



Feelings and Emotions across Languages and Cultures SMLC Postgraduate Symposium

Friday 22nd January 2021- Join us on Teams

Programme

- 9.30 – 9.40 Welcome from the Director of Graduate Studies SMLC and the organisers
- 9.40 – 10.20 chair: Simona Di Martino, Italian Studies
- Dr Maria Pavlova, Italian Studies, University of Warwick
Big Boys (Don't) Cry: Tears and Manliness in the Chivalric Romances of the Italian Renaissance
- 10.20 – 11.35 chair: Mary Jane Dempsey, visiting student, Cornell University
Troubling and Troublesome Aesthetic Experiences
- Andrea Brondino, Italian Studies
Feelings and Structures: Notes on Irony
- Sky Herington, French and Theatre Studies
Belly laughs: grotesque bodies and the cure of comedy in two plays by Sony Labou Tansi
- Rodrigo Cañete, Hispanic Studies
Metaphorical Seroconversion and Diseased Beauty in 1990s Buenos Aires
- 11.35 – 11.45 Coffee Break
- 11.45 – 13.00 chair: Luca Peretti, Italian Studies, Institute of Advanced Study
Feelings and Emotions through audiovisual mediums
- Giulia Lorenzi, Philosophy
Art and Emotions: the case of Music
- Reece Goodall, French Studies
Fear and the banlieue in French horror cinema
- Di Zhao, Translation Studies
Showcasing China through the Lens of Short Videos — How Pride Motivates Overseas Chinese Fansub Activities

13.00 – 14.00	Lunch Break
14.00 – 15.15	<p>chair: Emiliano Zappalà, Italian Studies Memory, Trauma, and Resilience</p> <p>Mary Jane Dempsey, Italian Studies Memories, myths and mothers: transnational Italianness in Kym Ragusa's <i>The Skin Between Us: A Memoir of Race, Beauty, and Belonging</i></p> <p>Meryem Choukri, German Studies "I imagine the archive as a treasure chest" - Resistant Archives of Black Feminists in Germany</p> <p>Alejandro Veiga-Exposito, Hispanic Studies Wound Literature: Poetics of Crisis in Contemporary Venezuelan and Spanish Literature</p>
15.15 – 15.55	<p>chair: Emanuele Podda, French Studies</p> <p>Dr Rich Rabone, Hispanic Studies, University of Warwick <i>Jealousy, Anxiety, Eris: Imitation and Tradition in the Song of Góngora's Polyphemus</i></p>
15.55 – 16.00	Conclusive Remarks