PhD Symposium on Metaphors
Conceptualising Horizons of Meaning

26-27-28 February 2024

Keynote Speakers:

Mieke Bal
University of Amsterdam, Netherlands

Ernst van Alphen
Leiden University, Netherlands

James St. André
The Chinese University of Hong Kong, China

Andrea Molesini
Writer

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Location: Ca' Foscari University of Venice, Calle Larga Foscari, Dorsoduro, Venice

Lecture hall: Aula Mario Baratto

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Location: Ca' Foscari University of Venice, Calle Larga Foscari, Dorsoduro, Venice

Lecture hall: Aula Mario Baratto

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CLAUDIA ZANCAN

Claudia Zancan is a Ph.D. candidate at the Department of Asian and North African Studies - Ca' Foscari University of Venice. She holds a B.A. degree in "Oriental Studies - Japanese Language and Culture" from the University of Rome - La Sapienza, a first Master's degree in "Archaeology" with a specialisation in East and South East Asian Archaeology, and Heritage Management from Leiden University, and a second Master's degree, in "Language and Civilisation of Asia and Mediterranean Africa" from Ca' Foscari University. She is also the scientific director of the IRIAE archaeology mission to Japan, 'Sōshoku Kofun Tale', a project officially recognised and supported by the Italian Ministry of Foreign Affairs and International Cooperation (MAECI). Her research focuses on the study of the iconography and iconology of decorated tombs (sōshoku kofun) in Kyūshū. Her research aims to understand their social significance and their role in the socio-cultural developments of the Late Kofun Period.

REBECCA CIATTINI

Rebecca Ciattini has completed her BA and MA in Languages and Civilizations of Asia and Mediterranean Africa (Curriculum Near and Middle East) at Ca' Foscari University of Venice. She is currently enrolled in the PhD program in Asian and African Studies at Ca' Foscari University of Venice in Double Degree with the University of Heidelberg. Her main research interest is the relationship between Persian literature and social and political issues in Iran as well as in the wider Persianate world. Her ongoing research project focuses on the role of urban contexts in the production of non-courtly literary texts in nineteenth century Iran.

LAURA LOCATELLI

Laura Locatelli is a second-year PhD student in Chinese Studies at the University of Venice. Specializing in linguistics, particularly pragmatics, discourse functional analysis, and second language acquisition, her current research explores the interplay between form and function in Chinese passive voice within environmental communication. Laura is also visiting researcher at the University of Oregon and the UCLA, USA. Before her PhD, she completed her BA in Chinese Language and Literature at the University of Bergamo and her MA in Chinese-English Interpreting and Translation at Ca' Foscari University of Venice, including a study period at Dalian University of Foreign Languages, China. Her academic curiosity blossomed during her earlier studies, leading her to investigate Chinese adjectival modification and the acquisition of the *bèi* passive construction by Italian learners of L2 (second language) Chinese.

MICHELE PULINI

Michele Pulini, MA in Chinese Studies at Ca' Foscari University of Venice and in Chinese as Second Language Acquisition at Capital Normal University (Beijing), is currently a second year PhD candidate in Asian and African Studies at Ca' Foscari University of Venice in cotutelle with the University of Passau (Chair for Multilingual Computational Linguistics). His ongoing research project focuses on investigating the links between graphic variation and morphological derivation in excavated Warring States (453-221 BCE) bamboo manuscripts, with a specific emphasis on word families and cognates. He is interested in the utilization of historical phonology for the critical reading of excavated texts and, conversely, in the implementation of paleographic and philological data to refine current Old Chinese phonological reconstructions. His PhD research also aims at blending traditional and computational methodologies for linguistic research on excavated texts.

WENXIN JIN

Wenxin Jin is a PhD candidate in Asian and African Studies at Università Ca' Foscari of Venice. She mainly works on the 20th-century cultural exchanges between Chinese literature and American, French literature. Her PhD project is the (sur-)influence study between American confessional and Chinese post-Maoist poetry. Currently, she is also working on a research project on French images in Chinese literature supported by National Social Science Fund of China. Recently, she made a presentation "Herself under His Shadow: The In/visibility of Sylvia Plath and Anne Sexton in Chinese Translations and the Canonisation of Zhai Yongming and Shen Rui' s Poetry" at Universitè Jean Moulin. Apart from research, she is also a poet as well as a poetry translator: her poems published on *Works* (Zuo Pin), *Youth* (Qingchun), *Jiangnan shi* (The Poetry of Jiangnan) and *Comparative Woman*; her new English translation of American Chinese diasporal poet Shen Rui's poems will be published on the forthcoming issue "Outsiders" on *Verse&Voice Poetry*.

KESANG THAKUR

Kesang Thakur is working on infrastructures, sustainability and transformation processes in the Indian trans-Himalayas at Ca' Foscari University of Venice. She's also a visiting scholar at the South Asia Institute (SAI) of University of Heidelberg, Germany. Prior to her PhD, she was involved with ethnographic projects centered on themes of Himalayan Buddhism, urbanization, energy infrastructures in the northern Indian state of Himachal Pradesh. Her writings have featured in reputed South Asian platforms such as Himal South Asian, The Wire, Third Pole, Scroll.in, Down to Earth, The Tribune, and collaborative academic works on Sage and Roadsides.

LIANG CIEN

Liang Cien is a PhD student at Ca' Foscari University of Venice, researching Chinese Cultural Tourism in Veneto. Her academic pursuits include a Master's in Interpreting and Translation, and a Bachelor's in Italian Language, emphasizing her proficiency in cross-cultural studies and linguistic expertise. Her work integrates academic insights with practical application in cultural mediation and professional interpreting, establishing her as a distinct voice in the field of intercultural communication and exchange.

MICHELE SCARLASSARA

Michele Scarlassara is doctoral student in the Department of Asian and Mediterranean African Studies at Ca' Foscari University of Venice. Scarlassara completed his B.A. in Philosophy at the University of Verona in 2019 and received an interdisciplinary master's degree in Classics, Near Eastern languages, and Religious Studies from the University of Padua. During fall 2023-2024, he served as Visiting Student Research Collaborators in the Department of Judaic Studies at Princeton University. At the same time, he conducted research at the University of Pennsylvania. Scarlassara is the author of *Heavenly Journeys and Ritual Practice in Late Antiquity: Apocalypse of Paul (NHC V,2) and Hekhalot Rabbati (§§198-268)* (Napoli: OrientExpress, 2024). Scarlassara's research explores the dynamic interplays between Christianity, Judaism, and other religious traditions in Late Antiquity, with a specific focus on ritual practices in Coptic and Aramaic texts (e.g., amulets and incantation bowls).

Mieke Bal (University of Amsterdam, Netherlands)

Author of 46 books and supervisor of 81 finished PhDs, the cultural theorist, critic, video artist and curator Mieke Bal writes in an interdisciplinary perspective on cultural analysis, literature and art, focusing on gender, migratory culture, the critique of capitalism, and political art. In 2022-23 she was elected on the Chair "The Invention of Europe through Languages and Cultures" at the Collège de France. From 2002 on, she also makes films, as a different, more in-depth, more contemporary and interactive mode of cultural analysis. Since then, writing, filmmaking and curating go together. In her 2022 book *Image-Thinking* (Edinburgh UP) she develops her ideas about how to integrate academic and artistic thinking. She made a number of experimental documentaries, mostly about migratory situations, and "theoretical fictions", films and installations in which cultural-heritage fiction helped developing difficult ideas. Recently she made a 16-channel video-installation *Don Quijote: Sad Countenances* (2019) and a short essay film *It's About Time! Reflections on Urgency* (2020). Her latest short film made with Lena Verhoeff, *Refugeedom: Lonely but not Alone*, premiered in May 2023 in the SPEME program on traumatic memory.

Plenary Talk:

Metaphors: Moving from Existing Words

In Greek, "Metaphor" is the word written on moving vans. Hence, "moving" as in changings location would be an important aspect. I will come up with the movement of words, neologisms I have invented for situations for which no official words exist, while moving is their crucial aspect. In view of my interest in the situation of refugees and other migrants, I propose the non-existing word "refugee-dom" to make the emotional and physical situation of refugees visible. Therefore, I also propose "visibilisation", as the activity of looking, making visible, the people many Europeans prefer to ignore. Instead of that cruel attitude of not-looking, not engaging people who escaped from a life-threatening situation and arrive in a foreign place, having left behind their emotional ties, don't speak the local language, and then, surrounded by a dense crowd, are irremediably alone. In a short film about that ignoring those people who need to be adopted, I advocate a relationality I call "inter-ship". These three non-existing words can serve as metaphors for the necessary change of outlook. For refugees, as soon as they arrive, are also part of the multiple cultures of Europe. Hence, "metaphoring", to turn the noun into a verb, as in moving words and meanings, attitudes and approaches, is a socially crucial activity.

Andrea Molesini (Writer)

Born in Venice on December 28, 1954, Andrea Molesini obtained her degree in Letters in 1978. He was awarded a Fulbright scholarship in 1979-80 and pursued his studies in California. He taught Comparative Literature at the University of Padua until 2018. Andrea translates English and American poets and has authored fairy tales, poems, novels, short essays, and reviews. In 2022, he founded Molesini Editore Venezia, a publishing house specializing in poetry and literary criticism. In 2023, he received the Special Adei-Wizo Award "Adelina della Pergola" for his novel "Il rogo della repubblica" (Sellerio, 2021) at the Scuola Normale Superiore in Pisa. In addition, he received other important accolades, including Andersen Prize, Monselice Prize for Literary Translation and Campiello Prize Award.

Plenary Talk:

"Not all bastards are from Vienna": Metaphors in translation

The discussion will focus on the analysis of the metaphors in the two opening and closing passages (in the original Italian and in their English and French translations) of:

Non tutti i bastardi sono di Vienna, Sellerio, Palermo 2010

Not all bastards are from Vienna, Grove Press, New York 2015

Tous les salauds ne sont pas de Vienne, Calmann-Lévy, Paris 2013

Ernst van Alphen (Leiden University, Netherlands)

Ernst van Alphen is a cultural analyst living in Amsterdam and Paris. Recent books of this professor emeritus in Literary Studies are *Seven Logics of Sculpture. Encountering Objects Through the Senses* (2023), *Productive Archiving. Artistic Strategies, Future Memories, and Fluid Identities* (ed. 2023), *Failed Images. Photography and Its Counter-Practices* (2019), *Shame! And Masculinity*, (ed.2020).

Plenary Talk:

The Performativity of Metaphor: The Provocations of Artur Zmijewski

Although the distinction between literal and figurative (metaphorical in the broad sense) cannot be conflated with the distinction between constative and performative language. I will argue that metaphorical language often has a performative effect: it provides new insights. In my talk I will focus on an art practice that is excessively performative because it relies on provocation. The intended provocation is the result of viewers reading literally what is metaphorical. I will focus on work of Polish artist Artur Zmijewski, because it demonstrates clearly the performativity of metaphor.

James St. André (The Chinese University of Hong Kong, China)

James St. André is Professor and Head of the Department of Translation at the Chinese University of Hong Kong, where he teaches literary translation, translation history, translation theory, and research methodology. He is also the Director of the Centre for Translation Technology at the Chinese University of Hong Kong, where he is currently investigating the project "Reconceptualizing Chinese-English Translator Networks in the Nineteenth Century". Recent publications include *Conceptualising China Through Translation* (2023) "Implications of Computer Code Translation for Translation Studies" (*Translation Studies* 2023), and "The Translator as Cultural Ambassador: The Case of Lin Yutang." (Bloomsbury Handbook of Modern Chinese Literature in Translation 2023). Earlier works include *Translating China as Cross-Identity Performance* (Hawai'i 2018) and three edited volumes: *Thinking through Translation with Metaphors* (St. Jerome 2010), *China and Its Others: Transforming Knowledge through Translation: 1829-2010* (co-edited with Peng Hsiao-yen 2012), and *Translation and Time: Migration, Culture and Identity* (Kent State 2020), as well as articles in *META*, *TTR*, *The Translator*, *Translation and Intercultural Studies*, *Translation Studies*, and the *Journal of Translation Studies*.

Plenary Talk:

Trap or Trapped? Lakoff and Johnson, Ortony, Zhuangzi

The focus of this conference is on the legacy of Lakoff and Johnson's pathbreaking work on metaphors as basic to how language works and how we understand the world. My talk will take a slightly tangential approach, comparing their work to that of Andrew Ortony, a contemporary who edited an important volume *Metaphor and Thought* in the same year (1979). Ortony's work on metaphor focused more on the creation of new, novel metaphors, rather than how basic facets of our language are predicated on basic metaphors that are associated with spatial orientation and basic physical constraints. I will filter my comparison of their two different approaches to metaphor through the work of Zhuangzi, an early Chinese thinker usually associated with Daoism, whose playful language contains many metaphors, including that of language as trap; but depending on how we understand metaphor, the trap may be of at least two different types, one leading inward, the other outward.

Day 1: Monday, February 26

Introduction - Building the Linguistic Groundwork: Metaphors as a Lens to Understand Reality
Moderator: Laura Locatelli

Matthew Guay (Ryutsu Keizai University, Japan)

Searching for Polysemy among the Coral: Lessons from creating a descriptive and ethnolinguistic grammar of an undocumented Japonic language

Polysemy, when one word shares two meanings, can be applied like metaphor for investigating the ideas or viewpoints held by a language (Evans 2010). Perceptions and descriptions are colored differently by all languages as some combination of the environment, culture, language, and thought impact each other (Everett 2009). These effects are complimented by the fact that all languages differ in what information is required to be expressed such as expressing levels of evidentiality (whether the speaker saw it with their own eyes or heard it from someone else) (Dixon 2016). A Japanese example of polysemy is the noun kirei that expresses both 'clean' and 'beautiful', in English, 'I see' can be used to express both viewing something physically as well as mentally to express understanding. These examples suggest that to physically see something is to truly understand, and that clean is beautiful in the minds of their speakers. Descriptively, analysis of potentially polysemic minimal pairs is essential for studying pitch accent or tonal differences as well as in defining the phonemes and their allophones that make up the sound structure of a language. After discussing some examples of polysemy that inform aspects of Japanese and Ryukyuan cultures, this presentation will expand on the use of polysemy and other techniques when writing a grammar to avoid overlooking the studied languages' concepts. The presentation will conclude with some examples of mistakes that have occurred in Ryukyuan language documentation to encourage the documentation of both descriptive and ethnolinguistic concepts when constructing a grammar.

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Everett, Daniel Leonard. 2009. *Don't Sleep, There Are Snakes: Life and Language in the Amazonian Jungle*. 1st Vintage Departures ed. New York: Vintage Departures.

Biography

Matthew is an Associate Professor at Ryutsu Keizai University in the greater Tokyo area and currently a visiting scholar at Ca' Foscari University in Venice Italy. He is an American national who loves learning languages and is currently building fluency in his fifth and sixth, the endangered Yaeyaman language and Italian. He received his MA in translation studies from the University of Birmingham in 2019 focusing on poetry translation between unrelated languages and began his PhD at Kyushu University in descriptive and anthropological linguistics focusing on Ryukyuan languages in 2021. In addition to research, he also enjoys teaching and adapted his methods into a textbook he coauthored published by Nation Geographic Learning/Cengage called Free Talking. He is a father of two, fronts the Tokyo based indie rock band The Oversleep Excuse on the Ricco label.

Claudio Gebbia (Sapienza University of Rome, Italy, Italy)

"That comrade is a rebel, 94 666!". A preliminary exploration of some recent metaphorical neologisms

For over two millennia, metaphor has been an object of study in rhetoric. (Jing-Schmidt, 2016), and the Chinese language is renowned for its rich use of metaphors, which play a pivotal role in both everyday communication and classical literature as a tool for persuasion (Wang, 2003). Neologisms, have become a dynamic force in the evolution of modern Chinese, reflecting the rapid societal changes and its zeitgeist (Jing-Schmidt & Hsieh, 2019), thus they can often be deployed to express novel ideas, reflect cultural shifts, and encapsulate intricate concepts, making them ideal vehicles for teaching metaphors. In the process of neologism formation, metaphor plays an important role in governing the production of Chinese neologisms and their understanding by learners, while promoting intercultural communication as well (Zheng, 2015). Metaphorical thinking is the driving force for language novelty and variation that result in the birth of new words (Wang, 2012). In the realm of education, the integration of neologisms into Chinese language instruction offers a multifaceted approach to metaphorical comprehension. Language learners can explore the connections between traditional Chinese metaphors and their modern counterparts, leading to a richer appreciation of Chinese. Moreover, exposure to neologisms may equip students with the linguistic tools required to engage in contemporary conversations, making their language skills more relevant and practical. Chinese neologisms are a window into the contemporary cultural and technological landscape of China.

Analyzing neologisms may allow learners to delve into the cultural and social context in which these metaphors originate, fostering a deeper understanding of Chinese society and thought.

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Biography

Claudio Gebbia, Italian born in Naples, the place of his first love, English. His passion for languages has been the beacon lighting the way of his career throughout his whole life; first, in middle school, then going on in high school where he studies also Spanish and French, and finally, University, where he falls in love again, with Chinese, this time. During his MA studies, he's blessed with a scholarship that brings him to Beijing, China, where he would stay 10 years, first studying, then working. Having soaked in every piece of language he possibly could, he also specialises in Teaching Chinese to Foreigners while dedicating himself to the practice of translation and interpreting. He's also constantly practicing Spanish with his friends, among which are his many books. He presently lives in London where he's launching a new department of Chinese language as a teacher in an esteemed secondary school, whilst completing his doctorate in Chinese Studies. He's a fan of the free therapy of smiling, and in his spare time, he translates, reads, subtitles, cooks, sows laughter, grows friendships and gains new knowledge.

Sarah Puetzer (Oxford University, UK)

Reading Poetic Spaces: Spatial Metaphors in Saihate Tahi's Poetry

In recent years, the works of contemporary Japanese poet Saihate Tahi have undergone a dynamic transformation to explore new modes of expression. She creates 'poetic spaces,' where words extend beyond the confines of books or magazines, constructing immersive and interactive environments that invite readers to engage with poetry in unconventional ways. However, space not only serves as a critical element in Saihate's quest for fresh poetic forms but also emerges as a central theme throughout her writings, weaving spatial metaphors that thread from one poem to another. Drawing inspiration from Lakoff and Johnson's idea of metaphor giving meaning to form, which posits that 'spatial metaphors inherent in our conceptual system... will automatically structure relationships between form and content,' (Lakoff and Johnson: 136) this paper delves into the interplay of metaphors that serve as the linchpin connecting poetry with space. Using Saihate Tahi's experimental works as a focal point, it explores how spatial metaphors within a poem's content and

form entwine, ultimately shaping the reader's perception of both space and poetry. Furthermore, informed by the insights of spatial theorists such as Henri Lefebvre and Gaston Bachelard, as well as drawing from cognitive literary studies, this paper contends that metaphors function as bridges between the abstract and the concrete, the ethereal and the tangible, making poetic spaces dynamic, genre-bending entities that engage readers on a multisensory level.

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Biography
Sarah Puetzer is a DPhil student at the Faculty of Asian and Middle Eastern Studies at the University of Oxford. Her research focuses on contemporary Japanese literature and poetry, with a particular interest in exploring the intersection between poetry and space in the works of poets Saihate Tahi and Fuzuki Yumi among others. She has pursued her studies in Oxford, Berlin, and Japan, and graduated from the IUC 10-month programme of professional Japanese training in Yokohama, administered by Stanford University. From May to September 2023, she was a PhD fellow at the German Institute for Japanese Studies (DIJ) in Tokyo.

Federico Picerni (University of Bologna, Italy)
Literary Sailings Across the Urban Sea: Liquid Narrative Space(s) and the Sea Metaphor in Xu Zechen's Fiction

In his 2017 novel, Wangcheng ru hai (The Imperial City, A Sea), Chinese author Xu Zechen compellingly resorts to the metaphor of the sea—borrowed from 11th-century poet Su Dongpo—to address the inner complexity of the city as both a material space and a narrative dimension. Cities are juxtapositions of different socio-cultural spaces, and their representation greatly varies according to the observer's position (Bourdieu).

In the novel, Beijing is experienced as a sea both in its horizontal sense, through physical and sensory elements of its living space, and in its vertical sense, by picturing the inequalities of its social stratification. The different layers of visibility of the city-as-sea induce a discussion on the im/possibility of intellectual writers to faithfully represent the lives and realities of society's bottoms, connecting to a crucial debate that dates back to 20th century realist, socially committed literature (Anderson).

This contribution investigates the novel's experiment from the perspective of the sea metaphor. Drawing on Eco and Genette, it analyses the narrative strategies put in action by Xu, highlighting the attempt to explore the socio-representational complexities of the city-as-sea by crossing the two narrative spaces of the novel, namely the plot and a fictitious drama script

written by the protagonist, and the points of view of the empirical author and the intended author. By doing so, this contribution endeavours to demonstrate how the author discusses the possibilities and constraints of the intellectual's privileged overview of this "sea" by critically re-examining his own position within the (liquid) narration.

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Genette, Gerard. 1980. *Narrative Discourse: An Essay in Method*. Ithaca: Cornell UP.

Biography

Federico Picerni is currently an adjunct professor of Chinese language at Bologna University and Ca' Foscari University of Venice. He obtained his PhD in Asian and Transcultural Studies at Ca' Foscari, in a joint programme with Heidelberg University. His research concerns the relation between cultural production and society from a materialist perspective, focusing on the socio-literary activity of Chinese worker writers and poets, the new forms of critical realism and un-realism in contemporary Chinese novel, and (trans)cultural studies applied to Sino-Italian artistic productions.

Katy McAlary (University of Amsterdam, Netherlands & NYU Abu Dhabi, UAE)

The Body as City, The Mural as Tattoo: The Metaphorical Transfer of the Corporeal Self in Feminist Activist Art

After the 2012 Nirbhaya rape case in India, the socially-circulated solution to ensure women's safety was to remain indoors after sundown. Shilo Shiv Suleman resisted this rhetoric of fear through a mural of affirmation, stating "I am fearless" in an act of reclamation of rather than retreat from public spaces. For the lastdecade, Fearless Collective artists led by Suleman have created over 50 public murals in around 20 countries.

These murals allow the voices of women, sex workers, members of the LGBTQ community, who have often been overlooked or lost amidst dominant patriarchal, colonially-imposed narratives, to (visually) emerge and be heard. The corporeal body then is the focal point of my research, where I look at the body as metaphor for the city. Just as the city operates as a series of interlinking structures that allow the people within it to function, so too does the body necessitate linkages - neural, respiratory, circulatory - to remain alive. At this metaphorical juncture, the projection and/or mirroring of one's corporeal self outward announces the internal desire for existential recognition through the externally-projected conduit of the body. In this way, a mural painted on a public wall is much like the city getting a tattoo; etched into the skin (wall), the internal intimacies of identity (as part of a larger whole) and desire (to be recognized within that whole) become public. In this process, the art that is placed on

the body represents a process of co-creation where the body exists in possibility of constructing the self.

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Biography

Katy McAlary conducts multidisciplinary research on the evolving state of transnational feminist solidarity within artist activism with particular focus on the imaginary (imagined) body in the artistic corporeal transfer. She has graduate degrees in English: Literature, World Religions, and Anthropology with emphases in Gender Studies and Political Science. She is currently acquiring her doctorate with University of Amsterdam in Cultural Analysis. Her previous research and publications have focused on literary representations of trauma through multimodal literary devices; socio-political representations of eunuch and transgender populations; as well as strategies to engage critical pedagogy within multicultural classrooms. She currently teaches at New York University Abu Dhabi, and previously held university teaching and teacher training positions in Dhaka, Bangladesh; Kolkata, India; Gimhae, South Korea; as well as in the US – at Washington State University and University of Idaho.

Chan Du (University College London, UK)

The run-down zoo and our derelict future – the "extreme metaphor" of J. G. Ballard's High-Rise

Metaphors have a transportive and connective power. In British author J. G. Ballard's surrealist and often prescient novels, space often acts as an 'extreme metaphor' (2012) that connects the inner and the outer world, the psychological and the material form. In this essay, I analyze Ballard's novel *High-Rise* (1975), a story about a 40-storey luxury building slowly descending into tribal chaos. The novel is often seen as a literary documentation of a failed modernist project in post-war Britain. Drawing on material cultural theory and Caroline Levine's new formalist method (2015), I argue that due to its metaphorical nature, the text becomes a transhistorical metaphor for the ongoing conflict between architectural design and everyday habitation, and for the inherent mutability and instability of material as well as psychological forms. The detached and orderly building, constantly compared to a vertical zoo, symbolizes the state of self-isolation and affectlessness in our urban condition. As the architectural form is violated, however, the tenants are liberated from the rationalizing mental apparatus, drastically reordering the material, spatial and social relations around them. The text

illuminates how our embodied engagement with architecture does not follow a predetermined order; rather, it is mediated by contingent formal collisions between body and space. In the posthuman appropriation of the text, its insight into the nature of dwelling continues to critique the planning mindset in dominant architectural discourses.

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Caroline Levine, *Forms: Whole, Rhythm, Hierarchy, Network* (Princeton: Princeton University Press, 2015)

Biography

Chan Du is a fourth-year PhD student in the Comparative Literature Department, Centre for Multidisciplinary and Intercultural Inquiry, University College London, and a recipient of Chinese Scholarship council (CSC). Her PhD project, situated in literary geography and interrogating the way narrative and social forms interact with each other, attempts to build a conversation between Ballard criticism and urban geography. Chan Du got her BA in *English Language and Literature* from Peking University and her MSc in *Modernism and Postmodernism* from The University of Edinburgh. She has also published in creative writing and film studies.

Giulia Frambusto (Ve.La Project), **Francesco Masiero** (Ve.La Project), **Debora Pasquariello** (Ve.La Project)

"Remember that you must die", warnings and votive offerings etched in stone among Venice's streets and palaces

While walking through the streets it can happen often to come across signs left over time by people who, in various ways, traveled through Venice: these tell the daily life of the city and evoke traditions, customs and symbols that, in some cases, are now considered uncommon or obsolete.

Here, we are going to delve into two opposite symbologies, on one hand the votive offerings left by mariners after terrifying ordeals at sea to celebrate life and their safe return, on the other the signs that force people to remember their mortality and to avoid living in pride.

Through these symbols we will embark on a journey inside the faith and superstition of those who left these graffiti.

This is one of the possible paths enabled by the new perspectives of study that are emerging from the systematic research on Venice's graffiti made by the project of Ca' Foscari University of Venice, VeLA (Venezia Libro Aperto).

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Biography

Giulia Frambusto:

Originally an archaeologist, she got her master's degree in Ancient Civilizations at Ca' Foscari University of Venice, is so in love with this city that other than writing two epigraphical thesis about it, co-founds and works at the Ve.L.A. Venezia Libro Aperto project (ex T.i.V.a.C.), since 2019 with the role of epigraphist.

She has always been fond of writing, so since 2021 she got interested in the publishing industry and attended the master SEMA at the Suor Orsola Benincasa University of Naples.

Francesco Masiero:

Archeologist graduated at the University of Padua with a background on the Early Medieval Period. Since 2019 is a collaborator archaeologist for ASA Arcomai and co-founder of the Ve.L.A. Venezia Libro Aperto project (ex T.i.V.a.C.) with the role of archaeologist.

Debora Pasquariello:

Has a bachelor degree in History at Ca' Foscari University of Venice and a master's degree in Archival and Library Sciences at Ca' Foscari and University of Padua. She specialized in the study of the relationship between the epigraphical and manuscript writing in the British Isles between the 5th and 9th centuries. Is a co-founder of the Ve.L.A. Venezia Libro Aperto project (ex T.i.V.a.C.), and since 2019 has the role of palaeographer and epigraphist.

Laëtitia Nebot-Deneuville (Dublin City University, Ireland)
From novels to movies: conveying horror in Venice-based fictions Don't Look Now (Du Maurier, 1971) and The Comfort of Strangers (McEwan, 1981)

There is a long tradition of associating Venice with anxiety and danger, usually leading to death, in the nineteenth and twentieth centuries Western imagination, as exemplified in James's The Aspern Papers in 1888, Mann's Death in Venice in 1912 and Hemingway's Across the River and Into the Trees in 1952, to only cite a few. It is significant that one of the emblems of Venice, the gondola, has been both compared to a coffin (De Staël) and to a sexually connoted vehicle on the verge of necrophilia (Byron, Tanner). The perishability inherent to the city also participates in the anxiety felt among visitors, as Venice is doomed to disappear one day. The architecture and location of the city in itself, with its narrow and foggy streets, and its annual Carnival that allows

all sorts of transgressions, also help convey an idea of fantasy and death.

By analysing and comparing two horror novels taking place in Venice in the twentieth century that have both been adapted into movies, this paper will ask: why is Venice so popular for thrillers and horror representations? What is it with the city of Venice that creates a fantasy of death, simultaneously connected with sexual fantasy and paraphilia? Finally: how is horror conveyed in both novels and in the subsequent cinematic adaptations?

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Biography

Laëtitia Nebot-Deneuville (she/her) is currently a PhD candidate at the School of English of Dublin City University. With a background in English and Italian translation, her research now explores Anglo-American Literary Tourism in Northern Italy at the beginning of the Twentieth-Century, especially through the fiction of E.M. Forster, Ernest Hemingway and Edith Wharton. Her interests are twentieth-century American and British literature, the representation of Italy in fiction, literary geography, gender and queer writings. Laëtitia has been awarded several research grants from the Irish Association of American Studies, the European Association of American Studies, DCU's School of English, and her research is supported by the Irish Research Council. With The Literary Encyclopedia and Mapping Writing, she is currently working on a project that maps Edith Wharton's travels in Italy.

Lukas Hjulmann Seidler (University of Amsterdam, Netherlands)
Swelling Horizons: Devoured, Lived From, Heavy

Sea-level rise' is a crucial concept for how planetary catastrophe has come to be understood (DeLoughrey 2019; Zyman 2021). Taken as a metaphor, I venture that the term figures a globe and its people in terms of changing altitudes, a strange proposition considering that the concept 'sea-level' has been instrumental in fixing the territorial boundaries of nation states. However, as Territorial Agency put it after their exhibition in Venice titled Oceans in Transformation, sea-level rise swells horizons (Zyman 2021). In this presentation, I dwell on and explore the consequences of thinking planetary catastrophe through the metaphor of 'swelling horizons'. The metaphor combines the meaning-making, topological and passive sense of 'horizon' with the voluminous, watery, and embodied connotations of 'swelling'. I analyse this conjugation of 'horizon' with 'swelling'. I argue that swelling horizons are horizons of meaning, as the title of this symposium suggests. When they swell, however, they are also lively and material, always put forward in relations with others while being lived from, consumed and devoured. These are tensions inherent to the metaphor of

'swelling horizons'. Importantly, these tensions are productive since they help us better imagine (Glissant 1997) the colonially heavy swells of the Anthropocene apart from the altitudinally constructed waters of 'sea-level rise'. I argue that 'swelling horizons' displaces the territorializing and terrestrial horizons of 'sea-level rise' and poses new epistemic orientations. This presentation contributes to the symposium by considering 'sea-level rise' and 'swelling horizons' as metaphors at the intersection of (field) philosophy and (in)human geography. Essential Bibliography DeLoughrey, Elizabeth M. 2019. Allegories of the Anthropocene. Durham: Duke University Press. Glissant, Édouard. 1997. Poetics of Relation. Translated by Betsy Wing. Ann Arbor: University of Michigan Press. Povinelli, Elizabeth A. 2021. Between Gaia and Ground: Four Axioms of Existence and the Ancestral Catastrophe of Late Liberalism. Durham: Duke University Press. Zyman, Daniela, ed. 2021. Oceans Rising. London: Sternberg Press.

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Zyman, Daniela, ed. 2021. *Oceans Rising*. London: Sternberg Press.

Biography

Lukas Hjulmann Seidler holds an MA in Philosophy from the Universiteit van Amsterdam (2023). He is working to publish his thesis "Swelling Horizons: Thickening the Lines of Sea Level Rise". Here, he interrogates how those in positions vulnerable to climate change are being funneled through the lens of 'sea-level rise', a logic of reduction that closely draws on colonially informed notions of territoriality and transparency. Currently, he works as an assistant for Prof. Beate Roessler and helps manage the Platform for the Ethics and Politics of Technology at the UvA. While applying for PhD positions, he studies an MSc in Medical Anthropology and Sociology where he focuses on the intersection between the export of Dutch water 'expertise', the climate crisis, and coloniality.

Day 2: Tuesday, February 27

Panel 3 – Rethinking Dominant Metaphors: The Politics and Poetics of Resistance
Moderator: Kesang Thakur

Elsa Glos (University of Naples L'Orientale, Italy), **Nabila Tavolieri** (University of Naples L'Orientale, Italy)

"Margin", "centre" and "resistance" as metaphors: questioning ethnographic theory and practice in post-colonial times

Given the premise that the prefix "post" in "post-colonial" suggests a time where both "the burden of domination" and "the capacity for insubordination" coexist (Mezzadra 2006), this paper will delve into three chosen words – margin, centre, and resistance – operating as metaphors that, when applied to specific analytical contexts, transcend mere abstraction. Metaphors are indeed intended here as hermeneutic, historical, and political "figurations", functioning as "a politically updated cognitive map that reads the present through the lens of individual radical situation" (Braidotti 1998, p.51).

By thinking across different epistemologies, the aim here is to discuss ethnographic methodology using the three orientative concepts mentioned earlier. These concepts will be applied to two separate research projects – both situated in subaltern spaces – that will be made to communicate: the first focuses on the political involvement of migrant women in Italy's union struggles, while the second investigates the intersection of communitarian movements and popular education in Bogotá, Colombia. This will allow an in-depth exploration of the intricate interplay between theoretical frameworks and practical application in day-to-day fieldwork research. As sociologists and anthropologists within the academic context, it is crucial that we remain vigilant against adopting monolithic and oversimplified assumptions that fail to capture the complexities of the realities we investigate. Recognizing words' radical and concrete articulation within specific times and places appears as a fundamental step to question processes of understanding and knowledge production (Cerwonka, Malkki 2007). In fact, this paper wishes to capture a continuous/passionate dialogue between two young researchers endeavouring to deconstruct and reconstruct their methodologies, approaches, inquiries, and emotions in the field, paving the way for a post-colonial and always-in-tension approach to ethnography.

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Biography
Elsa Gios and Nabila Tavolieri are PhD students in 'International Studies' at the University of Naples L'Orientale - Department of Human and Social Sciences.

Nidhi (IIT Bhilai, India)

Reclaiming Narratives: Dalit Autobiographies as Metaphors of Resistance – A Study of Baby Kamble's The Prisons We Broke

Dalit autobiographies serve as powerful metaphors of resistance within the socio-political landscape of India. This paper explores the theme of resistance in the context of Indian writer Baby Kamble's autobiography, The Prisons We Broke (2008). Through the lens of Kamble's narrative, this paper delves into the struggles and triumphs of the Dalit community—frequently referred to as the 'untouchables' in India and other South Asian countries, endure a life marked by marginalization, exclusion, and pervasive human rights infringements. Their social status is solely determined by their hereditary lineage, relegating them to the lowest rung of the societal hierarchy—highlighting their relentless fight against oppressive structures. Kamble's autobiographical work presents a poignant account of her life as an untouchable in the rigid caste system in a village in India. Her experiences encapsulate the systemic discrimination, marginalization, and brutality faced by Dalits. The Prisons We Broke acts as a metaphorical prism, reflecting the multifaceted resistance employed by the Dalit community to shatter the oppressive boundaries that have constrained their lives for centuries.

This paper aims to analyse the metaphorical dimensions of resistance depicted in Kamble's narrative. It explores how the act of writing an autobiography itself is an act of defiance for Dalit authors, as it challenges the dominant narratives and positions their stories as agents of change. Kamble's work transcends her personal journey, representing the collective struggle of an entire community. The paper will delve into the symbolic and linguistic choices made by Kamble in her autobiography, shedding light on how the use of language, narrative techniques, and storytelling serves as a tool for resistance. Furthermore, it aims to analyse the resilience, agency, and determination exhibited by Kamble and other Dalit autobiographers in their quests for justice and equality. It illuminates the relentless struggle of the Dalit community against oppressive systems and stands as a testament to the enduring spirit of those who continue to break free from the shackles of discrimination and social injustice.

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Biography

Nidhi is a Doctoral Scholar in the Department of Liberal Arts at IIT Bhilai in the state of Chhatisgarh in India. Her research area is Women's LifemWriting on the Partition of India. Her area of interest also includes impact of Partition on the state of Bihar, eco-critical analysis of the Partition narratives and Indian English short stories among others.

Matteo Garbelli (University of Naples L'Orientale, Italy)

Metaphor as Resistance: Imagery and Language in Chinese Poetry after the Cultural Revolution

Metaphor concerns much more than language alone: some contemporary theorists (Black 1993; Richards 1993) have stated that metaphor is a matter of thought, of how we make sense of the world. This point is shared by some important contributions on the nature of metaphor in Chinese poetry (Yu 1981; Yeh 1987). All these studies show that metaphor, as a process through which we conceptualise our experience, is productive: it creates new meanings, new perspectives. The question I would like to tackle is: what happens when this production of new perspectives, this "deliberate violation of ordinary discourse" (Beardsley 1962, 299) becomes subversive, countering worldviews imposed by the dominant power? To provide an answer, I would look at how several Chinese poets have produced new perspectives and worldviews after the Cultural Revolution. They have done so through unusual imagery and associations, which I would explore in my presentation, and through an incessant interrogation of language, sometimes even attempting the creation of a new language of their own – see, for instance, Yang Lian. The last point I would touch upon is how some of these poets, in their quest for new imagery and language, have turned to the Chinese tradition – whose definition is problematic, as it is intertwined with national identity and nationalism (Klein 2018). This further complicates the matter, in that freedom from state power seems, at times, to be found in some form of national identity – a constraint from which other have tried to break free, notably in the visual arts.

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Biography

I am a PhD candidate at Università di Napoli 'L'Orientale'. Before joining the PhD cohort there, I got my BA and MA from Ca' Foscari University of Venice (2019, 2022) and an MA in Chinese Studies from Leiden University (2020). Although my interests cover modern and contemporary Chinese literature at large, I mainly research contemporary poetry, especially in its entanglement with society, politics and ideology. I have written on Chinese workers' poetry, while my doctoral research focuses on the trajectories of Chinese poets living and writing outside the RPC after 1989.

Giacomo Cacciaguerra (Independent researcher)
Violent metaphor, metaphorical violence: po(i)etic resistance in contemporary Chinese art

"Violence quite aptly describes both the tension inherent in metaphor and the impact of novelty and originality upon the reader" (Yeh 1987, 244). Echoing T.S. Eliot, Michelle Yeh sheds light on the basic violent character of metaphor: like a muscle needs its fibers to be constantly broken for it to grow, metaphors feed on shock to (re)create the world (Henle 1958). With this fundamental perspective in mind, I look at artworks by some artists who are retained to embody an ambiguous relationship with the concept of "China", and whose practices share a most fundamental question: how can my art subvert the dominant worldview, even create a new one – or new ones, perhaps? By "create" I do not mean passively resisting categorization: I refer to the po(i)etic power metaphor has to "contribute to our understanding of the world by bringing fresh insights or revealing new relations" (Yeh 1987, 244). In the same way, the artists analyzed do not merely adapt themselves to their surroundings (Chiu 2006, 92); they create new languages, gazes, voices and paradigms. The languages of metaphor these artists speak seem to cluster around four main foci: language deconstruction (Gladston 2007), material distillation (Wu Hung 2012), post-internet art (Pollack 2018) and ecological turn. Since the 1990s, these languages have converged on the problematisation of a supposedly monolithic Chineseness: this practice of questioning – which, in its clash with state power, often finds parallels in the literary panorama of the last century (see, for instance, Yang Lian) – destroys and reshapes the concept of nationality, plays with tradition, destabilizes the idea of identity, and finally leads back to the question of the individual.

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Biography

Independent researcher, I currently hold the position of Chinese teacher at Smiling International School in Ferrara and at the same time that of senior teaching assistant at Ca' Foscari University of Venice for the course 'History of Chinese Art'. I got my bachelor's degree and master's degree from Ca' Foscari University of Venice (2020, 2023). In my MA dissertation – entitled "Art as Third Space: third-space hybridity in contemporary art" – as in my current research I focus on China-related artistic production outside PRC. My interests cover contemporary Chinese art in a broad sense, though I mainly focus on issues of cultural identity, self-representation, and visual culture.

Panel 4 - Unearthing Metaphors: Materialization of the Intangible in Archaeology, Art, and Museum Studies
Moderator: Claudia Zancan

Alice Casalini (University of Chicago, USA)

The Art of Crossing Over: Aquatic Metaphors in Gandhāra

Much of the rhetoric about liberation in early Buddhism rests on metaphors where the practitioner moves across physical and mental spaces to go beyond the mire of human existence. Many have discussed the role of metaphors and similes in Buddhist literature and have analyzed the roles and functions of different types of imagery in the cultural, economic, and socio-political context of the respective textual traditions.[1] Few, however, have discussed the relation between literary metaphors and coeval visual materials, and even fewer have discussed this issue in the context of the art of Gandhāra.[2]

Seeking to fill this lacuna, my paper discusses the use of visual metaphors in Gandhāra and focuses specifically on the use of aquatic imagery. Usually located at places of transit within a monastery, these images have often been overlooked. By analyzing the location of sea and riverine images in the economy of stupas, I argue that aquatic imagery in Gandhāra is a metaphor for the salvific power of the Buddhist path. Despite its (seemingly) secondary importance as framing devices, aquatic imagery plays a vital role in the Buddhist message of the decorative program, as it reminds viewers of the processual nature of the Buddhist practice. Ultimately, I show how the presence of this type of imagery at liminal positions within the architecture of stupas creates a space that is not merely a background to religious action but is instead a central substance of religious practice—a substance that is soft, malleable, and can be bent and traversed.

[1] Among the many sources, see Covill (2009), Kragh (2010), O'Brien-Kop (2018), Zhao (2023). For Gandhāra specifically see Marino (2020).
[2] To my knowledge only Filigenzi (2002) Brancaccio (2011), Neelis (2014), Iori (2018) in recent times have ventured into discussing in

explicit detail the complexities of the symbolic cachet of the Gandhāran visual language regarding ideas of crossing over the phenomenological and metaphysical world.

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Biography

Alice Casalini is a PhD candidate at the University of Chicago. She received her BA and MA in Languages and Civilizations of Asia and Mediterranean Africa from Ca' Foscari University of Venice and studied Buddhist Archaeology at the School of Archaeology and Museology of Peking University. She has worked on archaeological projects in Yecheng (Hebei) with the Chinese Academy of Social Sciences and in Barikot (Swat) with the Italian Archaeological Mission in Pakistan. Her research focuses on the Buddhist art and architecture of Gandhāra. She is also a member of the Hadda Sculptural Restoration Project, a joint effort of the Institute for the Study of Ancient Cultures at the University of Chicago and the National Museum of Afghanistan with the goal of preserving, restoring, and making early Buddhist sculptures available to the public. In addition to her academic pursuits, Casalini is also a visual artist and illustrator.

Aurora Canepari (Chiossone Museum of Oriental Art in Genoa, Italy)

Everything that Flows: Artistic Symbols and Metaphors Surrounding the Worship of the Deity Benzaiten

The deity Benzaiten is primarily known in Japan as one of the Shichifukujin, the Seven Deities of Fortune, originating from the Buddhist pantheon with roots in Indian and Chinese traditions. The figure of Benzaiten is traced back to Sarasvatī, one of the major goddesses in Hinduism, whose name means "she who flows," a river goddess and protector of the arts. The original values of the Indian deity were absorbed by Buddhism, and through this, they were first transmitted to China and eventually reached Japan in the 7th century. Here, Benzaiten received great popular devotion, shared by both Buddhism and Shintoism. Depicted as a beautiful woman, Benzaiten is identified as a water deity, and thus also associated with fertility, maternity, and "everything that flows," including music, poetry, literature, oratory, as well as visual and performing arts. Widely revered by artists, representations of Benzaiten and her complex array of attributes and animal messengers appear in numerous Japanese artworks, from paintings to woodblock prints (ukiyo-e), as well as in everyday objects, ritual items, and popular culture. The objective of this study is to present, through the analysis of representations of Benzaiten and her iconographic apparatus, the symbols and artistic metaphors associated with her in Japanese art and culture. This represents an extraordinary case of shared religious language among Hinduism, Buddhism, and Shintoism.

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Biography

After obtaining a Bachelor's degree in East Asian Languages and Cultures, with a focus on Japanese, from Ca' Foscari University of Venice in 2014, she relocated to Genoa in 2015 to collaborate with the Oriental Art Museum 'E. Chiossone'. Until 2017, she provided assistance in exhibition and educational projects. Since 2018, she has held the position of Scientific Director and Curator of the Chiossone Museum. She has been involved in various curatorial projects, including the most recent exhibitions: "The Great Wave: The Significance of Water in Japanese Culture" (2023) and "Chiossone and His Japan" (2023), both held at the Chiossone Museum; she also curated the section "Van Gogh and Japonism" in the exhibition "Vincent van Gogh. Cultivated Painter" (2023) at MUDEC in Milan. She is a member of AISTUGIA and ICOM.

Wei Sun (Heidelberg University, Germany & Ca' Foscari University of Venice, Italy)
Metaphorizing the In-Between: A Retrospective Contemplation of the 1978 Exhibition "MA Espace-Temps du Japon"

In the winter of 1978, the Musée des Arts décoratifs in Paris presented an exhibition titled "MA Espace-Temps du Japon." Curated by architect Arata Isozaki (1931–2022), this show focused on the concept of Ma (literally meaning interval or in-between), signifying the gap between two or more spatial or temporal elements and events. Revisited within a broad philosophical context since the 1950s, Ma became an ideological framework for the artistic expression of Japanese avant-gardes during the 1970s, extending beyond the realm of plastic arts.

Using Ma as a concept that transcended Japanese history and contemporary culture, Isozaki orchestrated a transdisciplinary exhibition featuring 26 Japanese individuals from various disciplines, including art, architecture, music, dance, photography, and design. As the title suggests, the exhibition aimed to grasp Ma, the metaphysical concept of time and space perceived in a uniquely Japanese manner, and to metaphorically convey it to the French audience.

By examining selected artists' exhibits (e.g., Kuramata Shirō, Takamatsu Jirō, Tanaka Min), this presentation will explore how the exhibition metaphorically translated Ma into the museum space, bridging linguistic barriers. It will also address questions such as: How did Ma connect traditional Japanese imagery with Japan after Expo '70, which was still relatively unknown to the French public? Was Ma influenced by national characteristics, or did it embody universal values as well? Did this metaphor encounter any limitations? Furthermore, this presentation aims to stimulate a discussion regarding the third edition of the Ma exhibition currently on display in Tabriz, Iran.

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Biography

Wei Sun obtained a B.A. degree in European and East Asian art history at Heidelberg University. He graduated with a double master's degree in museology and art history between École du Louvre and Heidelberg University. Parallel to his studies, he gained practical experiences at art-related institutions such as Sotheby's Paris and Louvre Museum. Since autumn 2022, under the co-supervision of Prof. Dr. Monica Juneja (Heidelberg University) and Dr. Silvia Vesco (Ca' Foscari University of Venice),

he has been conducting research on a dissertation project about displaying Japanese art in Europe. His research interests include post-war Japanese art, transcultural, and exhibition studies. He is also a member of the project "Ishibashi Foundation Digital Futures Scholars 22/23: Archives of Postwar Japanese Art in Europe", led by Dr. Eugenia Bogdanova-Kummer.

Jessica Matarrese (Independent researcher)

Ascetic paths to immortality: the metaphor of the mountain through a zun from the Chinese collection of the Museum of Oriental Art in Turin

As highlighted by the famous historian of religions Mircea Eliade, the mountain is a recurring topos within the traditions of various civilisations. Taking as an exemplary object an artefact from the Han period belonging to the Chinese collection of the Museum of Oriental Art in Turin, this presentationwill attempt to investigate the symbolic dimension and horizon of meaning assumed by the mountain within the Chinese tradition. It will thus reveal the various metaphorical planes linked not only to the object under examination, but also to the idea of sacred space and thus to Chinese religious experience itself. Ultimately, it will become clear how the object and the symbols it contains, intrinsically have a map function to guide the owner or bystander of the ritual on his physical and inner journey towards immortality.

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Biography

Jessica Matarrese has a Master Degree with distinction in Lingue e Civiltà dell'Asia e dell'Africa Mediterranea from Ca' Foscari University of Venice with a thesis on the artistic-religious meaning of the taotie (Supervisor: Riccardo Fracasso; co-rapporteur: Sabrina Rastelli). In 2023, she published the Italian translation of 'Yijing. A guide' by Professor Joseph A. Adler for Astrolabio Ubaldini Editore, which was presented among the OFF

events of the Turin International Book Fair. She currently teaches Chinese, French and Italian as a second language and collaborates in the ongoing training of members of the Mio MAO Volunteer Association of Museum of Oriental Art in Turin through seminars in ancient Chinese art. She is also a guide at the Schneiberg Museum in Turin for the collections of Chinese carpets from the Qing era. For the meantime, she pursues her research on ancient Chinese civilisation as Independent Scholar.

Panel 5 – Talking Magic and Religion Through the Power of Metaphors: Textuality, Materiality, and Gesture
Moderator: Michele Scarlassara

Ilenia Pittui (Ca' Foscari University of Venice, Italy)
Per aspera ad astra: Astrological Metaphors on the Early Modern Ottoman History

This paper aims to outline and investigate the astrological theme with regard to the metaphorical meanings and implications underlying the early modern Ottoman History's representations. Thus, a first introductory section will be focused on the metaphorical nature of Astrology within the early modern European and Mediterranean (visual) culture. Then, I intend to move along two main research lines by analysing specific case studies: (i) astrological signs and horoscopes referring to Ottoman distinguished characters: e.g., the astrological signs appearing on the reverse of a selection of Ottomans' portraits included in the so-called 'Gioviana Series', now preserved at the Uffizi Galleries in Florence (second half of the 16th century); (ii) horoscopes referring to breaking moments of the early modern Ottoman history: that is, the themata coelicum included in the Tractatus astrologicus in quo agitur de praeteritis multorum hominum accidentibus per proprias eorum genituras ad unguem examinatis (Venice 1552) by Luca Gaurico, referring to Constantinople.

The overarching theoretical and methodological knot of the analysis will be the relationship between words and images, taking into account visual and textual sources. The research lines will be investigated by combining art historical, historical, philological, and literary methods and identifying formal and conceptual sources.

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Biography
Ilenia Pittui is an early career researcher in Art History. She earned a PhD in History of Arts (June 2021, cum laude) from Ca'

Foscari University of Venice, focusing on iconographic issues and artistic exchanges and influences between Renaissance Italy and the Islamic Worlds (with an emphasis on the Ottoman World). In 2019, she was Visiting Scholar at SOAS University of London. She currently is Subject Expert (Cultore della Materia) in History of Renaissance and Baroque Art (L-ART/02) at the Department of Philosophy and Cultural Heritage, Ca' Foscari University of Venice, and Former Fellow (2017-2021) of the Center of the Humanities and Social Change, Venice (https://hscif.org).

Irene Cazzato (University of Naples L'Orientale, Italy)

Skulls and Talking Skulls: Ironic Metaphors or Conceptual Metaphors?

The research is intended to delve into the metaphors related to the "skull"and the "talking skull".

The introductory part will include an etymological and anthropological examination aimed at revealing the fake metaphor that lies behind the relationship between "skull" and "vase/container". Some ancient social practices and verses from the works of Ḥāfez, Machiavelli, Goethe and D'Annunzio will be taken into consideration to highlight the survival of this bond over time.

Then, light will be shed on how the dissolution of this "literal" meaning brought to a hierarchy of metaphorical layers. A first, and more immediate, analogical reasoning leads the cranium to become a metaphor of death. On the other hand, textual witnesses from Greek-Egyptian hagiography, Chinese, Indian, Turkish and Arab-Islamic literature convey a more ambiguous idea that perceives the skull as a vestige of the past and at the same time as a witness of something to come.

The skull is an oracle and a tool to know about destiny and other worldly issues as well as a metaphor of divine procreation.

Thanks to the cognitive value of the metaphor, the thought enlarges and enriches our "mental space". Thus, the image of the skull becomes the spokesperson for a polyvalence of meanings, replacing abstract situations and conceptualising realities that are difficult to perceive.

It almost seems that the primitive meaning is not totally lost, remaining the skull a container, but of arcane things too.

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Mazzone, Marco, *Menti simboliche* (Carocci: Roma, 2005).

Biography

PhD candidate in Turkish Philology at the University of Naples "L'Orientale" with studies focusing on Old Ottoman manuscripts and the socio-historical context of medieval Anatolia.

Collaboration and participation in the activities of the "Istituto per l'Oriente C.A. Nallino"in Rome.

Member (since 2022 -ongoing) of the editorial board of the Series Catalogorum directed by Maria Szuppe in collaboration with the CNRS in Paris.

Partecipation (since 2021) to the editorial board of the online journal Kaleydoskop: Turkey, Culture and Societydirectedby Lea Nocera.

Participation as a speaker at the 17th Turkish Arts Congress - ICTA (Warsaw, 18 -21 September 2023). Title: The Bust of Timur on the Façade of Corigliano d'Otranto Castle.

Publication of the diplomatic edition of the legend of the Severed Headin Old Ottoman. On the topic, see Cazzato, I., The Kesik Baş: Some Remarks on a Medieval Turkish Legend, "Eurasian Studies"19 (Brill: 2021).

Sandrine Welte (Ca' Foscari University of Venice, Italy)
Betwitched and Between: Metaphors in Late Antique Magical Speech

The question of how to address the supernatural and divine comes with a caveat: Unlike human interlocutors who share a physical co-presence in this world, the immaterial nature of the so-called 'higher forces' necessitates alternative forms of communication that frequently operate qua a distinct rhetoric of allegorical speech. In their primordial aim of aligning the abstract and the concrete, metaphors may thereby serve as a literary trope to compose ritual formulae. While metaphors as 'language-image' however remain within the realm of representation, invocations, spells and charms - as the main typologies of magical speech - unfold as illocutionary acts meant to affect the surrounding world in order to produce a desired outcome. Through the wording employed in ritual idiom, language thus acquires an agentic force, imbued with the power to alter and impact a given status quo. Rather than only transferring meaning of one semantic field to another and thereby activating a broad range of connotations, metaphors in magical formulae accordingly expand the horizon of the rhetoric figure for unfolding beyond the realm of a purely visual imagery towards an intervention through the verbal. By examining patterns of metaphorical ritual speech across a variety of late antique magical artefacts such as amulets, incantation bowls and defixiones it shall be seen how the literary device operates as an agent of speech rather than a mere linguistic trope. Aimed at achieving ritual efficacy, metaphors served to harness supernatural powers towards a desired outcome.

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Biography

An anthropologist turned art historian, I am currently enrolled in a PhD programme at Ca' Foscari University of Venice, Italy, where I study late antique magic with a focus on ritual iconography and practice. Besides my academic career, I am involved in various art projects and have thus recently curated my second exhibition The Doors of Perception at the Museo Civico di Sansepolcro (IT).

Donata Zambon (Ca' Foscari University of Venice, Italy)
Between Reality and its Model. Metaphoric Expressions in the Mediterranean Basin between Late Antiquity and High Middle Ages

The paper will address the role of metaphors in the visual landscape of late antiquity, within the religious milieu encompassing Heathenism, Christianity, and Judaism. By means of iconographic analysis, the paper will delineate the role of metaphors as a representation of reality in its essential nature, a tool for conceptualizing the contingent condition, and a means to influence the present. Examples will be given from Christian settings such as catacombs, churches, and sacred furnishings. A Jewish case study will be the floor mosaic of the 5th-century Huqoq synagogue, in Lower Eastern Galilee. The surviving scenes could work as a sequence of metaphoric representations conceptualizing the role of Jews under non-Jewish rulers and contributing to the construction of a heroic self-image. To comprehensively explore the late antique religious milieu, the paper also considers the historiographical category of 'magical' artifacts. Examining magical literature reveals how nuanced societies were when organizing their own system of belief and could shed light on the perception of monumental decorations too. As postulated by Frankufter, metaphors in the magical frame often take the form of historiolae. This term describes the practice of including references to mythical events, either in text or visually, on an amulet. This is done to establish a significant precedent that enables the amulet to effectively address specific concerns or problems. Building on Frankfurter's analysis of the historiola, this paper aims at evaluating how visual metaphors intersected and evolved based on the chosen medium and its intended function.

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Biography

I am Donata Zambon, a master's degree student enrolled in the History of Arts and Conservation of Artistic Heritage Programme at Ca' Foscari University, with a specialization in History of Medieval and Byzantine Art. During my Bachelor of Arts, I was selected to participate in the Ca' Foscari - Columbia Summer School, an experience that significantly enriched my understanding of the history of the Mediterranean region. I am actively involved with the Center for the Study of Lived Religion at Ca' Foscari University, directed by Professor Joseph Sanzo under the Department of Asian and North African Studies, with a focus on studying the intersections between art and spirituality. Currently, I am working on my master's thesis, a study on Byzantine magical artifacts through historical, artistic, and iconographical lenses, under the supervision of Professors Simone Piazza and Joseph Sanzo.

Day 3: Wednesday, February 28

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Panel 6 – More than Human Metaphors: Unraveling Nature, Narratives, and Futurity
Moderators: Laura Locatelli & Kesang Thakur

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Chiara Cigarini (Ca' Foscari University of Venice, Italy)
(Cinematic) Science Fiction, Indigenous Mythology and Multispecies Entanglement: An Ecological Reading of The Mermaid (2016)

In a time of anxiety about environmental annihilation and human extinction, many literary science fiction (sf) authors from the Sinophere have explored and expressed their ecological concerns through depicting a devastated environment populated by supernatural beings. This article aims to trace a similar trend in cinematic sf by analyzing the 2016 film The Mermaid (Meirenyu), a science-fictional fairy tale written and co-produced by Stephen Chow. The choice of mermaids, half-human half-fish creatures employed in the movie, differs, but not completely, from Han Song's portrayal of "aquatic humans" (shuiqiren) in his 2004 novel Red Ocean (Hongse haiyang). I believe the marine humans present in both works, supernatural figures belonging to Chinese and global mythology, can be read as an attempt to "decolonise science fiction" (Cettl 2019), as narrative affordances embodying a harmonious relationship between man and nature, as well as a display of "multispecies entanglement" (Reade 2022). Keywords Indigenous mythology; Sinophone science fiction; ecocriticism; mermaid; decolonization References Mitchell, Sherril. 2018.

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Biography

Chiara Cigarini is a translator, an adjunct professor and a postdoctoral research fellow at Ca' Foscari University of Venice.

She received a PhD in modern and contemporary Chinese literature at Beijing Normal University and she is currently doing research in the field of contemporary Chinese science fiction and ecocriticism. She translated in Italian different Chinese sf stories, including Han Song's Red Ocean.

Roberta Sala (University of Turin, Italy)

Metaphor as the driving force of cultural evolution. The conceptualization of the forest in Russian unofficial poetry

In her groundbreaking work The Whole Creature (2006), the semiotician Wendy Wheeler stresses the fundamental role of metaphor as a creative mechanism in the domain of culture, paralleling symbiogenesis in biological processes. Indeed, metaphor makes it possible for humans to assimilate in the frame of their own Umwelt the phenomena observed in natural environments, allowing for communication with the otherness and, thus, for individual and cultural evolution. At the same time, the metaphorical conceptualization of the world implies openness toward the other-than-human, which contributes to overcoming the traditionally accepted dualism between human civilization and nature.

In this connection, most Russian unofficial poets of the Brezhnev's 'stagnation' rely on the creative potential of metaphor as a way to emancipate literature from the Soviet 'metanarrative'. In opposition to the «total [socialist] transformation not only of the social and political landscapes, but also of the natural landscape» (Josephson et al. 2013, 110) pursued by the Soviet leaders, several underground authors depict the forest ecosystem as a free, de-ideologized space. In my paper, I will analyse the wooden landscape in some selected poems, mainly focusing on the creative encounter between the lyrical hero and the environment, which allows for a reframing of the other-than human within literature. The consequent emancipation from the «symbolic dominance» (Maran 2020, 51) of Soviet metanarrative meaningfully contributes to the evolution of Russian culture.

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Biography

Roberta Sala's research interests are focused on Russian postmodern and contemporary poetry, and on ecocritical theory. As a postdoctoral research fellow at the University of Turin, she is dealing with a project about the ecocritical analysis of the forest in Russian unofficial poetry. In September 2023 she co-edited with Nadia Caprioglio the special issue Framing Environments in Russia: Critical Reflections on Ecology, Culture and Power, published in the journal «Lagoonscapes» (Edizioni Ca' Foscari, Venice). In 2019, her monograph Lo spazio senza il

verso. Mute liriche del bianco nella poesia russa contemporanea was published by Guerini e Associati, Milano. Since 2014, she has published academic articles on her research themes and presented papers at several international academic conferences. Sala is currently teaching the courses of Russian Literature 1 and Russian Civilization at the University of Pavia, as well as two courses of Language mediation from Russian to Italian at the SSML Vittoria, Turin. Since 2016, she has joined the local research groups of the Turin Interdisciplinary Group of Environmental Humanities Research (University of Turin). Lastly, Sala is a member of the Italian Association of Slavists and of ASLE-UKI.

Imke Blume-Vidal (Inalco, France)
Convincing 1.4 billion? The use of metaphors in Xi Jinping's speech on eco-civilization-building

Amid growing global concerns over climate change and increasing scepticism towards the Chinese government, I critically examine President Xi Jinping's 2018 speech, a seminal address on constructing an ecological civilization in China. This research focuses on understanding metaphors within this discourse and their links to ideology and the evolving Chinese environmental identity.

Adopting Arran Stibbe's eco-linguistic methodology, I scrutinize Xi's 2018 speech to unearth what Stibbe terms the "stories we live by" — the shared environmental narratives lived by 1.4 billion Chinese. This involves a three-step process of critical metaphor analysis: identifying metaphors, interpreting their significance, and elucidating their ideological and identity-related implications. Examining these metaphors not only enhances our understanding of the Chinese political environment, but also connects different academic disciplines. Studying how metaphors shape China's environmental narratives in the speech at hand, bridges the gap between linguistic analysis, sinology, environmental studies, and political sciences. Furthermore, the potential for future research comparing these narratives to those of European countries underscores the global relevance of this study.

Addressing questions such as "what promises are made?" and "what challenges are articulated?" my research investigates how metaphors are wielded to convince Chinese citizens to embrace the necessary sacrifices for building an "ecological civilization", or to put it more bluntly: what actually works in China. Outcomes encompass the discovery of ideological metaphors interwoven with the formation of a distinct Chinese environmental identity. With this I shed light on the Chinese government's endeavours to inspire eco-conscious values in its populace.

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Biography

Imke Blume-Vidal holds a B.A. in China Studies (2019) and an M.A. in the same field (2021) from the Univerity Paris Cité. Demonstrating a deep-rooted passion for language, culture, and environmental conservation, her academic journey began with a foundation in political science, culminating in research that compared the climate discourses of Xi Jinping and Angela Merkel. With a professional background as a civil servant at the German Ministry of Foreign Affairs, including a posting at the German Embassy in Beijing (2008 to 2011), Imke later ventured into journalism in New Delhi (2011-2013), therewith broadening her horizons across diverse cultures and working fields.

Currently pursuing a Ph.D. at Inalco in Paris, Imke's research centres on dissecting the Chinese environmental discourse during Xi Jinping's tenure. Her extensive academic and professional journey reflects a strong commitment to advancing our understanding of global environmental challenges.

Stefano Zaccuri (Independent researcher)
Mushrooms as a metaphor for a kinship-based futurity

The interaction between the human and the natural worlds is central to contemporary discussions within queer ecology and queer theory. Queer ecology challenges traditionally constructed opposition between Human and Nature by offering an ontological lens to analyse all "non/human" bodies (Giffney and O'Rourke 2018), without considering them as oppositional. This paradigm shift suggests a society characterised by a "nature-culture continuum" (Braidotti 2013, p. 2), providing posthumanist thinkers an epistemological foundation to better explore the world we live in.

Furthermore, the reconfiguration of toxicity by queer theorists, in connection with futurity, posits compelling questions. In societies structured around the idea of being always threatened, can toxicity, as in the closeness of bodies to an ill construct, be configured as a constitutive element of queerness? (Luciano and Chen 2015).

Building upon Donna Haraway's exhortation "Make Kin not Babies!" (Haraway 2015, p. 161), this work positions mushrooms and their rhizomatic structure as a metaphor to conceptualise a futurity that founds its strength on a distributed network of kinship. Moving beyond hierarchical societal paradigms, through mushrooms it is possible to envision a futurity in which all the elements are interconnected and always already in communication. Resonating with poststructuralist notion of queerness as always becoming and never being on the same level, a distributed system of kinship that mirrors the realm of mushrooms provides an innovative architecture for constructing a queer futurity.

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Biography

Stefano Zaccuri (they/them | ləi/lui) is an early independent researcher. Their primary research interest lies in exploring new ways to approach queerness and transness, within the context of poststructuralism and posthumanism. During their undergraduate studies in Hebrew and Arabic at Ca' Foscari University in Venice (Italy), they emphasized the importance of children's literature in community building.

In September 2023, they completed an MA in Gender Studies (Middle East Pathway) at SOAS University in London (UK). Their final dissertation connected queer theory with posthumanism and the first gay liberation movements of the 60s and 70s. Their work delves into the idea of a kinship-based society, rather than one rooted in reproduction. Grounded in queer ecology and creative writing, their research is guided by rhizomatic thinking, constructing a distributed network of relations that imitates the interconnectedness found in fungi and lichens.

Panel 7 – World Philology
Moderator: Michele Pulini

Zhou Boqun (University of Hong Kong, China)
Checks and Balances: The Metaphor of Weighing in Xunzi

The metaphor of weighing is a common theme in early Confucian ethics. Mengzi's use of this metaphor stands as a prominent and extensively researched example. In contrast, Xunzi's discussion of weighing, while equally significant, has received relatively little scholarly attention. This article aims to investigate the crucial role of the weighing metaphor in Xunzi's conceptualization of the mind, human nature, and self-cultivation, drawing a comparison with the "checks and balances" metaphor in the American Constitution. I argue that these two philosophies not only share a common perspective on humanity as inherently flawed but also propose a similar solution rooted in what Arthur Lovejoy terms "the method of counterpoise." Specifically, this method maintains that although human nature has nothing but vice, goodness can be fostered by counterbalancing individual vices with one another. In the American Constitution, this method serves as the foundation for establishing a just government, whereas in Xunzi's philosophy, it forms the basis for cultivating virtuous character.

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Vankeerberghen, Griet. "Choosing Balance: Weighing (Quan 權) as a Metaphor for Action in Early Chinese Texts." *Early China* 30 (2005–2006), 47–89.

Biography

Zhou Boqun is an Assistant Professor in the School of Chinese at The University of Hong Kong. He obtained his doctoral degree from the University of Chicago in the Department of East Asian Languages and Civilizations. Prior to his current position at the School of Chinese, he was a research fellow at the Institute for World Literatures and Cultures at Tsinghua University, affiliated with the Tsinghua-Michigan Society of Fellows. His research interests span a wide range, including early Chinese intellectual history, history of science and technology, and Chinese paleography. His ongoing book project explores the influence of ancient mechanics on ethical and political theories during the Warring States period.

Giacomo Brotto (Sapienza University of Rome, Italy)

Evolution of Metaphors, Evolution of Style

Helmut Ritter writes of Persian literature: «Metaphor dominates the entire literary language as in the literature of no European or Middle Eastern language».1 Despite Persian literature being highly stylized, an evolution in the construction of poetic metaphors can already be observed within the pre-Mongol period (10th-13th). Some metaphors were soon felt to be too 'unsophisticated' to be employed in the increasingly refined court literature. Rather than disappearing, some of them became crystallized to the point of certain words becoming synonyms of the terms to which they were originally connected: 'ruby,' laʿl, went from being part of an image in which the lips of the beloved were likened to this gem to a synonym of 'lips', employed with this new meaning in the construction of more complex metaphors. Ritter calls this poetic language 'Schönheitssprache', a new linguistic register in which common things could have other names. This 'language', forged and constantly refined by literati to be as 'elegant' as possible, became the medium of the linguistic interplay between poets and patrons.

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Biography

I'm a Phd student. My area of expertise is pre-Mongol Persian poetry, especially the works of Ferdowsi (X-XI) and Anvari (XII). 06/09/2016-03/11/2019 Bachelor's Degree in «Language, Culture, and Society of Asia and Mediterranean Africa», Ca' Foscari University, Venice; main languages Persian and Hebrew, final grade 110L.

23/09/2020-18/03/2022 Master's Degree in «Language and Civilization of Asia and Mediterranean Africa», Ca' Foscari University, Venice; main language Persian, thesis title: «Racconto di Rostam ed Esfandyār. Traduzione e commento» [The tale of Rostam and Esfandyār. Translation and commentary], final grade 110L.

Currently enrolled in the Phd program «Civilizations of Asia and Africa», La Sapienza, Rome. Thesis title «Una lettura storico-critica del divān di Anvari. Destinatari e tradizione manoscritta dell'opera di un panegirista persiano del XII sec.» [A historical reading of Anvari's divān. Addressees and manuscript tradition of the work of a 12th-century Persian poet].

Alexandra Wiemann (Ruhr-Universität Bochum, Germany)
Semantic Roles as a Method for the Linguistic Analysis of Metaphors

Since Lakoff & Johnson (1980), metaphors have been studied conceptually in linguistics, whereas the actual linguistic question should be: What distinguishes metaphorical from non-metaphorical expressions? The search for salient lexis is obvious, but are there also typical syntactic patterns of metaphorical expressions?

In the context of CRC 1475 Metaphors of Religion, I am working on religious metaphors in German texts of the Middle Ages. The focus will not be on philological interpretation of the metaphors, but rather on quantitative annotation-based analysis. The language levels in question are Old High German (750-1050) and Middle High German (1050-1350), and reference corpora1 are available for both. For further processing, the texts are imported into the annotation platform INCEpTION (Klie et al. 2018), where they are syntactically annotated according to the scheme of "Universal Dependencies"2. A metaphor identification procedure inspired by MIPVU (Steen et al. 2010) forms the next annotation layer. For semantic analysis, an approach is tested that annotates semantic roles in an extended and modified form. Already Panini (4th century BC), a grammarian of Sanskrit, saw sentences as small dramas whose participants have defined roles. By having an extensive inventory of semantic roles, it is possible to deepen the purely syntactic information about metaphorical expressions and to indicate unexpected divergences between syntactic function and semantic role, which in turn could be an indicator of metaphoricity. The developed annotation scheme will be introduced and discussed, and a first quantitative evaluation will be presented.

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Biography

My name is Alexandra Wiemann and since April 2022 I am a research assistant in subproject B01 of CRC 1475 Metaphors of Religion, which is located at Ruhr-Universität Bochum. Prior to that, in March 2022, I completed my Master's degree in Historical Linguistics at the Humboldt University of Berlin, where I also completed my Bachelor's degree (German Literature, Historical Linguistics).

Andrei Murashko (Ca' Foscari University of Venice, Italy)

Metaphor, humor, and the origins of language (with some evidence in Egyptian)

The invention of metaphor was an important step in the development of human speech. The ability to name objects and phenomena by the names of other things not only led to the increase of expressiveness, but also contributed to the formation and consolidation of syntax. For example, the application of the word "crocodile" not to the corresponding animal, but to a greedy and unforgiving fellow was a real breakthrough, defining the transition from more straightforward animal communication and proto-language to what we call language today. While the Egyptian text called The Satire of the Trades (probably dating back to 2150 BC) in one of its passages indeed calls tax collectors "crocodiles", it is clear that the roots of this "shift" go back to much more ancient times. The scope of metaphor concerns a wide range of Egyptian texts of various genres, including the earliest of them (Pyramid Texts), and also deals with the very principles of hieroglyphic writing. The use of certain symbols to denote concepts that do not directly coincide with what is depicted, such as the sign P5 "sail" in the meaning of "wind" or "breath", in some cases can be considered metaphorical. The related phenomenon of indirect communication suggests another important mechanism in human culture: humor. Egyptian, the oldest known written language, provides a glimpse into prelinguistic thinking, as do Egyptian puns and wordplay based on transference of meaning (i. e., metaphor in the broad sense).

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Biography

Andrei Murashko (born 1995) is a 2nd year PhD student at Ca' Foscari (Scienze dell'Antichità). His research interests are in Humor Studies and Ancient Linguistics & Philology (Hebrew, Egyptian). Murashko also has publications in international peer-reviewed journals on these topics. Currently working on his thesis "The Comic and the Sacred: Laughter and Religion in Ancient Egypt".

Panel 8 – Interpreting the World, Delving into the Self: Perception, Self-Perception, and Metaphors
Moderator: Jin Wenxin

Gabriele Gerenzani (University of Naples L'Orientale, Italy)
"Metaphor, Perception, and Language: Bhartṛhari and Abhinavagupta's Philosophical Explorations"

Bhartṛhari, the great Indian grammarian-philosopher of the 5th century, observed that language profoundly shapes our perception of the world. He also posited that our thoughts and language do not faithfully reflect the true nature of things; rather, speakers 'superimpose' various qualities and capacities onto objects based on their own intentions, not on the objects' inherent properties.

According to Bhartṛhari, language in general can be thus seen as 'metaphorical' or 'figurative' (upacāra). In the 10th century, philosopher Abhinavagupta interpreted this linguistic 'superimposition' as a causative process: speakers 'make things manifest' according to the properties they imagine. Indian grammarians explain the causative in two ways: as 'asking/ordering' between conscious beings and as 'providing necessary conditions' involving inanimate objects. Abhinavagupta distinguishes these as 'primary/literal' and 'secondary/metaphorical' causatives respectively. The cognitive activity of the speaker—'making things manifest' in the ways of one's own language—is thus possible only in the metaphorical sense of the causative. Abhinavagupta argues that this ability, i.e. to 'make things manifest', precisely distinguishes a conscious being from inanimate objects. If it were purely metaphorical, meaning that nothing truly 'happens' in objects when 'made manifest', the conscious principle—the logical foundation of linguistic use—would be absent. By demonstrating that the causative process of 'making things manifest' is 'primary/literal' and not 'secondary/metaphorical', Abhinavagupta emphasizes the active, creative role of language in shaping our reality: language does not merely overlap with the world; instead,

through language, the subject literally 'makes manifest' the world, in the sense that he 'emanates/creates' it.

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Biography

Gabriele Geranzani is a doctoral candidate at the University of Naples "L'Orientale", where he is pursuing a doctoral degree in Sanskrit studies. He is primarily concerned with classical Indian philosophy, particularly the works of the 10th-11th century Kashmiri philosopher Abhinavagupta. His main interests include Indian epistemology, linguistics and aesthetics. He pursued his bachelor's degree at the University of Venice "Ca' Foscari", where his interest in Sanskrit language and literature begun, with a thesis on Bhartṛhari's philosophy of language. He then graduated from the University of Rome "La Sapienza", with a thesis consisting in a partial translation of the tenth chapter of Abhinavagupta's magnum opus Tantrāloka together with Jayaratha's commentary. In 2022 he won a scholarship from Italian Association of Sanskrit Studies (AISS) aimed at carrying out a project entitled "Between grammar and philosophy: Abhinavagupta on the epistemological implications of causative constructs. A study of vv. 10.35-10.55 of the Tantrāloka and of Jayaratha's commentary."

Zhang Xiaoyu (École Pratique des Hautes Etudes, France)
The medieval Taoist metaphor of cave: the cosmogony, the sacred geography and the human body

In both Occidental and Oriental cultures, the cave contains rich metaphorical meanings. As a hollow mysterious space, in the Chinese culture, it is often seen as the origin of the universe, the embryo of the life, and the transition towards the immortality. For the medieval taoism, the concept of cave constructs the foundation of its theology and practice. Aiming to explore how the medieval taoism interprets the universe, the environment and the human body through the metaphor of cave, with a philological and theological approach, I shall firstly introduce the concept of hollow cave (kongdong 空洞) that illustrates the Taoist cosmogony, the initial state where all energies came into being; then, I will elaborate the Taoist sacred geography structure grotto1-heavens (dongtian 洞天), which is envisaged by the Taoists as closely linked blood vessels. It's the place filled with strong original energies where the immortals dwell and

where the Taoists practice the cultivation; next, I will present shortly grotto-chamber (dongfang 洞房), the imagined realm inside the body. Through the contemplation of this place, one visions the divinities in his body and obtains the enlightenment. Finally, I intend to demonstrate the interdependent configuration of these three aspects discussed, so as to reveal how the general myth of cave inspired the Taoist vision, and how this conceptual structure goes beyond the religious field and shapes the medieval Chinese mindset.

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Biography

My name is Xiaoyu Zhang, I'm a PhD candidate of École Pratique des Hautes Etudes (EPHE-PSL) since 2023. Under the direction of Professor Vincent Goossaert, I'm working on my thesis about the periodic fasting calendars in the southeast of China during 16th - 20th centuries. In 2023, I obtained my master's degree in EPHE with the thesis discussing the medieval Taoist eschatology (18/20 score, with Félicitations du jury). Before that, I got my BA (2020) and MA (2022) degrees in the Université Paris 1 (University of Paris 1 Pantheon-Sorbonne). Alongside the research of Chinese religion, I'm also interested in Chinese art history, esthetics and work as an independent artist.

Elsa Kueppers (Ruhr-Universität Bochum, Germany)
On the Conceptual Potential of Metaphors in Premodern Korean Literature

This paper examines the role of metaphors at the nexus of aesthetics, rhetoric, and conceptualization, with a particular focus on deliberate metaphors in historical literary texts. The research is motivated by an interest in how educated members of the later Chosŏn Korean society (ca. late 16th to late 19th century) perceived and positioned themselves in relation to the culturally specified world at large. Metaphor analysis appears a suitable method to address this inquiry, grounded in the assumption that metaphors shape and linguistically reflect thought, while enabling the expression of abstract ideas through familiar, concrete concepts. However, cognitive approaches tend

to brush over the aesthetic function and role of metaphors as rhetoric devices, a critique that has primarily been raised in the field of literature studies (e.g., Kessler 2018). Weighing both approaches, the paper introduces different forms of metaphorical figurations found in personal records of non-ordinary experiences like travel or dreams in Korean and Literary Sinitic. These encompass both prose and poetry, and feature extended metaphors, the use of symbols and evocative imagery, anthropomorphization, and "wordplay" rooted in the metaphoricity of sinographs. While considering the dichotomy between potentially deliberate and non-deliberate metaphors on the one hand, and the degree of novelty (from lexicalized, conventional, genre-borne, to original) on the other, the paper raises questions about the potentiality of these metaphors to illuminate the worldviews and self-perceptions of individuals in this historical society. More broadly, it explores the potentiality of literary metaphors in disclosing historical conceptualizations.

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Slingerland, Edward. 2019. Mind and Body in Early China: Beyond Orientalism and the Myth of Holism. New York: Oxford University Press.

Biography
Elsa Kueppers is a PhD candidate in Korean Studies at Ruhr University Bochum. She works as a research associate at the collaborative research center "Metaphors of Religion" within a project on notions of transcendence in ego-documents of Confucian provenance from Chosŏn Korea. Her dissertation explores the self-world relations contained in these texts. Further research interests of hers include cognitive and historical linguistics, language contacts, translation strategies, and language of emotions in the premodern East Asian as well as intercultural contexts.

Mona Monsefi (Eötvös Loránd University, Hungary)
The Image in the Mirror: The Mirror as an Image in Modern Persian Poetry

In this paper, I will analyze the metaphor of the mirror in twentieth-century Modernist Persian poetry. The mirror becomes a central metaphor and even a meta-figure in these poems, drawing the reader's attention to the figurality of representation. I will argue that the mirror manifests in three ways in this style of poetry. It facilitates the self to lose itself in the other, the other to be praised in one's own mirror, and the mirror also appears as a narrator.

Mirrors appeared in Classical Persian poetry; however, modernity, particularly cinema strongly affects its representation in the twentieth century. The representation of the mirror is generally reminiscent of other frames such as the frame of the camera,

and the visual imagery is often influenced by modern, technologically enhanced (photographic or cinetographic) experiences.

My analysis will focus on the poems of Forough Farrokhzad (1934-1967), a prominent Iranian poet and filmmaker. I will build on previous analyses of modernist poetry such as those of Susan McCabe in Cinematic Modernism or Leila Rahimi Bahmany in her comparative study of Farrokhzad and Sylvia Plath.

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McCabe, Susan. *Cinematic Modernism: Modernist Poetry and Film*. 2009.

Biography

Areas of interest: cinema and modern literature, gender and literature, Visual Arts and literature. Mona Monsefi was born in Iran and studied Visuals Arts and Graphic Design in Tehran. After moving to Budapest in 2007, she studied Studio Arts and Media Communications at an American college. Followed by a master's degree in American Studies focusing on immigrant literature and a second master's degree in Gender Studies at Central European University.

She is currently a PhD candidate in Iranian Studies at Eötvös Loránd University, focusing on modern Persian poetry and European Cinema. She also has been working as a Persian language instructor at the same university for the past six years.

Walk around Venice: exploring the hidden treasures of the Serenissima

Date: Monday, February 26, 2024, 6:00 p.m.
Meeting point: Lecture Hall "Aula Mario Baratto"

On Monday, February 26th, following the conclusion of the presentations and plenary talks on the first day, we extend a warm invitation to all participants to join an exploration of Venice most breathtaking locations. The tour will start at 6:00 p.m. from the Lecture Hall "Aula Mario Baratto".

Registration:

Symposium registration is scheduled for every morning, from 8:30 a.m. to 9:00 a.m., in the space outside to the lecture hall. The organizers will ensure you have all the necessary resources and support for your presentations.

Lunch(s) and Dinner(s):

Feel free to choose your own lunch spots. We suggest staying in the vicinity of the lecture hall, where you will find a wide range of cafes and restaurants to suit different tastes.

To strengthen our connections beyond academic settings, we have arranged optional group activities for Monday and Tuesday evening. On Monday, following the walk around Venice, participants can join a typical Venetian aperitivo, and on Tuesday, we will be organizing the social dinner.

Coffee Breaks

Coffee, tea, and other beverages, along with snacks, will be provided at the conference venue, in Sala Archivio, in accordance with the aforementioned schedule.

Location: Ca' Foscari University of Venice, Dorsoduro 3246 – 30123, Venice (Italy)
All talks and presentations will take place in "Aula Mario Baratto" (second floor)

Additional details about our enchanting Lecture Hall
The Baratto Lecture Hall is situated within the historical confines of Ca' Foscari University, a venerable Venetian palace erected in 1453 under the auspices of Doge Francesco Foscari. Originally a residence, the palace underwent a transformation in 1868 when it became the headquarters of the Regia Scuola Superiore, ultimately evolving into the present-day University. Currently, it serves as the focal point of the university's main campus alongside Ca' Giustinian and Palazzo Squellini.
Aula Baratto provides an elevated perspective of the Grand Canal, encompassing the vista from the Rialto Bridge to the Accademia Bridge, outlined by an impressive Gothic marble mullioned window. The hall features a wooden platform for the lectern and a marble frame adorned with pedestals bearing a Latin inscription. Two frescoes decorate the walls, with one illustrating futurist mural art and the other presenting a cubist aesthetic.