SEM18. Discourses on memory: Cultural, literary and linguistic perspectives

18A   **11 September h. 11:00-13:00, S1 Moro**
18B   **11 September h. 16:00-18:30, S1 Moro**
18C   **12 September h. 14:00-16:00, S4 Moro**

Convenors

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Abstract

"*…there are stores in the archives of collective memory
of symbolic wounds that need to be healed*"
(Paul Ricoeur, *Memory, History, Forgetting*)

This seminar seeks to explore memory through a diverse range of approaches, methodologies, and objects of study across different literary, cultural, and linguistic disciplines concerned with discourse in society. It aims to investigate how linguistic perspectives, both epistemologically and methodologically, can deepen our understanding of how collective and cultural memories are formed, represented, and transmitted across generations and communities. The ways in which we talk about the past can alter the very content of those memories, influencing collective identity and cultural narratives. Simultaneously, memories themselves are embedded in the cultural and historical contexts from which language emerges, shaping its usage and evolution.

Memory can also turn into a politically and culturally contentious issue as regards those who have been relegated to the margins of official history and narratives: from (post-)colonial subjects to women, from the so-called 'freaks' to all those individuals who did not conform to social standards. In this respect, oral histories, archives, novels, poems, journals, graphic novels, and audiovisual texts can become fundamental in rediscovering and recovering submerged stories.

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SEM18. Papers

18A   **11 September h. 11:00-13:00, S1 Moro**
- *Food, nostalgia and cultural identity: The role of culinary memoirs in promoting cultural continuity in the anglo-indian diaspora* (Mette Rudvin, Università degli Studi di Palermo)
- *Erased from memory: Linguistic silencing, royal narratives, and the un-grievable case of the "Hidden Cousins"* (Alessandra Serra, Università degli Studi della Tuscia)
- *Transgender memory and identity in tv series: A critical discourse analysis* (Giulia Magazzù, Tor Vergata Università degli Studi di Roma)
- *"Time has passed over me": Personal and collective memory in Orlando: A Biography* (Simona Laghi, Sapienza Università di Roma)

18B   11 September h. 16:00-18:30, S1 Moro
- *Memory and identity in John Donne's Metempsychosis* (Audrey Taschini, Università degli Studi di Bergamo)
- *Raw materials of memory: Representing the street child in late victorian literary and visual culture* (Greta Perletti, Università di Trento)
- *Telling the past anew: Memory, narrative, and cultural identity in the construction of Irish literary identity through Lady Gregory's Deirdre (1902)* (Melania Mauri, Universitá Cattolica del Sacro Cuore - Milano)
- *Gleaming tokens of memory: A multimodal study of memory and language in nineteenth-century jewellery* (Angelo Riccioni, Università degli Studi di Cassino e del Lazio Meridionale)

18C   12 September h. 14:00-16:00, S4 Moro
- *History and memory: Remembering the great war in an Irish context* (Elena Cotta Ramusino, Università di Pavia)
- *Why not "Make the story more premium than life"? Autofictional gap-filling in cultural memory* (Massimiliano Manni, Università degli Studi di Brescia)
- *The role of memories in ethnic identity construction: The case of Italian Americans on Instagram* (Federica Silvestri, Università di Catania)
- *Thunder Bay: A place where memory keeps the truth alive* (Kamelia Talebian Sedehi, Sapienza Università di Roma / Laura Ferrarotti, Sapienza Università di Roma)
- *Retrieving narratives of memory in contemporary archaeological novels* (Roberta Gefter Wondrich, Università degli Studi di Trieste)

SEM18. Abstracts

History and memory: Remembering the great war in an irish context
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Owing to the divisive history of the country, memory is central to Irish literature. The way communities remember shapes who they are, and the perspective from which they view history serves different purposes. The selection of what to remember – and how it is interpreted – is crucial to the present, as the past both persists in the present and forms its foundation. In Irish literature, the past offers not only a source of reflection on events and origins, but also imagined alternatives, whether in fiction, drama or poetry. It is not only history – what happened – but also memory, that is, how what happened is remembered, that proves crucial to the present.

Historical revisionism has been seminal in re-reading the national myth, enabling authors such as Roddy Doyle and Sebastian Barry to reassess the national narrative. Their works provide alternative interpretations of the Easter Rising and shed light on people considered to be 'on the wrong side of history', among them the Irish soldiers who took part in the Great War.

In the present paper I aim to investigate the memory of the Great War in Ireland, a particularly interesting case given the differing ways in which it has been remembered by the Catholic and Protestant communities. Thanks to the rise of historical revisionism, the memory of the Great War began to circulate more openly in the Republic, whereas in Ulster it had long been a celebrated myth. For instance, a poet like Michael Longley was haunted by the war fought by his father; Frank McGuinness's powerful play *Observe the Sons of Ulster Marching towards the Somme* engages with members of the Ulster Division and their sacrifice in the Battle of the Somme. On the other hand, Seamus Heaney's poem "In Memoriam Francis Ledwidge" delicately addresses the issue of Catholics who fought in the First World War. However, it was only with the dissemination of historical revisionism that this topic began to be artistically explored in the Republic, as seen, for example, in Sebastian Barry's novels about the Dunne family.

The purpose of this paper is to examine the impact of the memory of the Great War in an Irish context, focusing on works by Michael Longley, Seamus Heaney and Sebastian Barry. These authors engage with memory not simply as a record of the past, but as a means of negotiating identity, community, and cultural belonging. By exploring how the war is remembered, their works reveal the complex role memory plays in shaping national narratives. In doing so, they demonstrate how memory can respond to different needs.

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Retrieving narratives of memory in contemporary archaeological novels

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This paper investigates the entanglement of archaeology and cultural memory in recent Anglophone fiction, with a focus on the narrative strategies that define this engagement. Through close readings of three very different novels –Peter Ackroyd's *The Fall of Troy*, Barry Unsworth's *The Land of Marvels*, and Michael Ondaatje's *Anil's Ghost* – it will reflect on the centrality of memory in the intersection of literary form and archaeological discourse as a framework, since in these fictions archaeological sites materials could be considered what Pierre Nora defined *lieux de mémoire*, sites "where collective memory crystallizes and secretes itself". The imagery, language and interpretive strategies of archaeology feature in these novels as discourses of and on memory, collective, effaced and contested, and imbricated in ideology and power.

Drawing on the complexity of contemporary conceptions of archaeology, partly indebted to Foucault's *Archeologie du savoir*, the paper examines how these texts foreground the constructedness of historical interpretation and the inherent violence that can be entailed in acts of retrieval. Each dramatises the epistemological and ethical tensions involved in excavating the past in different geographical and historical contexts, constructing narrative histories themselves forms of excavation and interpretation that configure cultural memory. The archaeological search and object thus function both on the narrative and metaphorical levels, as theme and framework, representing the hermeneutic process of literary textuality in its relation to memory, ideology, and historical discourse.

While *The Fall of Troy* is a postmodern ironic revisitation of Schlieman as a visionary hero, deconstructing the authority of historical "truth" and exposing mythmaking, the other two novels extend the scope of the archaeological imagination to a colonial dimension and to questions of collective memory and trauma. Unsworth's features British imperialism and the complicity of science and capitalism in Mesopotamia, and Ondaatje's stages forensic archaeology in contemporary Sri-Lanka, torn by the civil war, treating human remains as the most disturbing of the archaeological 'objects' which invoke a restorative narrative of memory and justice.

In light of the recent scholarly interest in the formal strategies shared by archaeology, fiction and historiography – whereby "(T)he crafts of archaeology and writing are intimately interwoven in the creation of historical narrative" (Witchner and van Helden in Gill et al.)–, the paper will focus on the narrative devices deployed by these novels, which highlight the precariousness of memory itself.

The study will thus analyse the ways in which the archaeological search in contemporary fiction seems to depart from "popular archaeological discourse" of the Victorians, and rather respond to the idea of archaeology as a "space of ambivalence" (Duesterberg), similar to literature itself in its endeavor to uncover and reconfigure traces of a buried or occluded past that can never be restored to wholeness, piecing together the conceptual, the material and the memorial.

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"Time has passed over me": personal and collective memory in *Orlando: A Biography*

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Memory as recollection and narration of the past plays a crucial role in Virginia Woolf's novels, diaries, and essays. Her exploration of suitable linguistic tools to mirror the transformations of the twentieth century is closely tied to her role as

an intellectual committed to reflecting on human identity and the role of women in society. This paper aims to analyse how Woolf, in *Orlando: A Biography*, merges personal and collective memory to problematise themes concerning gender equality and women's agency across the centuries.

It begins by examining Woolf's search for the most appropriate linguistic means to narrate the past, as this emerges in her diaries, novels, biographies, and autobiographical writings. In *A Sketch of the Past*, she openly discusses the challenges of memoir writing, which stem from "the enormous number of things" that come to mind and "the number of different ways in which memories can be written". As Nicola King points out, "We remember in different ways at different times," but it is challenging to express those "ways" without metaphors; interestingly, Woolf describes the past as "a long ribbon of scenes".

Then, the paper focuses on *Orlando: A Biography*, which Woolf described as both "truthful and fantastic". The aim is to demonstrate that Orlando's biography is the pretext for an experimental work that departs from traditional genre and style conventions. Orlando appears to be not only a biography but an autobiography, or heterobiography, in which personal and collective memories are intertwined. This innovative feature is reflected in the shifting use of personal pronouns, which marks Woolf's literary style. The voice of the biographer/autobiographer oscillates between the masculine "he" and feminine "she" to represent Orlando's gender change and between singular and inclusive plural pronouns such as "we," "us," and "our" to shift from personal and collective memory. This fluidity of voice, combined with references to iconic male and female sartorial items, such as ruffs and crinolines, stimulates the reader's imagination and deepens the connection with the writer in the discourse on human identity construction across time.

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Transgender Memory and Identity in TV Series: a Critical Discourse Analysis
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Transgender individuals in the United States and around the world are gaining more visibility, with evolving social attitudes that are enabling greater participation of transgender people in mainstream society (Goldberg, 2017). The representation of transgender people and characters on American television has also increased, with prominent figures such as Caitlyn Jenner, a former athlete turned reality TV personality, and Laverne Cox playing Sophia Burset on the drama series *Orange is the New Black* (Capuzza & Spencer, 2017). The focus of this paper is the acclaimed web series *Transparent* (2014-2019), one of the first American TV shows to feature a transgender character as the main protagonist. The series tells the story of Maura Pfefferman, a retired professor who transitions into a woman later in life, and her three adult children. Using flashbacks, the show explores the women's memories, their personal traumas, sexual discoveries, and journeys of self-exploration. This paper explores how *Transparent* portrays the transmission of transgender memory within the family, as well as among both transgender and cisgender queer women. Given the focus on transgender representation, this analysis combines Critical Discourse Analysis (CDA) with queer, trans, and feminist theories, especially their contributions to gender and representation studies (De Vries, 2012, Villarejo, 2016, among others). The analytical approach integrates CDA methods outlined by Fairclough (2001) and Machin and Mayr (2023). CDA was selected as the theoretical framework because of its focus on analyzing language and discourse to reveal power structures and systems of oppression. Fairclough (2001) emphasizes the role of semiotic elements, genres, and styles in discourse analysis, which can show how dominant ideologies are either upheld or contested. While CDA has traditionally examined how language helps maintain power, some scholars have advocated for a more positive form of discourse analysis that highlights examples of language used to promote equality. In this context, the present study aims to examine *Transparent* as an example of a progressive shift in transgender representation.

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Why not "make the story more premium than life"? Autofictional gap-filling in cultural memory
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In his latest book on autofiction, Hywel Dix (2023) notes that this literary form, now flourishing in the English-speaking world just as French critics seem to have tired of the notion, is no longer being treated as a "mainly stylistic innovation on the part of individual authors", but as a "form of testament to social commitments" (p. 102). While the British scholar thus deepens our understanding of the genre by hinting at the constellations of relationships that make it into our life stories, it is worth probing whether the two tendencies, i.e. formal eclecticism and cultural memory, could coexist, resulting in forms of community storytelling that are effective precisely for their unconventional structure. Through my two case studies, the third-person magical realist novel *Everything Is Illuminated* (2002) and the pseudo-epistolary *On Earth We're Briefly Gorgeous* (2019), I will try to show how the choice of the autofictional form inherently subverts traditional historiographic and autobiographical discourses, albeit in ways that reflect each individual author's background and social positioning. Both Safran Foer and Vuong have their narrators speak for a community they are performatively forging in the telling, but while the former relinquishes control over the realistic narrative to an extravagantly clumsy English speaker and only trusts himself to spin fanciful tales about his Jewish ancestors' erased past, Vuong takes it upon himself – a fatherless gay Vietnamese refugee in the US – to bridge the sociolinguistic gulf between his family and his unwelcoming host country. Not only must the narrators fill the gaps in collective memory and communication, but in their autofictions they make absences in the telling emphatically present, whether through pages full of ellipses or by favouring the ambiguous semantics of punctuation over that of words and clauses.

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Telling the past anew: Memory, narrative, and cultural identity in the construction of Irish literary identity through Lady Gregory's Deirdre (1902)
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This paper explores Lady Gregory's translation and rewriting of the myth of Deirdre as a significant intervention in the construction of Irish cultural and literary memory during the early twentieth century. Lady Gregory's adaptation in *Cuchulain of Muirthemne* (1902) stands out not only for its literary style but for the cultural work it performs. The choices made by Lady Gregory in collecting and reworking material that presented multiple versions and possibilities for

depicting a tragic, yet representative figure of indigenous culture reflect an attempt to grant dignity to the island's mythical literature, which Matthew Arnold described as feminine and 'undisciplinable, anarchical, and turbulent.' (Arnold, 1962, p. 347)

Deirdre's legend, known by the general Irish public as one of the *Three Sorrows of Irish Storytelling*, has been passed down in several and different versions. Lady Gregory's decision to retell this tale—amid a broader project to consolidate Irish myth—was not incidental. On the one hand, Deirdre represents an emotionally resonant figure of loyalty, exile, and doomed love. On the other, she has often been interpreted as a passive heroine, a characterization Lady Gregory both preserves and challenges. Though Deirdre seems resigned to fate, the choice to end her life rather than submit to Conchobar complicates her passive portrayal, offering a model of moral autonomy. Lady Gregory makes some subtle changes to the material and stated that 'I had done what I wanted; something for the dignity of Ireland. The reviews show the enemy could no longer scoff at our literature and "its want of idealism"' (Lady Gregory, 1974, p. 391).

This paper examines how Lady Gregory curates the material by selecting a version that highlights emotional and ethical complexity, simplifying the language to reflect Irish oral tradition, and omitting violent or ambiguous details. These choices elevate the legend as a symbol of cultural dignity, reaffirming the value of Irish heritage in response to colonial narratives. Her stylistic decisions—such as using simplified English influenced by Irish speech patterns and emphasizing clarity and tone—make the legend more accessible while preserving its authenticity. Through this, Lady Gregory contributes to the broader project of recovering and reshaping Ireland's cultural memory.

In presenting Deirdre's myth as both a legacy and a literary artifact shaped by the concerns of its reteller, Lady Gregory offers an engaging example of how cultural narratives evolve through transmission. Her work stands as a deliberate act of memory, crafted with both literary intention and historical awareness, and provides insight into the ways literature, language and storytelling preserve and reframe the past for future generations.

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Raw materials of memory: Representing the street child in late victorian literary and visual culture
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This paper explores how late Victorian literary and photographic discourses constructed the figure of the street child as a form of "raw material"– malleable and performative – and argues that such constructions both reflect and contribute to broader narratives of cultural memory.

Building on recent scholarship that reads the impoverished child's body as a privileged site of interest for social, health, and political reformers (Koven, 2004; Boehm, 2013; Kubie, 2018), the paper elaborates on the circulation of these discourses within Horace Warner's photographic archive *Spitalfields Nippers* (c. 1900). In particular, I argue that what makes Warner's images especially intriguing for scholars working on cultural memory is that the photographs clearly participate in and reinforce a long-standing literary-visual tradition, which includes Henry Mayhew's investigative journalism, Charles Dickens's novels, early detective fiction, as well as visual texts by Oscar Rejlander and Dorothy Tennant. Like these works, *Spitalfields Nippers* frames street children as suspended between potential usefulness and latent danger: helpless victims or clever survivors, yet requiring institutional shaping to avoid deviance.

By imagining street children's bodies as "raw materials," Warner's photographs engage in a widespread representational mode that casts working-class children as non-subjects – figures to be moulded into moral and civic usefulness. As Deborah Wynne (2015) argues, the Victorian association between rags and redemption constructed

children – like recycled cloth – as raw materials to be cleansed and imprinted with moral and civic value. Claudia Nelson (2014) similarly highlights how Victorian childhood was imagined as a site where the state could inscribe social norms and engineer reform.

While acknowledging the presence of such narratives in the memory received and transmitted by Warner's archive, this paper also contends that *Spitalfields Nippers* intriguingly frames street-childhood as a fiction and performance. Whether cast as actors in narratives of poverty and rescue, picaresque rogues or admirably resourceful creatures, Warner's child subjects remind us that they are performing in front of an adult viewer. As with all mechanisms of cultural memory, the photographs in *Spitalfields Nippers* create narratives that are both archival and performative: they do not merely record stories, but rather shape and stage them.

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Gleaming Tokens of Memory: A Multimodal Study of Memory and Language in Nineteenth-Century Jewellery

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The Victorian era has been often described as the golden age of jewellery (Gere and Rudoe, 2010). From neo-Renaissance and Etruscan brooches to diamond tiaras and mourning necklaces, the jewellery crafted by nineteenth-century culture continues to be exhibited and admired in major institutions such as the Victoria and Albert Museum and the Metropolitan Museum of Art. Many of these objects are deeply embedded in a complex discourse of memory (Ricoeur, 2004). Lockets, for instance, might open to reveal a lock of hair from a long-deceased parent or spouse, while cufflinks and rings are often decorated with intaglios and cameos that speak to the identity of their former owners. Understanding these features frequently requires engagement with the specialized and technical literature on jewellery produced during the Victorian period (Pointon, 2009). Moreover, these items communicate through a visual and tactile language that must be interpreted in the context of the unwritten rules governing the multimodal sensory world of nineteenth-century adornments: seal rings, stick pins and novelty brooches, for example, might incorporate ciphers, words, or symbols designed to convey secret messages to selected observers (Sherwood, 2018). Although, as Kress and van Leuween (2021: 39-40) observe, "the multimodality of written texts has, by and large, been ignored", other scholars have explored the ways in which text and image interact (Bateman, 2014). Applying this multimodal framework to the specialized field of Victorian jewellery proves especially relevant if one considers not only the jewels themselves but also the period's jewellery handbooks and catalogues, where distinctions between different modes of communication are frequently blurred: the pages are often rich in illustrations that visually render processes such as embossing and enamelling, and in some cases the drawings are covered in gold to evoke the gleaming quality of the jewels they represent (Streeter 1993). By integrating cultural, linguistic, and art historical perspectives this paper seeks to offer a nuanced understanding of the interplay between jewellery, language, and memory in the long-nineteenth century. Specifically, it investigates the language of Victorian jewellery through a multimodal lens. To this purpose, a range of sources such as catalogues, archives and essays will be examined in the hope of shedding light on the multimodal dimension of memory in a domain marked by gleaming, though elusive, linguistic features.

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Food, nostalgia and cultural identity: The role of culinary memoirs in promoting cultural continuity in the Anglo-Indian diaspora

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This talk explores how communities are constructed through food-writing by analysing culinary memoirs and cookery books in the Anglo-Indian diaspora. The paper argues that maintaining, revisiting and recreating culinary traditions from 'home', in the new country, has profound significance for 1st generation migrants whose memories are still alive with the tastes and smells of their home countries and equally so for the following generations who build culinary and community identities through the narrated memories of their parents and grandparents.

Like other cultural artefacts, food is a potent symbol and representation of cultural identity, forging cultural links that are an essential part of identity-formation. Preparing food – for everyday meals or for festivities – crosses geographical, cultural and generational boundaries, forging new expressions of cultural belonging (See Ojwang 2013) and promoting cultural continuity. Food is also a powerful storytelling-frame because it embodies the senses in a very tangible manner: the memory of tastes and smells, deeply embedded in the human brain through evolution, is profound.

The paper examines how food and food-writing are used to position the narrator in a space that integrates 'the old and the new' countries, cementing a new Self. The nostalgic re-invention of culinary traditions brings together the narrators' disparate identities, foregrounding and debating issues of culinary authenticity through local and family recipes. Cultural continuity is thus forged through the acts of cooking and remembering.

Where Madhur Jaffrey's cookbooks have been instrumental in maintaining a cultural tradition through Indian cuisine in the diaspora, the combined effect of Indian diasporic cuisine in the UK has led to a British-Indian fusion-cuisine that has become an integral part of UK culture (the weekend 'curry-night'). Other cookery books, such as Vicky Bhogal's *MummyJi*, illustrate how the Anglo-Indian communities have adapted their traditions to a new British habitat, leading to a hybrid, fusion-based cuisine and representing the 2nd+ generations' British-Indian cultural identity.

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Erased from memory: Linguistic silencing, royal narratives, and the un-grievable case of the "Hidden Cousins"

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This work investigates the discursive policies of erasure, marginalisation, and institutional oblivion in the case of Katherine and Nerissa Bowes-Lyon, two cousins of Queen Elizabeth II. Because of cognitive disabilities, they were institutionalised for decades and officially recorded as deceased while still alive. The story – largely omitted until its mediatic exposure – displays how linguistic and narrative strategies shape cultural memory by privileging collective identity and by stigmatising individualities that fail to conform to dominant health, strength, and institutional decorum.

Adopting the intersecting perspectives of discourse analysis, disability studies as well as theories of cultural memory, the study explores how these existences were culturally rendered irrelevant, invisible and *un-grievable* (Butler 2009): unacknowledged by public mourning, omitted from official genealogical records and excised from the representational repertory of the monarchy.

Through a critical discourse analysis of media texts (from contemporary documentarist and journalistic coverage to biographical and televisual narratives) this study identifies specific linguistic patterns as markers of a broader system of socio-cultural invisibilisation, e.g. the use of passive constructions, euphemisms, lexical absences, and specific attributes to define the women involved in the story. Taken as a whole, it constitutes a discursive process that enacts a form of *slow violence* (Nixon 2011): a gradual, subtle form of damage rooted in bureaucratic, linguistic, and symbolic structures that, over time, produce a systemic form of exclusion.

The paper also engages with disability and diversity studies (Garland-Thomson 2002; Puar 2017), framing the sisters' erasure from visibility and memory within biopolitical and necropolitical political logics that confine disabled bodies through silence and spatial segregation. Their "unwatchability" (Kaplan 2005; Mirzoeff 2011) is literal and symbolic: there are no official images, funeral rites, or televisual acknowledgement until their recent re-emergence in a TV documentary and the Netflix series *The Crown.* These contemporary re-mediations briefly rekindled some public sympathy and interest for the cousins, who were soon consigned once again to cultural amnesia.

Ultimately, the case exemplifies how discourse operates as a *technology of memory*, shaping not only *what* is remembered but also *who* is allowed to be remembered, thereby highlighting the role of language in constructing the boundaries of collective memory.

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The role of memories in ethnic identity construction: The case of Italian Americans on Instagram
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Memory plays a crucial role in the construction of identity, and it is especially the case for diasporic communities (Hua, 2005). For Italian Americans, it is through the retelling of family stories that ethnic heritage and identity have been maintained and transmitted intergenerationally, even if the majority of the stories of many Italian migrants who arrived in the U.S. between the 19th and the 20th centuries had been marked by the pain of severe discrimination (Michaud, 2011). Nowadays, current generations of Italian Americans seem to have moved past the negativity associated with those experiences and have recently shown a renewed interest in reconnecting with their cultural roots, mostly due to the growing prestige associated with 'Italianness' (De Fina, 2014). Within this context, social media platforms have emerged as key spaces through which Italian Americans engage with their heritage and with one another (Longo, 2023).

Drawing on these premises, this study investigates how contemporary Italian Americans' personal and familial memories linguistically and narratively shape their ethnic identity. In this initial phase of research, I analysed a pilot dataset comprising 1000 comments posted by Italian American Instagram users under posts shared by one of the most prominent accounts in the Italian American Instagram community (*@growingupitalian*). To compile the dataset, beginning on the 1st of January 2024, I collected all comments from individual posts in which users shared their families' memories until reaching a total of 1000. These comments were qualitatively analysed by means of a linguistic-pragmatic approach.

The findings reveal three aspects. Firstly, numerous Italian American users choose to reclaim their heritage by recounting their families' stories and positioning themselves as keepers of these memories. This form of 'reclaiming' is often linguistically signalled by certain linguistic practices, like the frequent use of loanwords from Italian or regional dialects or even attempts at using entire sentences in one of their heritage languages, for instance when referring to one's family's geographical origin ("Nonna era di Calabria"), underscoring personal involvement and communal belonging. Secondly, the notion of 'Italianness' is, in most cases, no longer associated with shame, but reflects a positive re-evaluation of

identity, suggesting that the stigma experienced by earlier migrants has been overturned. Finally, the significance of family stories among younger Italian Americans demonstrates that collective memory remains a powerful force in the construction of identity, even generations after the original migration.

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Thunder Bay: **A place where memory keeps the truth alive**

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In 2023, a Canadian four-part documentary TV series adapted the podcast *Thunder Bay* (2018) and engaged its audience with horrific incidents that happen in Thunder Bay, Ontario, and remain either silent or reported in inauthentic manners. The podcast informed its listeners about the systematic racism toward Indigenous peoples in Thunder Bay. The podcast was hosted by Ryan McMohan and some of its episodes, specifically, focused on murder and rape of Indigenous women and girls and the TV series went along the same line. This paper intends to focus on the first part of the TV series in which the murder of Barbara Ketner was discussed. The paper will focus on the reason why the town is called as a post-truth town by applying post-truth as a methodology to the TV series. Moreover, the paper will discuss the traumatic effects of murder and rape of Indigenous peoples on the survivors, their families, and the whole community using Suzanne Methot's concept of trauma. Besides, the language of the testimonies will be discussed in order to emphasize how narration and storytelling help the community to keep the memory of their loved ones alive and resist the power of colonial racism. Corpus linguistic analysis and discourse analysis of the selected TV episode which provide some testimonies, specifically the language and vocabulary used by Indigenous peoples and also settlers, brings forth a better understanding of racist attitudes in Thunder Bay which led to murder and rape.

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Memory and identity in John Donne's *Metempsychosis*

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Few critical studies have been devoted to John Donne's long satirical poem, *Metempsychosis*. This work addresses the theme of the transmigration of the soul as a metaphor for portraying the fall of humanity into sin and as a narrative structure through which to discuss complex moral, religious, and philosophical issues. This analysis traces the historical sources that played a role in shaping Donne's poem, ranging from classical antiquity to Neoplatonism and the Christian theological tradition. Donne's poem reimagines the soul's journey by replacing Porphyry's *regressus animae*, which returns to a blessed origin, with the Christian *progressus animae*, which moves forward through the sin described by Augustine and Reformed theology. In Metempsychosis, Donne not only explores the idea of the transmigration of souls, serving as a metaphor for the fall, but also offers a profound reflection on identity, memory, corporeality, and the relationship between the physical and spiritual worlds. The soul's progress from less complex to more complex beings is not a sign of acquired virtue or inner evolution but, on the contrary, an indication of increasing spiritual and moral depravity. The memory of previous lives allows the recognition of the soul's identity as it transitions from one living

species to another, fostering a negative evolution that culminates in the triumph of human *metis* and the emergence of a new human identity, no longer grounded in the divine original image that once defined it, but rather in sin, which has shattered it.

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