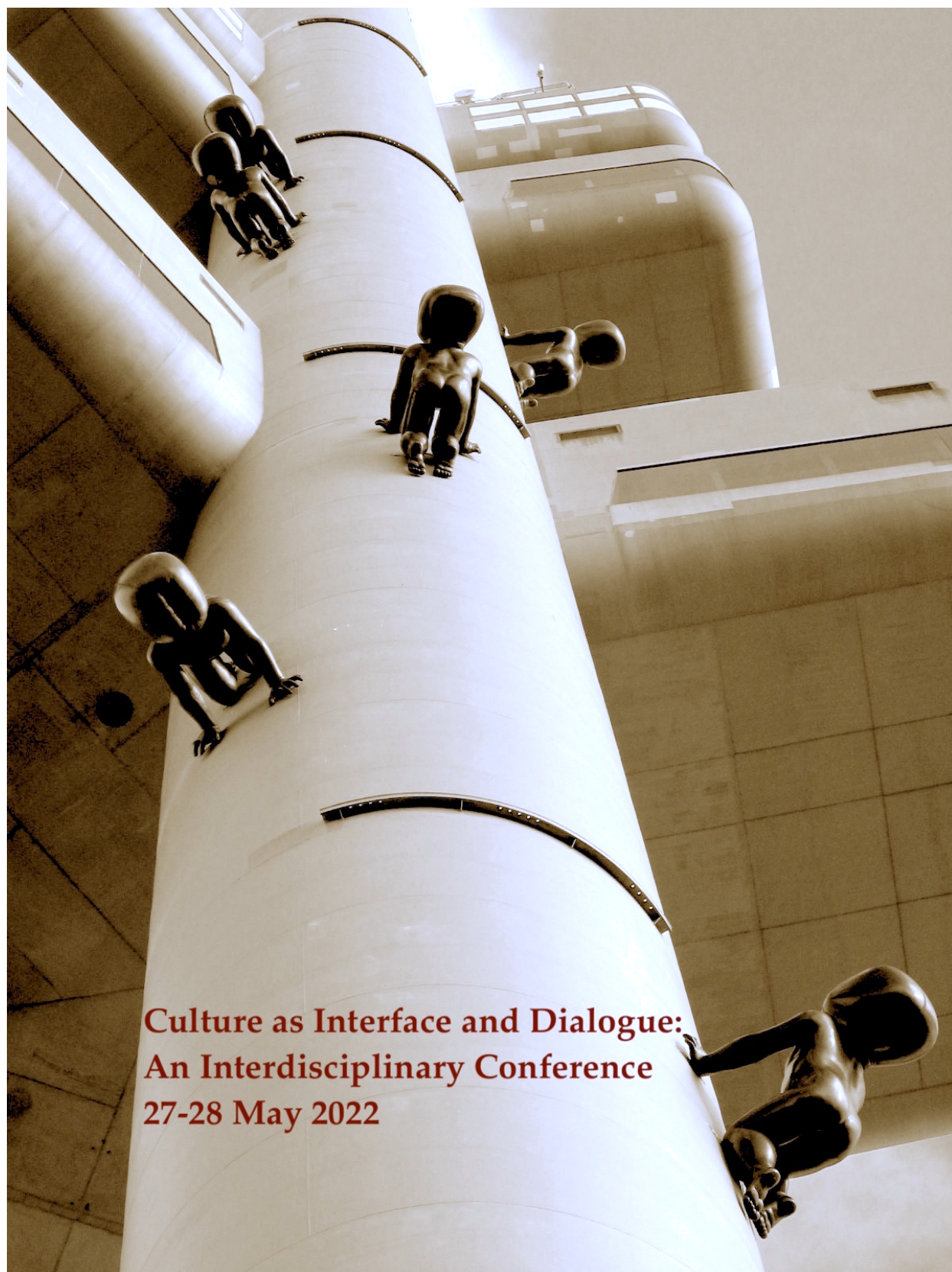




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**Culture as Interface and Dialogue:
An Interdisciplinary Conference
27-28 May 2022**



FACULTY OF ARTS
Charles University

Culture as Interface and Dialogue: An Interdisciplinary Conference

27-28 May 2022

Charles University, Prague

Faculty of Arts

Friday, 27 May

16:00 Registration

17:00 Keynote address: Pavel Drábek (University of Hull, UK)

“Arcadian Theatre”: Dialogic Performance as Social Coevolution:
Performative Models on the Edge of Intercultural Chaos

18:30-20:00 Welcome drinks

Saturday, 28 May

9:00-10:30 Panel 1

Russell Gilbert (University of Hull, UK): “Everybody’s just working the marks, brother”: A kayfabe reading of social identity, performativity and performative realities.

Valeriya Sabitova (Charles University, Prague): The Art of Kara Walker: Culture as Visual Interface

Alejandro Nadal-Ruiz (University of Zaragoza, Spain): Pluriversal Dialogue as the Catalyst for a Relational Romani Identity in Damian Le Bas’s *The Stopping Places*

10:30-11:00 Coffee Break

11:00-13:00 Panel 2

Reka Deak (Charles University, Prague): Liminal Theatre Spaces in the Czech Republic: Reflections of Space, Politics and Community Engagement

Dominika Tabis (Jagiellonian University, Poland): Culture as a determinant of political dialogue. The case of Poland

Darya Kulbashna (Charles University, Prague): Dialogic Dislocation: Alternative Strategies for Cultural Communication

Sarah Talat (MVJ College of Engineering, Bangalore, India): Culture as interface in perceptual systems, information space, and inter-transcultural communication

13:00-14:00 Lunch Break

14:00-16:00 Panel 3

Martin Štefl (University of Chemistry and Technology, Prague):
Monologic/Dialogic: Alternatives to Essentialism in (teaching)
Intercultural Communicative Competence

Milan Svoboda (Charles University, Prague): A Set Table as a Symbol
of Mutual Understanding and Humanity

Eva Ferrarová (Charles University, Prague): Food as a Tool for Cultural
Dialogue

16:00-16:30 Coffee Break

16:30-18:00 Panel 4

Maxim Shadurski (Siedlce University, Poland): “Here we come to lie
down at last”: The Dialogicity of Ekphrasis in Maggie Gee’s Speculative
Fiction

Magdalena Cieślak and Tomasz Dobrogoszcz (University of Łódź,
Poland): Against All Odds? Cinematic Narratives of Potential Dialogue
in Apocalyptic and Dystopian Contexts

Nadia Naaar Gada (Mouloud Mammeri University of Tizi Ouzou,
Algeria): Verbal Art and Storytelling in Mouloud Feraoun’s *La terre et
le sang* (1953)

ABSTRACTS

KEYNOTE ADDRESS

Pavel Drábek: “Arcadian Theatre” Dialogic Performance as Social Coevolution: Performative Models on the Edge of Intercultural Chaos

Kwame Anthony Appiah, today's prominent philosopher of intercultural understanding, highlights the importance of literature and the arts in bridging the intercultural divides. During a Q&A following a talk on his book *Cosmopolitanism: Ethics in a World of Strangers* (2006), he suggested to those interested: ‘every month you should watch at least one movie which has subtitles. [...] A movie could give [you] a concrete sense [of the lived experience from another culture]’. This keynote expands on Appiah's suggestion and reflects on the special power of fictions and works of the dialogic (dramatic) arts to activate effective intercultural dialogue.

For Appiah, ‘the point of conversation isn't consensus. It is understanding.’ That, however, is only the point of departure: understanding is not just individual but interpersonal and social. A true engagement with fiction, especially in the dramatic work of art – whether a film, a radio or stage play, an opera or a role-playing computer game – engages the embodied mind, not just the deliberative intellect. It operates in the social dimensions of the human – the ‘rituals, pleasures and politics of cooperation’ (Richard Sennett). The experience is also liminal: social interaction goes hand in hand with an epistemological transformation – a social coevolution, I would argue. The dramatic incidents – or conflicts – bring the participants to the edge of chaos: a space of friction and dissolution where the intercultural confrontation – an engagement with the epistemological and habitual ‘other’ – can only be resolved through a denouement that untangles the chaos through social coevolution with other participants. This epistemological transformation is a change in habituated cultural understanding and necessarily transcends individual epistemologies (Boaventura de Sousa Santos).

The keynote draws on interdisciplinary theories to reflect on past practical experiments: performative models that involve spatial and scenographic explorations of intercultural play; spaces of fictional retreat (heterotopias); and the consensual creation of dialogic spaces (interfaces) that offer opportunities for social coevolution. The prominent case study is the exploratory production at the University of Hull (May 2021): an improvised performative adaptation of Sir Philip Sidney's *Arcadia* (c1582).

PANEL 1

Russell Gilbert: “Everybody's just working the marks, brother”: A kayfabe reading of social identity, performativity and performative realities

In 2011, mathematician and economist Eric R Weinstein argued that *kayfabe* is ‘[a] sophisticated “scientific concept” with the greatest potential to enhance human understanding’ (Weinstein, 2011). *Kayfabe*, much like the professional wrestling industry, is an autonomous phenomenon. Defining it solely as a method of deception is denying its own autonomy as a social and cultural nonpareil. *Kayfabe* plays an integral role in the processes of societal interaction and its identity, as well as its usefulness in academic discourse, relies upon the notion that all human interface cannot exist without it.

Kayfabe in many ways performatively embodies the questions of ontology, the nature of existence, the limits of reality and its perception and understanding. Humans create their own realities and truths based upon what they see, experience and believe. Nobody can declare

with absolute certainty that the reality they experience is the same as the person next to them. It does not mean that either reality is not valid, nor that the truths which are born from those realities are without substance, it simply means that reality is *kayfabe*.

Expanding upon concepts of human understanding and experience found in Lakoff and Johnson's *Metaphors We Live By* (1980) and drawing upon notions of fictional worlds and representation elaborated in Walton's *Mimesis as Make-Believe* (1991) this paper will interrogate existing ontological concepts through the lens of *kayfabe*, utilising case studies from the world of professional wrestling, to recontextualise how fictions can create new realities and enable a greater understanding of social identity, performativity and performative realities. It will argue that by constantly engaging in *kayfabe*, humanity is able to imagine things into existence and, subsequently, collectively imagine new realities.

Keywords: *kayfabe*, professional wrestling, truth, reality, identity, existence, ontology, metaphor, mimesis, Kendall Walton, George Lakoff and Mark Johnson.

Valeriya Sabitova: The Art of Kara Walker: Culture as Visual Interface

The presentation will depart from the premise that interface as a phenomenon is not merely a point of connection free of discursive burdens. While Jean-Francois Lyotard has posited 'the third mediative element' as an essentially regulative rather than constituted within a system,* the phenomenon of interface should be seen neither as an abstraction, nor as an element unconstituted as a system.

The next proposition to follow is that the visual constitutes culture more than anything else. However, in contrast to the critical view on transgression of visual codes as more than an aesthetic event but rather as an attack on cultural code itself,** this presentation is focused on the consequences of abiding to the cultural codes and locating such an abiding act within the space of the visual and of the body.

The art of Kara Walker, an American silhouettist, manipulating the neutrality of the silhouette as a medium against unsettling scenes of violence feeding to the Western's fantasy of Africa will be taken as an example to support the argument that abiding by the demands of the body and the visual brings afore what culture is as interface, socially and aesthetically.

* Lyotard, Jean-Francois. 1991. *The Inhuman: Reflections on Time*. Translated by G. Bennington and R. Bowlby. Cambridge: Polity Press. p. 6.

** Wall, David. 2010. "Transgression, Excess, and the Violence of Looking in the Art of Kara Walker." *Oxford Art Journal* (Oxford University Press) 33 (3): p. 282

Alejandro Nadal-Ruiz: Pluriversal Dialogue as the Catalyst for a Relational Romani Identity in Damian Le Bas's *The Stopping Places*

The encounter of mainstream society with Romani peoples—also known as 'Roma'—has traditionally been marked by difference and prejudice. Both the romanticised Western view of the Roma and the ensuing construction of stereotypes have contributed to their exclusion from the categories of modernity and cosmopolitanism (Silverman 44). In turn, this ethnic group has largely responded to such neglect through secrecy and opacity (e.g. Matras 158). Inevitably, such unwillingness to speak about themselves has deterred them from participating in a fruitful intercultural encounter aimed at overcoming anti-Romani bias. In

his recent memoir *The Stopping Places*, the Anglo-Romani writer Damian Le Bas sets his sights on revitalising the defective communication between Romani and non-Romani societies. He embarks on a journey across Romani stopping places in Britain with a view to exploring the roots of his community. As this paper intends to demonstrate, Le Bas's ultimate goal in this work is to lay the foundations for a dialogue that reconciles the Romani/non-Romani gap. In line with the demands of a globalised age characterised by interconnectedness, this study assesses this dialogue's connective potential considering a vision of the world as pluriversal. Widely used by scholars such as Walter Dignolo and Enrique Dussel, the notion of 'pluriversality' emerges in opposition to the univocality of Western *uni*-versality, thus endorsing "a vision of a world in which many worlds coexist" (Dignolo x). It has been found that the dialogue advocated by Le Bas is both intercultural and intraethnic, and it takes the form of interpersonal communication or else a symbolic interaction with heritage sites. Interestingly, it discloses the multifariousness of Romani identity, underscoring that it is the product of countless interactions between diverse ethnic groups. What is triggered, then, is a multidirectional dialogue that dissolves hitherto marked cultural barriers while foregrounding the relationality of Romani cultural identity.

Selected Bibliography

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Silverman, Carol. *Romani Routes: Cultural Politics and Balkan Music in Diaspora*. Oxford UP, 2012.

PANEL 2

Reka Deak: Liminal Theatre Spaces in the Czech Republic: Reflections of Space, Politics and Community Engagement

This paper will explore homes turned into community cultural spaces in the peripheral areas as a way of facilitating communication and public engagement. I will focus on examining homes/cultural spaces through examples from the Czech Republic and the practice of my independent theatre company, Dafa Puppet Theatre. The binary opposition of family and public affairs, art and politics is seemingly diffused here, they are a challenge to the European public space tradition. Such tradition is coming either from the Greek Agora and Theatre as an open air, expansive and large scale meeting space or the centrally controlled Soviet cultural model. Moreover, access to culture is much divided through social fractions, creating widespread inequality, while these homes, as domestic spaces, have an engaging impact and a great significance in changing the perspective and perception of theatre. The phenomenon of homes as intimate cultural spaces is recently broadening. They are small circles crisscrossing the much larger circle of culture with different communication aspects and political function. In this paper, I will discuss how these homes/cultural spaces are challenging the large theatres, through active engagement, where the audiences become active participants. I argue that transforming the spectator into an active agent may rely on inviting the spectator into a communal liminal space where a dynamic interaction is facilitated. Such spaces offer individuals the opportunity to engage in an open, immediate way with the given communities without hierarchical structures. Encountering such spaces gives rise to dynamic dialogues around the role of social power structures in institutions, politics, pedagogical interventions, oppressed/oppressor to community theatre space for people from the

peripheries, creating meaningful dialogue and public engagement. My experience has led me to believe in the capacity of intimate spaces to provide a safe and liminal shelter/home.

Keywords: home/ theatre/ intimacy / dialogue / liminal space/ politics/ spectatorship

Dominika Tabis: Culture as a determinant of political dialogue. The case of Poland

Culture is an extremely broad phenomenon that permeates all areas of human life. Its special variety, significantly influencing identity building and transcultural communication, is strategic culture. It constitutes a specific carrier of values, attitudes and beliefs. It is also a particular theoretical model explaining the activity of the state on the international arena and the foreign policy strategy it formulates.

The best example of the described phenomenon is Poland's strategic culture. Although its turbulent history and relatively short experience as a democratic state constitute an argument undermining the above phenomenon, there is a considerable amount of evidence confirming its existence. Analyzing Poland's strategic culture, one should pay attention to the theoretical assumptions of this issue, its practical implementation in the Polish socio-political reality, but also refer to the most important historical moments shaping the analyzed phenomenon.

The aim of the presentation will be to answer how strategic culture influences the strategy formulated by the state on the international arena and which factors have an impact on it. This task will be achieved by presenting a definition of strategic culture, indicating the most important historical experiences determining its shape on the Polish territory and their detailed consequences. Such phenomena as bandwagon, multilateralism, dispositions: "Russian", "German", "Rapallo", "Locarno", "September 1939", "Yalta" and "Entente" will be presented. Moreover, the lecture will discuss the meaning of political romanticism and important documents determining Polish foreign policy. As a result, significant evidence will be presented of the influence of strategic culture on the functioning of the state in the international arena, as well as determining its shape.

Thus, culture will be presented as a key element determining international relations and state policy. The paper will present the traditional concept of Polish political culture based on national mythologies and professed values, creating a framework for intercultural dialogue.

Darya Kulbashna: Dialogic Dislocation: Alternative Strategies for Cultural Communication

In the environment of rapidly changing technological background that facilitates the effects of globalisation and the ever-decreasing distance between cultural heritage of different ethnic and national origins, it is an essential task to find and implement innovative strategies that would ensure inclusive dialogic spaces of fast reaction, spaces sensitive to local cultural developments as well as free from the domineering tendencies of identification in its traditional and practically dated definition.

As the political and cultural gap between earlier distant peoples becomes negligible due to the consequences of swift development and transformation in all areas of human existence, already standard multicultural societies cultivate an incentive need to increase both the quality and the intensiveness of intercultural communication. The present envisaged talk will argue that apart from the actions directed at the popularisation of traditional ethnic and national cultures as well as the expansion of traditional cultural education, the key to

successful intercultural communication lies in drawing particular attention to 'smaller' cultures and underground currents as well as in careful consideration of connected to them technological practical and creative advancements. In order for these cultures to be considered on the same level as the tradition, it is crucial to construct and support new spaces of all-round communication — innovative and technologically apt dialogic spaces of fast reaction. Swift conscious response and technological adaptation become essential for the understanding of both present and future directions of cultural development and thus enable us to trace and predict the lines of flight in traditional cultural environment and parallel deterritorializations (to use the terms suggested by Deleuze and Guattari) of momentary cultural phenomena that create authentic points of access to immediate dialogic mediation of multicultural local and global communities. The analysis and proposals for alternative dialogic locations will be built on the detailed uncovering of the contemporary mechanisms of information production and usage, means of construction of new future-oriented spaces for communication, and relevant technological means readily available for the facilitation of multicultural dialogues.

This suggested talk will analyse the current trends in cultural communication, will trace linguistic and constructional tendencies that form today's dialogic spaces, and will suggest alternative strategies and locations assessed against the postmodern, posthuman context, and beyond. Finally, the discussed theoretical background and explored techniques will invite the audience to explore the mutualistic symbiosis of tradition and innovation, that is to say the benefitting interaction of both the roots of cultural heritage and the future of intercultural evolution, that would inaugurate culturally rich and pragmatically effective co-existence of communities as well as favourable political and economic consequences of the presented dialogic dislocation.

Sarah Talat: Culture as interface in perceptual systems, information space, and inter-transcultural communication

The term culture is seamless. From a structuralist approach, texts written in the Indian context exist in relation to the socio-cultural aspects of their location. In the postcolonial discourse, the notion that any culture or identity is pure or essential is disputable. (Ashcroft et al 1995). Fiction becomes the point of convergence between culture and civilization, affirming the conceptions revolving around traditions and values. Culture fulfils generative, performative, and rhetorical functions in narrative fiction. (Zoltan 2014).

This paper focuses on fiction written within the Indian context and the influence it exerts in the formation of an essentialist discourse. For instance, a fictional work by an Indian writer is bound to construct certain inclinations in the non-Indian readership about the country that is described in the creative fictional work.

However, what I intend to project in this paper is the difference of conceptions which can be widespread while reading different genres of Indian fiction. A diasporic novel may have an appealing effect, while a social novel will always exert an unwavering *impact* on its non-Indian readership. A single text in an Indian context can have multiple voices. Every voice uttered involves the dissemination of knowledge from miscellaneous backgrounds within varied viewpoints, however, of equal value.

For instance, Mahasweta Devi's work portrays the harsh realities of the social system in India, however Jhumpa Lahiri's work is concerned with the diasporic voice, a longing for an India she has only visited as a child. I aim to introduce a third space of reading through intercultural dialogue. A space which is inhabited by multiple identities and voices which foster dialogue and redefine the relation of self with others. The hegemony of an essentialist discourse is challenged and scrutinized.

PANEL 3

Martin Štefl: Monologic/Dialogic: Alternatives to Essentialism in (teaching) Intercultural Communicative Competence

Over the past 20 years, Intercultural Communicative Competence (ICC) has become an indispensable fact of life for both language teachers – especially those focusing on Business English and English for Special Purposes (Hofstede 1991) – and forward-looking professionals working in international business and management (Myers and Tan 2002). Famously defined as the “the ability to interact with people from another country and culture in a foreign language” (Byram 1997: 71), ICC quickly found its way into management curricula of university business schools and human resource development plans. At the same time and despite vocal criticism (Ferri 2014; Hoff 2014; Matsuo 2015), instruction and training in these fields is all too often dominated by result-oriented ICC models – including highly influential models of Michael Byram and Geert Hofstede – which tend to rely on largely essentialist myths of homogeneous, territorially unique nation-cultures while at the same time disregarding the hybrid and shifting nature of the self, modern society, and socially constructed, dialogic nature of communication, meaning and language in general.

Promoting identities based on nationality, exclusivity, and power, such ICC models replace the plurality of dialogic encounters between intercultural speakers by a set of monologues governed by pre-defined and pre-existing “cultural norms” backed up by universally applicable, measurable, and verifiable cultural dimensions and indexes. Focusing on “communicative exchanges in elite situations, such as business and management, in which recognition of the other is essentialised” (Ferri 2014: 9), the proposed paper considers selected philosophies of critical hermeneutics (Gadamer), Self and identity (Ricoeur, Jaspers) and ethics of Other and Otherness (Levinas), in order to propose alternative approaches – both pedagogical and theoretical – to ICC that would challenge the monologic, essentialist, and fundamentally tribalist notions of cultural identity engrained in the currently dominant ICC models.

Milan Svoboda: A Set Table as a Symbol of Mutual Understanding and Humanity

“The table is the oldest diplomatic tool/instrument.” Hillary Clinton

Just as food is a manifestation of personal and national identity, a set table is a cultural sign that serves not only to satisfy our primary biological needs but speaks in a language of symbols and signs to those who are sitting around it. In addition, a set table is a symbol, in our cultural environment, of Christian hospitality, but whose roots go far back to the beginnings of human civilization. Thus, the current impersonal communication through the very powerful social media, whose influence now affects lives of each of us, and which seemingly connects people on the other side of the globe, leads to the isolation of the individual and to a deviation from personal communication.

In today’s liquid modernity meanings and symbols of the table are lost. We find ourselves with our mobile device, whether it is a smart watch, phone or chip, cut off from the surrounding reality without the possibility to perceive it and solve real problems in it. The table is often perceived as just a piece of furniture. But the table can be also understood as an environment - the table in Asia is a carpet on which the dishes presented to guests are spread.

The judge renders his verdict at the table and diplomats are acting around the round table. And a set table is the oldest way of cultural and political diplomacy. It cannot resolve the conflict itself, but it can often prevent the conflict. And it doesn't have to be just a political tool at the highest international level among heads of states or global corporations. The invitation to the table plays significant role in gastro or culinary diplomacy also in our families, between friends or between two individuals trying to get closer. Let's go back from fast food restaurants to set tables. Let's look to our guests' eyes while eating. Because the mission of food and dining is a live and personal communication that leads to mutual understanding and empathy of cultural beings around the table. And that is what makes us human beings.

Eva Ferrarová: Food as a Tool for Cultural Dialogue

Food offers countless opportunities for dialogue, as it is an ideal means of communicating culture and a catalyst for cultural diversity. Although food conflicts are difficult to resolve, they can be prevented globally by setting access strategies for those who are hungry in the world. At the moment, food is becoming part of the solution to climate change and is an important ethical issue.

Currently, in the food sector, globalization pressures are intensifying and causing anti-globalization counter pressures, which are manifested in the interest in food referred to as typical, traditional. Related to this is the issue of national cuisines, which in this context can be used to exacerbate (gastro)nationalism. Food anthropology seeks to find mechanisms that prevent the escalation of nationalist tendencies in eating and, conversely, promote dialogue and multiculturalism in the kitchen, which in turn can mediate multicultural diversity and thus be a tool for transcultural communication. An example of cultural dialogue in this field is gastrodiploamacy.

The positive aspects of the return to traditional cuisines in the EU, which intensified at the time of the coronavirus epidemic, can be illustrated by the return to local products and cuisines with a positive impact on the environment. The negative effects of nationalism in the kitchen can be illustrated by examples of cultural appropriation of food, a topic that is currently widely discussed.

The paper will discuss concrete steps to promote cultural dialogue in Europe in the field of food by maintaining cultural diversity in alimentation, ie by promoting penetration and respect for foreign, including migrant, cuisines in EU countries and combating stereotypes in food, while the issue of preserving and returning to local cuisine is already supported by the EU through the protection of each country's cultural heritage, including a trademark system and strengthening the agency of small and medium food producers and suppliers.

PANEL 4

Maxim Shadurski: "Here we come to lie down at last": The Dialogicity of Ekphrasis in Maggie Gee's Speculative Fiction

In her speculative fiction, Maggie Gee relies heavily on cultural codes, which permits her to envisage the continuity of culture in a postapocalyptic world. *The Burning Book* (1986) breaks into poetry written over the wings of birds soaring up into the sky. They carry a plea of 'beginning against ending'. *The Ice People* (1998) closes with the description of a frozen land, which demands of the novel's narrator both responsibility and a different mode of

storytelling. *The Flood* (2004) ends with an ekphrastic scene which frames a group of survivors in a highly intertextual and self-reflexive landscape.

Focusing primarily, but not exclusively on *The Flood*, this paper examines Gee's ekphrasis as an interface between culture and the world facing disaster. I argue that the ekphrastic resolutions of Gee's speculative novels constitute a sustainable cultural environment. In particular, *The Flood* negotiates the overproduction of culture and its inevitable entropy by activating the chronotopes of 'all times and places'. This redemptive gesture amounts to a free-floating ekphrasis, which invokes various antecedents, from the Bible and Dante Alighieri's *Inferno* to Virginia Woolf's 'Kew Gardens' and T. S. Eliot's *Four Quartets*. Self-citation complements the intertextuality of Gee's ekphrasis, when she populates *The Flood* with characters from her other works. By rendering culture synchronically present, Gee invites the reader to enter the final scene together with the narrator: 'Here we come to lie down at last'. Such a self-conscious move translates the ekphrastic landscape into a portrait in which the reader may discern an unfinished and unfinishable dialogue with culture.

Magdalena Cieślak and Tomasz Dobrogoszcz: Against All Odds? Cinematic Narratives of Potential Dialogue in Apocalyptic and Dystopian Contexts

In cinematic narratives, aliens, zombies or posthuman bodies, and various other forms of the Other, represent groups, not necessarily minorities, that are in conflict with the norm and whatever it stands for – a nation, tradition, stability, civilization. The conflict is often explored in radical contexts – of an apocalypse, a dystopian society, or personal and family dramas. Such cinematic narratives typically aim at diagnosing the ails of our times, critically investigating the anthropocentrism, nationalism, capitalism and various discriminatory mechanisms of our culture. Among the many films that offer either a bleak vision of the inevitable consequences of such crises or mainstream heroic happy ends, those that present an uneasy promise of a possible dialogue are the most intriguing.

District 9 (2009, dir. Neill Blomkamp), *The Cured* (2017, dir. David Freyne), and *Advantageous* (2015, dir. Jennifer Phang), each presenting a different form of Othering, offer such a promise: of a possibility, however frail and strained, of dialogue between very unlikely parties in a conflict. In *District 9*, ghettoized and abused aliens, pushed into a degenerate life in a slum area in Johannesburg, find an unlikely ally in a man who, following an incident, becomes transitioning into an alien himself. *The Cured*, set in a post-zombie-plague Irish town, follows the attempts of former zombies, cured of the infection, at integrating back into the society, while the government is considering euthanizing those zombies who remain resistant to the cure. *Advantageous* presents a difficult breakthrough moment in the life of a top marketing specialist of a company selling biotechnological procedures. The woman, forced to undergo an experimental body changing treatment, has to reconsider who she is.

All three films present radical situations of conflict, crisis or change using the microscale experiences of their protagonists to present larger political and social problems. Notably, they are all set in very specific geopolitical contexts. *District 9* is as strongly set in the violence infused history and culture of South Africa as *The Cured* is in the equally troubled history and culture of Ireland. *Advantageous*, in turn, set in a futuristic dystopian city, with a director of Chinese and Malaysian descent, and co-written by and starring Jacqueline Kim, an artist of Korean descent, discusses the future of the (post)human in a strongly marked context of ethnicity and gender. In all those cases, the ambiguous denouements of the fictional narratives open up to alternatives that challenge the traditional mechanisms of conflict solution based on power arrangement and divisions. As such, they can be seen as promises of dialogue reaching beyond the limited understanding of anthropocentric culture.

Nadia Naar Gada: Verbal Art and Storytelling in Mouloud Feraoun's *La terre et le sang* (1953)

The present paper revisits Mouloud Feraoun's second novel, *La terre et le sang* (1953) to examine how the author rehabilitates his Berber cultural heritage, which is manifest at the level of form and content. In the first place, the author uses the French language within cultural oral markers, which are highly localised within his Kabyle culture. Secondly, there is also the embodiment of the storytelling mode in the text. The way Feraoun fuses the Berber cultural elements exemplifies the preponderance of his culture as a provider of content and a source of dialogical connections with the French imposed one. His text has, in my view, an enduring value as it contains what can be regarded as an expression of a "Narrative as Social Practice". Hence, our analysis of his second novel will be undertaken in the light of Vansina's thoughtful and provocative insights provided in her book entitled, *Narrative as Social Practice* where she explores the complex and interrelatedness of narrative and culture. What makes her approach particularly interesting and relevant lies in its focus on the exploration of interrelatedness of a text to the cultural environment in which it is produced. Her book is fundamentally informing our understanding of the ways Feraoun transcribes, shapes and translates oral narratives elements in a presentable written form. It is not only enlightening the ways in which Feraoun celebrates a cultural diversity and the valuable richness of experience his text offers, but also contributes to "deconstruct" the previous criticism. By appropriating Daniele M. Klapproth's methodological approach and key ideas, we intend to analyze Feraoun's selected narrative in order to illustrate how the novelist uses cultural oral elements and storytelling, which lies at the heart of Kabyle socio-cultural life.

Key Words: Cultural Rehabilitation – Identity affirmation – Cultural Dialogue

PARTICIPANTS

Magdalena Cieślak is Associate Professor in the Department of English Studies in Drama, Theatre and Film at the Institute of English Studies at the University of Łódź, Poland. She teaches courses in British literature, Medieval and Renaissance literature, literary theory and adaptation theory. She specializes in Renaissance drama, especially Shakespeare, and the relationships between literature and contemporary popular media in the context of cultural studies. She works in the areas of cultural materialism, feminism, gender studies, queer theory and posthumanism, and researches the intersections of literature and media in those theoretical contexts. She is the author of *Screening Gender in Shakespeare's Comedies* (Rowman & Littlefield, 2019).

Reka Deak is a versatile social artist, an actress, director, puppeteer, scenographer, with over a decade professional practice as a puppeteer, director, stage designer and facilitator. She is a co-founder of multi-awarded company Dafa Puppet Theatre. She holds a Master in directing for contemporary theatre at the Academy of Arts in Targu Mures/RO. She attended stage design program for alternative and puppet theatre at DAMU, under the guidance of Rober Smolik in 2013/2014. She is undertaking a PhD at Charles University / CZ researching intimacy and cultural family houses in Czech Republic with doc. Mgr. Martin Pšenička, Ph.D as mentor.

Tomasz Dobrogoszcz is Associate Professor at the Department of British Literature and Culture, University of Lodz, teaching courses and seminars in British literature and literary translation. His main fields of research include contemporary British and postcolonial literature, poststructuralist and psychoanalytical literary theory, contemporary film and culture studies. He has published articles on such writers as Julian Barnes, Ian McEwan, Michel Faber, Kazuo Ishiguro, Salman Rushdie, Ali Smith or Jeanette Winterson. He is the editor of *Nobody Expects the Spanish Inquisition: Cultural Contexts In Monty Python* (Rowman and Littlefield, 2014). He also published a monograph *Family and Relationships in Ian McEwan's Fiction* (Lexington Press, 2018). He is the co-editor of *Reading Graham Swift* (Lexington Press, 2019). He translated into Polish a seminal work in postcolonial theory, *The Location of Culture* by Homi K. Bhabha, as well as many other critical and literary texts, for instance by Hayden White or Dipesh Chakrabarty.

Pavel Drábek is Professor of Drama and Theatre Practice, University of Hull, UK. He has published widely on Shakespeare and early modern theatre in Europe, on theatre theory and on scenography. As a practitioner, he writes and translates plays and opera libretti. He is co-author of Pamela Howard's *The Art of Making Theatre: An Arsenal of Dreams in 12 Scenes*, forthcoming with Bloomsbury in July 2022.

Eva Ferrarová, since 2018, lecturer of Food Anthropology at the Department of Ethnology, Faculty of Arts, Charles University in Prague. Education: in 1983 Master's degree from the University of Bari, Facoltà di Lingue e letteratura straniere, Italy, in 2008 Doctoral Examination of the Faculty of Arts, Charles University, Department of Theory of Culture (Ph.D.), in 2009 Advanced Examination Faculty of Arts, Charles University, Department of Theory of Culture (PhDr.). Previous working experience: Institute for Public Administration Prague, Ministry of the Interior, Ministry of Labour, Prague City Hall. In Italy manager of Anthropological consortium DIGAMMA at A. Moro State University (Bari). Since 2016 Chairwoman of the Committee for Institutional Provision of Equal Opportunities for Women and Men at the Government Council for Equal Opportunities for Women and Men, Since 2013 Member of the Platform against Multiple Discrimination Based on Age and Gender, Alternative 50+, since 2011 Member of the Editorial Board of *Anthropologia integra*, Masaryk University, Brno.

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