

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Ethics and Aesthetics of Katalin Molnár's Translingual Literature

In modernist literature, authors from historically non-francophone regions frequently applied multilingualism to destabilize and disrupt French. Contemporary translingual writers of French expression often differ from their predecessors in the way they problematize their relationship towards language. They tend to thematize linguistic otherness via a meta-reflexive attitude but seldom hybridize French. The literary oeuvre of Katalin Molnár – a Hungarian-born writer of French expression – stands in stark contrast to this characterization of the latest generation of translingual authors in France. Nevertheless, compared to her famous contemporaries such as Vassilis Alexakis (Greece) and Andreï Makine (Russia), Molnár is a seriously understudied case that merits closer examination. This paper focuses on Molnár's translingual aesthetics in her "aggregate" text *KANTAJE* (*Quant à je*) (1996) and *Konférans pour lé zilétré* (1997). The former is an eclectic grouping of autobiographical vignettes, grammatical explanations, images, dictionary entries and intertextual interjections. The latter recounts Molnár's own experience with learning French while also attempting to destigmatize immigrants' experience with this language. Both texts, albeit to a varying degree, subvert normative French by transcribing it phonetically and infusing it with orality. In *Kantaje*, the language is further destabilized through typographical experimentation and lexical-syntactic borrowings from Molnár's native Hungarian. I suggest that through this radical formal experimentation, the author seeks to create an autonomous literary language with its internal textual economy, orthography, and aesthetic recuperation of error. This paper will also demonstrate the symbiotic relationship between Molnár's ethics and aesthetics through the prism of language-learning. Drawing on the concept of "translanguaging" in bilingual education – a process "whereby multilingual speakers use their languages as an integrated communication system" ¹ – I argue that Molnár reverses an expected language-learning trope in translingual literature: instead of narrating her own struggles with French, she puts French readers into a language-learning situation of their own. The paper traces how Molnár compels them to read in French as if it were foreign, thereby inviting a change of perspective and empathy in her "native" readers.

From James Fenimore Cooper to Tex Willer and Bruno Bozzetto: Eccentric Transcultural Migrations of the American Western

This paper presents an overview of the American Western in Italy. The first section concentrates on early American western fiction translated into Italian from 1828 (starting with James Fenimore Cooper), showing how Italian culture was ready to import American myths and male identity models even before Buffalo Bill's Wild West Show European tours, just as in some other European countries (Germany, Poland, Spain, etc.). The second section focuses on Westerns written by Italians, from Emilio Salgari in the early 20th century through a moderate dissemination of western pulp fiction during fascism up to the hugely successful comics featuring Tex Willer after WWII. This part will show the increasing dependence of the Italian reception of the Western on the visual and spectacular aspects of the American tradition (mostly Hollywood cinema). Then, it will move to the "revolution" of the Italian spaghetti Westerns in the 1960s and the rejection of the "regeneration through violence" pattern described by Richard Slotkin. It will end with the remarks on the Western in Italy after the "crisis of the Western" in the 1960s (opening up the field of the "post-western" narratives both in fiction and in cinema), with reference to the early spoof movie *West & Soda* by Bruno Bozzetto (1965) produced before Sergio Leone's *A Fistful of Dollars* (1964), but released later.

Hybridation culturelle et idéale franco-américaine dans le travail des chorégraphes étatsuniens au XXI^{ème} siècle

Les transferts culturels et intellectuels transatlantiques dès le début du 20^{ème} siècle ont permis la maturation d'une pensée chorégraphique aux États-Unis. L'influence littéraire française sur les performances dansées dans les années 2000, au cœur de la recherche chorégraphique étatsunienne, contribue à un renouvellement artistique majeur. La transculturalité en termes de chorégraphie implique la déconstruction des codes passés par l'hybridation des idées, des techniques et des styles paradoxalement source d'une spécificité.

La riche diversité de l'art chorégraphique étatsunien du XXI^{ème} siècle s'explique par l'influence d'auteurs français comme Michel Foucault et Antonin Artaud. Beaucoup d'artistes ont lu l'essai « Des Espaces autres » de Michel Foucault, issu de la conférence au Cercle d'études architecturales tenue le 14 mars 1967, dans lequel il invente le terme « hétérotopie », espace réel qui, à la fois, reflète et conteste la société à l'inverse de l'utopie qui relève de l'imaginaire. La danse étatsunienne contemporaine hétérotopique va décrire et contester la société ; elle naît comme une stratégie de négation face à l'expressionnisme et à la virtuosité de la danse moderne. Les chorégraphes étatsuniens contemporains s'inspirent également de l'auteur français, Antonin Artaud, souhaitant effacer les différences entre l'art et la vie et introduisent une dynamique critique et expérimentale en remplaçant le mot « spectacle » par le mot « performance ».

La transculturalité en termes de chorégraphie aux États-Unis au XXI^{ème} siècle implique-t-elle la standardisation des pratiques différentes ou bien signifie-t-elle « des intérêts partagés et des valeurs communes » exprimés de façon collective ou encore une expression personnelle spécifique à chaque artiste ?

Cultural and Intellectual Hybridization in North-American Choreographers' Works in the 21st Century”

Transatlantic cultural and intellectual transfers from the beginning of the 20th century in the United States made it possible for a North American choreographic thought to become mature. French literary influence on dance performances in the 21st century, at the heart of North-American choreographic research, contributes to a major artistic change and renewal. Choreographic transculturality involves the deconstruction of past codes by the hybridization of ideas, techniques and styles paradoxically a source of specificity. The rich diversity of North-American choreographic art in the 21st century can be explained by the influence of French authors like Michel Foucault and Antonin Artaud. Many artists have read Foucault's essay “Des Espaces autres” in which he explains what he

means by the concept of “heterotopy,” dealing with what is real as opposed to the concept of “utopia” dealing with what is imaginary. Today’s heterotopic choreographies describe and contest society. North American contemporary choreographers have also read Antonin Artaud who creates a link between art and life. They introduce an experimental dynamic thought by replacing the word “choreography” by the word “performance.”

Does transculturality in choreographic terms imply the standardization of the different practices or does it mean “shared interests and common values” expressed in collective terms or is it conducive to a personal language specific to each choreographer?

"Sharing the experience of the other": Towards an Understanding of Transcultural Literature

If the prefix "post-" in "postcolonialism" expresses "after" and "trans-" "beyond" in "transculturalism" bears witness to the generalization of crossings, supposedly freed from old hierarchies and dichotomies, as the editors of *Engaging Transculturality* state: "One of the principal assumptions of transcultural studies has been that a 'culture' is constituted by processes of interaction, circulation and reconfiguration."

This paper aims at interrogating how transculturality is manifested in literary works and particularly novels. What modalities of writing characterize transcultural literature? How does it help dismantling hierarchies and dichotomies? What are its limits? What forms of reconfigurations and who do novels as varied as Jhumpa Lahiri's *The Namesake* (2003), Adichie's *Americanah* (2013), Taiye Selasi's *Ghana Must Go* (2013) or Yaa Gyasi's *Homegoing* (2016) trigger? According to literary theorist Mikhail Epstein, transculturality helps to "dissolve the solidity of one's natural identity and to share the experience of 'the other.'" Because transcultural literature focuses on crossings, it is inhabited by alterity. How do transcultural writers reappropriate a concept that was initially elaborated, as Edward Said reminds us in *Orientalism*, to essentialise, dehumanise and thus control "the Oriental other"? How do they make alterity visible? Finally, what is the ethical impact of the omnipresence of alterity in transcultural works?

Literary Translingualism and the Case of 'World Literature': A View from Eastern Europe

Literary translingualism, defined by S. G. Kellman as “the phenomenon of writers who create texts in more than one language or in a language other than their primary one” (The Translingual Imagination 2000) has become very prominent in the 21st century because of the new ways of engagement with issues of movement and globalization through language. Unlike national literature or literature in translation, translingual literature is not anchored to one culture or one language, therefore triggering a more entangled form of communication between and across literatures, languages and readers.

The paper explores the relation between literary translingualism and transnational positioning in today's debates surrounding 'World literature,' 'transcultural literature,' 'world Englishes' and other global cultural phenomena. By looking at the works of several contemporary writers of East European descent who write in English and publish in the U.S. (such as Aleksandar Hemon, Eva Hoffman, Miroslav Penkov, Maria Popova, and others) I will argue that translingual literary practice can expand the borders of the respective national literatures while contesting their monolingual norms. The presentation will seek answers to the following interrelated questions: How does translingual literature redefine the connection between language and national literature? Does it deterritorialize it, denationalize it or expand it? What can translingual literature add to today's understanding of 'World literature' (seen not as a canon of texts but as a 'mode of reading' and apprehension in the words of D. Damrosch)? What is the role of English in translingual literary practice – an agent of 'linguistic hospitality' in Paul Ricoeur's terms or yet another force of linguistic hegemony?

Jhumpa Lahiri — Facets of Transculturality in South Asian American Literature

The paper discusses the manners in which Jhumpa Lahiri's fictional and non-fictional literary works construct a gradual unfolding of a layered transcultural vision. Most of the author's fictional creations deal with cultural dilemmas experienced by first and second generation Bengali American characters who try to make sense of the interactions between a predominantly socio-centric culture and an individualist paradigm. Likewise, Lahiri's recent memoir, *In Other Words* investigates the complexities of having to navigate multiple cultural backgrounds, this time from her personal perspective. One notices how the fictional and the autobiographical thematic approaches overlap, in which I consider to be a permanent search for a freeing identity path, usually afforded by relocation to "unaccustomed earth".

The paper argues that, in the shift from fictions of migration to autobiographical narratives of self-redefinition, the Bengali American author shapes cultural scenarios of transformation that enable both herself and her (trans)migrant characters to reshape their cultural identities in the manners that transcend fixed cultural loyalties. Invoking perceived lacks in their native cultural traditions and intuiting the incompleteness of cultures, her characters are haunted by the urge to cross cultural boundaries in order to gain a sense of personal fulfilment (some of the South Asian American characters evade into European cultural spaces that contain the promise of unconstrained cultural metamorphoses). Ultimately, Lahiri herself replicates this pattern as she relocates to Italy and writes in a new language, Italian.

The last stage in Lahiri's transcultural scenario is represented by an attempt to dissociate cultural specificity from the notion of identity, as she takes refuge in the realm of abstraction through a minimalist aesthetics. Considering the thematic and aesthetic evolution of Lahiri's creation, the paper will scrutinise the author's peculiar outlook on transculturality that appears to embrace various cultural spaces, while transgressing the very idea of cultural belonging.

From Modern Era Anarchism to XXIst Century Global Environmental Movements. Class Struggle, Anarchism and Anti-capitalist Traditions in the New «Green» Movements of the Western World.

After the collapse of the Soviet Union in the 1990s and the rise of a triumphant neoliberalism, the beginning of the 21st century saw a return in force of political ecology. Faced with an uncontrollable, irremediable and indisputable transformation of the world's climate from a scientific point of view, protest movements, particularly among young people, emerged to denounce what they considered to be a criminal inaction on the part of the ruling classes. These new movements aggregate a considerable number of tendencies coming from various philosophical, political and social directions. That led, for example, to a real resurgence of the internationalist symbols associated with the social struggles of the nineteenth century. Questions that had already structured the radical philosophical and political thoughts of that century, such as the relevance of civil disobedience, individualism or collectivism, the revolutionary utopia, political anarchism or the class struggle, came back to the forefront of the ideological scene. Taking up the words of René Dubos “think globally, act locally,” a good number of fights, often socio-culturally exogenous, were imported and adapted to the context specific to each group, coming to refeed the global movement. Despite a world where borders have never been so present while fading under the effect of globalization and a global climate crisis, these groups ended up opposing global systemic mechanisms and dysfunctions much more than purely national issues, thus creating a transnational community in the sense of Wolfgang Welsch. We will focus here on the philosophical roots of the Extinction Rebellion movement in Germany, the UK, and the US, and its connections to anarchism in the tension between nationalism and transnationalism.

Transculturality: Ethics and Politics in Eva Hoffman's *Appassionata*

In her essay, “Out of Exile: Some Thoughts on Exile as a Dynamic Condition,” Eva Hoffman seems to embrace Wolfgang Iser’s views on “commonalities” (“On the Acquisition and Possession of Commonalities”) emphasizing the “underlying elements of commonality among diverse cultures,” these “foundational universals that enable us to understand each other, despite and across the tensions and the interest of cultural difference.” A transcultural writer, par excellence, the author pores over these universals in her novel, *Appassionata*, 2011 (or *Illuminations* in the UK, 2009) to denounce the dangers of exilic identity combined with nationalistic attachments by juxtaposing two conflicting passions, or “illuminated” states of minds, for justice and revenge and for artistic mastery and creation. Through the love affair between her two main characters, a Chechen official, “incandescent with conviction,” and a renowned pianist, steeped in music, she also juxtaposes two forms of power they seem to strive for – potestas, despotic and restrictive, and potentia, affirmative and liberating, according to Deleuze’s apprehension of Spinoza’s concepts. While the narrative pits these two passions one against the other, it also enquires into the concept of reparation, diametrically apprehended by the two characters, to finally dismiss violence. This paper will examine the ethics and politics of transculturality in the novel of writer who nurtures a deep understanding of the processes of uprooting, displacement, acculturation, language switching, and finally transculturality.

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