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English Language and Literature Studies: Modern Perspectives and Beyond

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English Department
Faculty of Philology
University of Belgrade

21–22 October 2023

BOOK of ABSTRACTS

Faculty of Philology
Belgrade, Serbia

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PLENARY LECTURES

Elizabeth Archibald
Durham University, United Kingdom

BATHING FOR HEALTH AND PLEASURE IN MEDIEVAL LITERATURE AND SOCIETY

It is often claimed that no one had baths in the Middle Ages, but this is far from true. There is a remarkable amount of evidence for the popularity of both public and private bathing in a range of western European sources, literary, historical, legal, medical, and theological, as well as in the visual arts. Roman-style baths were rare; instead wooden tubs of varying sizes were used not only by aristocrats but also the bourgeoisie, and most towns (on the continent, at least) had public bathhouses (sometimes doubling as brothels). Where natural hot springs existed, spas were developed and were very popular. The Church might have been expected to be against group bathing, as an incentive to immorality, but this was not always the case, and theologians used bathing metaphors to discuss spiritual practices, not least baptism. In this lecture I shall discuss allusions to bathing from a variety of Latin, French and English sources, with illustrations, and will speculate about the reasons for the rapid decline of interest in bathing in the sixteenth century; both fear of disease and outrage at immoral behaviour were factors. I shall also consider the logistics of medieval bathing: heating and carrying water, indoors and out, must have been very laborious. Bathhouses were often associated with amorous activities, but bathing was recommended by many medical treatises, following the lead of Arab medical writers. Cleanliness was not a key feature of medieval attitudes to bathing; health and pleasure were more significant.

Istvan Kecskes
State University of New York at Albany, USA

LANGUAGE VARIATION AND TEMPORARY NORMS IN ENGLISH AS A LINGUA FRANCA INTERACTIONS

The talk argues that interlocutors in intercultural interactions rely mainly on co-constructed temporary norms rather than on codified norms of the target language. There is a complex interplay of codified and emergent norms that drives interaction. Temporary norms emerge through temporary communicative extension of the system (TCE) that are expressions, chunks and utterances that violate the existing relatively definable norms and conventions of target language use, but still make sense in actual situational contexts and can be considered possible outputs of the English language system. TCEs function as building blocks for temporary norms, and they can also be building blocks in common ground development. The talk demonstrates these functions through examples in intercultural interactions.

Alison Mackey
Georgetown University, USA

APPLIED LINGUISTICS RESEARCH METHODOLOGY: NEW PRACTICES, APPROACHES, AND "HOT TAKES"

Methodological approaches and practices in applied linguistics have developed and shifted dramatically over the last two decades. This talk begins with a brief review of the some of the more established methods we use in applied linguistics before turning to novel methodological developments that can further our understanding of L2 learning processes. Established methods I will cover include include psychology-based measures like working memory tests, eye-tracking, together with education and sociology-derived approaches like verbal introspections and think-alouds. Newer neurolinguistic techniques, including measures like EEGs, MEGs and fMRIs, together with the new forms of imaging like the use of (portable) ultrasounds will also be discussed. Turning to emergent constructs, I will focus on one under-studied but promising area: how individual differences in cognitive creativity may be related to L2 learning processes. I consider how creativity has been measured in varied fields, and provide a brief overview of findings from recent studies of creativity and language learning, highlighting how future research in language learning might benefit from considering creativity as an individual difference factor. I conclude by arguing that with the new tools and constructs that are emerging, together with important open science initiatives, an even more informative and productive time in applied linguistics research lies ahead.

Michael McAteer
Pázmány Péter Catholic University, Budapest, Hungary

THE HUMAN CORPSE IN IRISH REVIVAL FOLK STORY AND DRAMA: DOUGLAS HYDE AND JOHN MILLINGTON SYNGE

Towards the end of the nineteenth century, a cultural revival began in Ireland that developed progressively during the first three decades of the twentieth. The poetry of William Butler Yeats and the foundation of Ireland's national theatre in Dublin grew out of this movement. The scholar and translator Douglas Hyde was central to the cultural revival. John Millington Synge was easily the most successful dramatist of the Irish Revival before Sean O'Casey appeared on the scene with his working-class Dublin plays of the 1920s. Synge achieved his greatest fame in the English-speaking world for his masterpiece, *The Playboy of the Western World*, a work that provoked disturbances at Ireland's national theatre, the Abbey Theatre, Dublin, in 1907.
This paper considers one aspect of Synge's first two plays with regard to an old Irish-language story that Douglas Hyde collected and translated, 'Teigue O'Kane and the Corpse.' W. B. Yeats included this bizarre folk story, of a man forced to carry a human corpse on his back at night in a remote part of the west of Ireland, in his edited volume of 1888, *Fairy and Folktales of Ireland*. Emerging from rural Irish culture, this story is illuminating when examining Synge's treatment of dead bodies in his Aran Island tragic play, *Riders to the Sea*, and his rural County Wicklow satirical comedy, *In the Shadow of the Glen*. I consider what relations to 'Teigue O'Kane and the Corpse' are evident in the appearance of a dead human body on stage at the end of Riders to the Sea and a human body pretending to be dead at the beginning of *In the Shadow of the Glen*. My interest in this neglected aspect of Synge's early plays concerns the tensions between reverence and mockery of the human corpse, particularly in light of the folk story that Hyde translated. How far was Synge faithful to native Irish traditions that produced such a story as 'Teigue O'Kane and the Corpse'? How far did he travel in the direction of 'morbid modernism': a fascination with human corpses for its own sake that is unsettling, particularly for the pressure that it places upon ontological distinction between life and death as modes of being.

PARALLEL SESSIONS

Fathi Al-Shbeli
University of Aberdeen, United Kingdom
E-mail: f.al-shbeli.19@abdn.ac.uk

THE EFFECT OF COMMUNICATIVE LANGUAGE TEACHING (CLT) APPROACH ON DEVELOPING STUDENTS' ENGLISH-SPEAKING SKILL IN LIBYAN SECONDARY SCHOOLS

Although Communicative Language Teaching (CLT) has been increasingly adopted as the method of teaching in many parts of the world, its pedagogical principles are still not well understood by teachers and students, and it has thus been challenging to implement into practice in some countries. Such is the case with Libya, where it has been part of the language education policy since 2000 but is still in its nascent stages of development as classes remain teacher-cantered and students struggle to speak English effectively (Orafi & Borg, 2009; Diaab, 2016; Athawadi, 2019). Thus, this study examines the efficacy of CLT activities for developing students' speaking skills in two Libyan state secondary schools. A quasi-experimental design utilising a mixed-methods approach was used by employing pre and post oral English-speaking skills test to compare 61 second-year students' English oral proficiency, and to investigate differences between male and female students before and after undertaking CLT activities. Further, three comprehensive classroom observations for each group, along with several semi-structured interviews with students, teachers, and inspectors of the English language curriculum were conducted. Through an independent sample t-test, the findings revealed that the experimental group generally performed better than the control group. Nonetheless, despite the positive results and opinions of the CLT activities, the participants identified some barriers such as the lack of training programmes, inspectors' inadequate guidance, paucity of up-to-date resources, and minimal support from parents as barriers to apply more effectively the CLT activities into Libyan classrooms. The study can serve to inform the curriculum and materials developers and policymakers in Libya on how to engage with the reported difficulties to develop students' oral communicative English abilities and improve learning outcomes.

Key words: *Communicative Language Teaching (CLT), communicative activities, speaking skills*

Irena Aleksić-Hajduković
School of Dental Medicine, University of Belgrade, Serbia
E-mail: irena.aleksic@stomf.bg.ac.rs

Gordana Vekarić
Faculty of Sport and Physical Education, University of Belgrade, Serbia
E-mail: gordana.vekaric@fsfv.rs

Danka Sinadinović
Faculty of Medicine, University of Belgrade, Serbia
E-mail: danka.sinadinovic@med.bg.ac.rs

MODAL HEDGES IN DENTAL STUDENTS' EXPLANATIONS: AN ANALYSIS OF ELAN-ANNOTATED ROLE PLAYS

Based on Hyland's (1996: 477) remark that "L2 students are rarely able to hedge their statements appropriately", this research aims to explore how L2 students use modal hedges in simulated spoken interactions with their patients within their English for Dentistry course. Their commitment to the propositions embodied through the use of modal hedges in the explanations provided are at the core of this pragmatic research owing to the fact that "the doctor's explanation transmits information, which leads to decisions on treatment, and establishes trust and supportiveness", i.e., their significance is unquestionable when it comes to practicing "good medicine" (Hagihara & Tarumi 2006: 143).

The present study examines a corpus comprised of 10 role plays by analysing the instances of modal hedges in line with the taxonomy provided in Trbojević's (2004) study of epistemic modality. The audio recordings of dentist-patient role plays submitted in May 2021 through a virtual learning environment were first annotated using the ELAN annotation software developed by the Max Planck Institute for Psycholinguistics. Afterwards, the usage of epistemic modal verbs, non-factual verbs, modal adverbs, modal expressions containing epistemic nouns and adjectives, and semi-modals was analysed by three independent researchers.

The findings of this research are expected to indicate whether ESP students hedge their statements properly and to serve as guidance in terms of nurturing hedges in the ESP curriculum, as Hyland (1996) put it.

Key words: *English for Dentistry, ESP, epistemic modality, modal hedges, role play*

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Hisham Alshareef

University of Aberdeen, United Kingdom
E-mail: h.alshareef.19@abdn.ac.uk

LIBYAN LITERACY TEACHERS' ATTITUDES AND PERCEPTIONS TOWARDS USING PHONICS INSTRUCTION METHOD IN TEACHING EFL TO CHILDREN

This research examines how teachers in Libya perceive and approach the use of phonics instruction in teaching EFL literacy skills to children. The study aims to uncover the impact of teachers' attitudes and perceptions on their teaching practices, and how closely these align with the prescribed curriculum. By comparing actual teaching practices to the lesson plans provided by the curriculum composers, the research seeks to shed light on the link between teachers' attitudes and their teaching practices.

To explore the phenomenon of teachers' attitudes towards phonics instruction, a qualitative research method was employed. This involved collecting data through document analysis, semi-structured interviews, and observations. The data collected were analysed to gain insight into teachers' attitudes and perceptions towards phonics instruction and how these were reflected in their teaching practices, compared to the practices recommended in the teachers' guidebook. This combination of research instruments has not been used previously to investigate teachers' attitudes towards any teaching method in Libya.

The study's findings suggest that teachers in Libya have an inadequate understanding of phonics instruction, often confusing phonetic transcription with phonics knowledge. This lack of understanding has led to negative attitudes towards the phonics instruction method, as teachers believe it is too complex for children to learn. As a result, these negative attitudes are reflected in their teaching practices, which differ significantly from what is outlined in the teachers' guidebook. Additionally, there are several other challenges that prevent teachers from implementing phonics instruction in the classroom, including low English proficiency, heavy workloads, students' poor second language knowledge, financial constraints, difficulties with the subject material, and a lack of professional development.

Key words: *phonics method, teachers' attitudes and perception, EFL setting, innovative curriculum*

Andrijana Aničić

Faculty of Philology, University of Belgrade, Serbia
E-mail: andrijananicic@yahoo.com

PROMOTING CRITICAL THINKING IN AN EFL CONTEXT

This paper focuses on the importance of developing and fostering critical thinking in higher education, and in particular in university-level EFL classrooms. The paper will present the design of the course taught to English majors at the English Department of the Faculty of Philology in Belgrade. The course is aimed at enhancing the productive language skills of speaking and writing and is part of the core course Contemporary English. In addition to writing and speaking skills, the underlying goal of the tasks and materials in this course is to engage students in critical reflection about the topics covered, their language use, English as a global language, and their subject positions as English majors in the contemporary world. Reflective writing is one of the methods employed in

the course to provide space for students to engage in critical reflection. Students are required to reflect on their classroom experience – the content they are exposed to as well as their own thought processes. By encouraging metacognition, reflective writing is a practice that promotes critical reflection. This paper will present an analysis of student reflective writing that was produced during one semester by second-year students of the English Department at the Faculty of Philology. The analysis will show the correlation between reflective practices and critical thinking skills and dispositions among students.

Key words: *critical thinking skills and dispositions, reflective practices, EFL*

Sila Arici
Bogazici University, Turkey
E-mail: silarici1@gmail.com

AESTHETICS AND POLITICS IN THE EIGHTEENTH CENTURY ENGLISH WOMEN'S TRAVEL WRITING ON THE OTTOMAN EMPIRE

This paper explores the representation of the Ottoman Empire in eighteenth-century English women's travel writing, focusing on the intersection of aesthetics and politics. It argues that a comprehensive understanding of these travel accounts necessitates a reevaluation of the cultural and political changes that occurred during the shift from Enlightenment to Romanticism. Lady Mary Montagu and Elisabeth Craven, two of the earliest English women travelers to the Ottoman Empire, provide valuable insights through their contrasting portrayals of Ottoman culture. While Montagu's *The Turkish Embassy Letters* (1994), written during her visit between 1716 and 1718, embody the cultural transformation of the Enlightenment, Craven's *A Journey Through the Crimea to Constantinople* (1789), penned during her journey in 1786, reflect the rising influence of imperial thought and Romanticism in England. Montagu's letters emphasize her unbiased and open-minded perspective on Ottoman society, particularly regarding Ottoman women and domestic life. Her writings demonstrate a genuine curiosity and a desire to comprehend the customs and traditions of the Ottoman Empire, aligning with the Enlightenment values of tolerance and cross-cultural exchange. In contrast, Craven's travelogue reveals a critical stance towards the Ottoman world. While appreciating the picturesque landscapes, she displays a disdainful attitude towards Ottoman women and culture. Her account reflects the emerging imperialist sentiments and Romantic fascination with exoticism prevalent in England during the late eighteenth century. By analyzing these two influential travel accounts, this study aims to shed light on the cultural and political context that shaped women's perspectives on the Ottoman Empire. Montagu's letters exemplify the Enlightenment's intellectual curiosity and cultural relativism, while Craven's writings embody the shifting ideals of imperialist power dynamics and Romantic aestheticism. Through an examination of aesthetics and politics in women's travel writing, this study contributes to a deeper understanding of the representation of the Ottoman Empire in the eighteenth century.

Key words: *Lady Mary Montagu, Elizabeth Craven, Enlightenment, Romanticism, British Imperialism, Ottoman Empire*

Ewelina Bator
Uniwersytet Warszawski, Poland
E-mail: ebator@uw.edu.pl

THE MEMORY OF A LITERARY TEXT – INTERTEXTUAL ELEMENTS IN THE NOVEL *MEMORY OF WATER* BY EMMI ITÄRANTA

The history of literature already knows cases of authors who did not write in their native language. In the case of English literature, one could mention, for example, the classics of Joseph Conrad. Nowadays, when English is the main lingua franca of our globe, we can expect an increasing number of authors from other linguistic circles, writing in the language. An interesting case is Emmi Itäranta and her *Memory of Water*, also known as *Teemestarin kirja*. The author created her novel simultaneously in both Finnish and English. What impact does such mixing of corpora of literature – in reference to Julia Kristeva's theory of intertextuality – have on the shape of a literary work? In my paper, I decided to check what intertextual elements, typical of Finnish literature, literary history and cultural nuances are contained in the English version of the novel *Memory of Water* by Emmi Itäranta.

Key words: *literature in English, non-native, Finnish literature, intertextuality*

Priyanka Bera
Pondicherry University, India
E-mail: priyankabera.pri@pondiuni.ac.in

CLIMATE CHANGE AS CULTURAL TEXT: A STUDY OF IDENTITY CRISIS AND ROOTLESSNESS IN AMITAV GHOSH'S GUN ISLAND

There is increasing evidence that the planetary crisis emerging from the Anthropocene is leading to widespread climate-induced human displacements around the world. Estimating that by 2050, there will be between 100 and 200 million environmentally displaced persons, the Intergovernmental Panel on Climate Change (IPCC), an international scientific body, has found migration as one of the likely key consequences of climate change. Long-term extreme weather events not merely force the entire community to displace elsewhere but also threaten the cultural facets of lives and livelihood, including shared aspects of culture, fundamental rights, identity, and a sense of place & belongingness. Climate change has a cultural dimension. Climate change, much like the impact of war, destroys culturally valued ecosystems and landscapes, forcing thousands to flee for survival. Amitav Ghosh, in his 2019 novel, *Gun Island*, takes an intersectional approach, speaking not only of the Anthropogenic climate metamorphoses and its impacts on the world's poor but also of the detrimental consequences of climate change on culture, cultural heritage, and cultural rights. Against the backdrop of climate change displacement and the vulnerability of cultural heritage, the paper attempts to explore the interplay between climate change and cultural heritage, in particular, reference to the gradual submerge of the shrine of Manasa Devi in the Sundarbans caused by rising sea levels as depicted in the book, *Gun Island*. The paper also aims to analyse how the Anthropogenic climate catastrophe pushing the poor, such as the indigenous people of the Sundarbans in India, the majority of whom are living in developing countries, to displace, multiplying existential threat to their indigenous and traditional cultural practices, rights, and identity.

Key words: *culture, Anthropocene, climate Refugee, rootlessness, identity*

Andrej Bjelaković

Faculty of Philology, University of Belgrade, Serbia
E-mail: b.andrej@sezampro.rs

THE KING'S SPEECH:
VOWEL FORMANT MEASUREMENTS FOR CHARLES III

Acoustic analysis of King Charles III's vowels is provided. Measurements of F1 and F2 of 11 monophthongs (kit, dress, trap, foot, strut, lot, fleece, palm, goose, thought and nurse) and 4 diphthongs (goat, price, mouth and face) were taken. This accent of English could be described as conservative or old-fashioned subvariety of what Wells would call U-RP (1982; 2007). The results are compared with those from Bjelaković (2017), that is to say with vowels of BBC newsreaders, representative of mainstream (broadcast) RP. This analysis serves, on the one hand to provide acoustic data on U-RP, which are somewhat lacking, as well as to emphasize the difference between this, disappearing variety of RP (the 'hyperlect', v. Honey 1989), and the mainstream variety (the 'mesolect'). We expect to find, among other things, a lack of price-mouth crossover, a less fronted goose vowel, a front-of-centre onset of the goat vowel and a less open trap vowel.

Key words: *RP, U-RP, vowels, formants, King Charles III*

Alina Bottez

University of Bucharest, Romania
E-mail: alina.bottez@lls.unibuc.ro

MODERN PERSPECTIVES: *MARNIE* – NOVEL, FILM, OPERA

The modern critical perspectives tackled in this paper are trauma studies and adaptation studies, while the already revered one is psychoanalysis. The field of trauma studies in literary criticism is fairly new (mid-1990s). Early scholars (mainly Cathy Caruth and Kali Tal) based their theories on the idea of trauma as an unrepresentable event, which is, in Balaev's (Balaev 2014) terms, "a psychoanalytic poststructural approach that suggests trauma is an unsolvable problem of the unconscious that illuminates the inherent contradictions of experience and language. This Lacanian approach crafts a concept of trauma as a recurring sense of absence that sunders knowledge of the extreme experience" (1) and that is applicable to Winston Graham's novel *Marnie* and the string of adaptions it has engendered.

Marnie is a 1961 I-as-protagonist novel whose action takes place in 1958-1960. Marnie's deeply set and long-suppressed trauma is closely connected to the realities of WW2 and the mentality of the 30s and 40s in Britain.

It was the suppressed trauma, murder, suicide attempts, horse killing, theme of the double life, mystery and suspense, and especially the rape that attracted Hitchcock to adapt Graham's novel into a film in 1964 – its first remediation, in Bolter and Grusin's (Bolter & Grusin, 2000) acceptation of the term.

However, its most striking transmediation – to use the term coined by Suhor (1984) – was into an opera by composer Nico Muhly on a libretto by Nicholas Wright (2017). This recent libretto adds the virtues of psychotherapy and the protagonist receives four alter ego's (Marnettes). This remediation must be made through the means germane to music, and the theme of the double is conveyed by "twinning" each of the principal characters with an orchestral instrument.

In an eclectic approach, this paper will analyse the kaleidoscopic changes of the three versions in light of the mentalities of the ages and the media through which they are expressed.

Key words: *adaptation, transmediation, opera, cinema, trauma, psychoanalysis*

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Maja Brkljač

Faculty of Philology, University of Belgrade, Serbia
E-mail: majabrkljac95@gmail.com

LITTLE WOMEN AND FEMINISM: BOOK AND MOVIE NARRATIVE

Little Women, a novel written by Louisa May Alcott, depicts women's lives in the 19th - century America. It is a coming-of-age novel that follows the lives of the four March sisters and their struggles to find their place in the patriarchal society and conform to its norms. The novel raises questions on various issues concerning gender roles, gender stereotyping, domesticity, marriage, women's ambitions and other problems facing feminism. This paper explores the sisters' respective personality traits and the extent to which each of them did or did not fit into the 19th century society in America, as well as the previously mentioned issues women faced. Alcott pushed the boundaries of the time period and began to question feminine values by creating the protagonist, Jo March, who rejects feminine archetypes of the time. The paper also deals with Greta Gerwig's 2019 adaptation of Alcott's novel and the means she used to tell the story and adapt it for the modern audience, especially from the perspective of the narrative theory and changing timeliness to highlight certain aspects of the story.

Key words: *gender stereotyping, gender roles, femininity, society, feminism, marriage, domesticity*

Nemanja Ćalić

Faculty of Philology, University of Belgrade, Serbia
E-mail: nemanja_calic@yahoo.com

SHAKESPEARE IN SCIENCE FICTION LITERATURE

Science fiction, a genre which incorporates "fantastic" and "estrangement", scientific and fictional, deals with an exciting plot. Following this postulate, certain works of SF literature embrace themes and motifs inspired by the works of William Shakespeare, who used fantastic elements in his plays himself, most notably *The Tempest*. A significant number of literary works deal with The Great Bard, divided into different sub-genres such as time travel, alternate history, dystopian futurism, and space opera. For the purpose of this presentation, we will address only

the literary works dealing with Shakespeare which are divided into two categories: 1) the works where Shakespeare himself is a character, and 2) the works which were heavily inspired by Shakespeare's work. We will analyze the novel The Seen and Unseen in Stratford-on-Avon by William Howells and a short story "The Immortal Bard" by Isaac Asimov, where Shakespeare travels through time into the modern age; the novel Shakespeare's Planet by Clifford Simak and a short story "And Elements So Mixed" by Adrienne Martine-Barnes, where variants of Shakespeare inhabit other planets; as well as dystopian novels *Brave New World* by Aldous Huxley and *Time Out of Joint* by Philip K. Dick, where Shakespeare is a symbol of resistance against the imposed establishment, or a symbol which provides belief in possibility of keeping one's sanity in the face of illusory reality. The aim of this paper is to research the presence of Shakespearean motifs in select works of science fiction which, in a way, help The Great Bard transcend time and space and usher his works into the (post)modern age.

Key words: *Shakespeare, science fiction, SF literature, estrangement, fantastic, Isaac Asimov, Clifford Simak, Aldous Huxley, Philip K. Dick*

Ivana Čorbić
Faculty of Philology, University of Belgrade, Serbia
E-mail: ivanazchorbic@gmail.com

SPEECH ACT OF CRITICISM IN PEER FEEDBACK ON ARGUMENTATIVE ESSAYS OF UNIVERSITY STUDENTS OF ENGLISH IN CMC

Using the theoretical concepts of speech act theory and politeness theory, this paper analyses the speech act of criticism, language forms and communication strategies utilized in peer feedback on argumentative essays of first year university students of English, submitted via the Moodle platform. This was the writing assignment required in Integrated Skills classes as part of the compulsory Contemporary English Language Course (G1), during which students learned the basics of argumentative essay and academic writing. The corpus was collected during two consecutive academic years (2015-16 and 2016-7), with the participation of 123 students in total, where each student had to comment on at least one essay written by a peer, but could choose to comment on more than one. Speech act and communication strategies analysis tools were developed based on works by Nguyen (2005) and House & Kadar (2021), taking into account the fact that all student participants are non-native speakers of English and native speakers of Serbian.

Key words: *speech act, criticism, communication strategies, peer feedback, computer-mediated communication, non-native speakers, university students of English*

Tatjana Ćosović
Independent researcher, Montenegro
E-mail: tatjana.cosovic@gmail.com

HAMLET'S VACILLATION BETWEEN A THEOCENTRIC AND RENAISSANCE SELF

The paper examines the construction of Hamlet's identity through the prism of the Reformational paradigm shift and the birth of individualism in Renaissance Europe, notably England. As claimed by J. Burckhardt and J. Dollimore, the Renaissance "freed" an individual, encouraging him to explore the infinite capacities of the spirit and placing him in a different relation towards the external authority epitomised by God. The pre-modern metaphysical concept that embraced providential theology was subjected to skepticism and doubt, which gave rise to the reappraisal of one's position in the world. Hamlet's personality reflects both the medieval faith in a theocentric universe, where logos is the force "stabilising" the individual, and the birth of the modern, "decentralised" self. It is through this epistemological and a broader social change that we view Hamlet's personality, which, in a way, prefigures the Postmodern narrative of the human condition.

Key words: *Hamlet, Renaissance, Reformation, theocentric universe, "decentralised" self*

John K. Cox
History Department, North Dakota State University, USA
E-mail: john.cox.1@ndsu.edu

MAPPING MILKA ŽICINA: GEOGRAPHY AND DEMOGRAPHY IN HER *REPORTAŽE*

Long under-studied, the works of Milka Žicina (1902–1984) are now gaining an increasing amount of scholarly attention. Her collection of detailed essays or stories entitled *Reportaže* (Beograd: Rad, 1950) originated in the brief middle period of her writing career, following the end of World War Two and the establishment of the Titoist Yugoslavia. Each of the texts in this book is set in a different part of the new Yugoslavia, and yet the coverage is not so complete as to approach programmatic universality. The main question posed in this paper is: what exactly are the geopolitical coordinates and human contours of the items in *Reportaže*? The pieces are set in places like Končarev kraj, Bor, and a remote village in Hercegovina, as well as on Terazije in Belgrade. Why might Žicina have selected these locations from which to make her reports? What is the likely impact or effect of this selection, in various readings of her book? Are we privy to her possible motivations—even in the absence of archival sources—by using contextual and historical clues and her later memoirs and interviews? And, since a translation of this work is in process, what challenges (of dialect, historical background, etc.) might the geography and demography of the book present to a reader in the anglosphere? How can the translation, in turn, be in conversation with the original volume and possibly enrich it? Many other productive questions remain to be asked about this work. For instance, what is the balance in it between accurate reporting and fiction? How was this book received? Why hasn't it been reprinted since its original appearance in 1950?

Key words: *Milka Žicina, journalism, essays, post-war literature, short stories, geography of Yugoslavia*

Biljana Čubrović

Faculty of Philology, University of Belgrade, Serbia
E-mail: biljana.cubrovic@fil.bg.ac.rs

CAUGHT BETWEEN PRONUNCIATION NORMS – A CASE OF SERBIAN LEARNERS OF ENGLISH

Standard British Standard (SBS) has been a desirable target for many EFL speakers for many decades, including those in Serbia. A gradual shift from Southern British Standard (SBS) to an amalgam variety of English has been noticed in Serbian EFL speakers in the past decade. This novel amalgam variety includes some of the traditional General American pronunciation features generally not explicitly taught in a Serbian EFL classroom. In order to analyze the most conspicuous pronunciation characteristics of this amalgam variety of English, a group of 42 university students majoring in English are asked to read a short passage. The passage contains a number of key words whose pronunciation differs in SBS and General American (GA). R-fullness (students pronouncing their r's in all phonetic contexts) and t-voicing (the realization of /t/ as a voiced sound in words like *city*, *beautiful*, etc.) are analyzed auditorily in the speakers' oral production. The results of the analysis show that r-fullness is more natural to Serbian native speakers, possibly due to the phonetic characteristics of their L1. T-voicing is used inconsistently, but more often in high frequency words and function words of English.

Key words: *Standard British Standard (SBS), General American (GA), amalgam English, t-voicing, rhoticity*

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Milan Damjanoski

Department of English Language and Literature, Blaze Koneski Faculty of Philology, North Macedonia
E-mail: m.damjanoski@flf.ukim.edu.mk

ADAPTATION AS AN INTERTEXTUAL AND INTERCULTURAL PROCESS IN *QUICHOTTE* BY SALMAN RUSHDIE

Storytelling is part of the process of knowledge preservation and transfer within cultures, but also between different cultures. From the beginning of history, various stories in the form of myths, legends, and religions have crossed the boundaries between cultures and civilisations. This can be done through two related processes – adaptation and translation, through which stories can be introduced into new cultures. Another story-based art, literature, also serves the same function by adopting these universal stories and adapting them to its cultural, historical and temporal context, thus providing a modern perspective through an already existing narrative framework. Linda Hutcheon defines adaptation in *A Theory of Adaptation* (2006): "An acknowledged transposition of a recognizable other work or works, a creative and an interpretive act of appropriation/salvaging and an extended intertextual engagement with the adapted work."

One such universal story is that of Don Quixote, which was first penned by Cervantes in the 16th century, but has since grown into the universal story of a man fighting against the odds and the change of times. It has been translated and adapted in most world languages and cultures, with the latest Salman Rushdie. In his 2019 novel, *Quichotte,* he adapts the story and character of Don Quixote in order to integrate and bring closer the cultures of India, UK and the USA, as well as tackle the modern issues of addiction to popular media culture and opioids among others. Beside the process of adaptation ever-present in the novel, I shall also discuss about the challenges posed by the process of translating this complex intertextual and intercultural structure into Macedonian, as well as how translation and its reception helps introduce and integrate new ideas and knowledge into other cultures.

Key words: *adaptation, Don Quixote, Salman Rushdie, intertextuality, modern perspectives*

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Ana Đorđević

Faculty of Philology, University of Belgrade, Serbia
E-mail: avlaisavljevic@gmail.com

CAREER PATHS OF ENGLISH GRADUATES IN SERBIA: THE CURIOUS CASE OF EFL TEACHING

Amidst widespread concerns about the humanities degrees losing their status and profitability, we examine both the claims about the alleged impracticality of the English studies in particular and, on the other hand, the evidence

of the degree's versatility and the range of potential career options it offers. The aim of the paper is, therefore, to explore the recruiting potential of English graduates in Serbia in the past ten years by investigating their career trajectories, the challenges they face in the process of entering the job market and the relevance of the professional skills and knowledge they acquired during their studies to their current careers. Moreover, in light of the global shortages of qualified teaching staff and their high attrition rates, as well as an alarmingly low interest in teaching qualifications more locally, we look into the proportion of graduates who opt for teaching English, the modes of teaching they choose (e.g. online, state school, private foreign language school), the types of their motivation for entering the profession, their job satisfaction and suggestions for improving their professional standing. The results of an online questionnaire are intended to have practical implications for the curriculum and syllabus design of the teacher education programme within the studies of English language, literature and culture at the Faculty of Philology, Belgrade University.

Key words: *English graduates, career choices, EFL teaching, motivations to become teachers*

Danijela Đorđević
Faculty of Agriculture, University of Belgrade, Serbia
E-mail: ddj@agrif.bg.ac.rs

Tijana Vesić Pavlović
Faculty of Mechanical Engineering, University of Belgrade, Serbia
E-mail: tvesic@mas.bg.ac.rs

STANCES ON THE *XYLELLA FASTIDIOSA* BACTERIUM AND THE CORONAVIRUS IN THE PUBLIC DISCOURSE

Recently, the world has been greatly changed by the emergence of the coronavirus and its consequences. Translated to the plant world, the *Xylella fastidiosa (Xf)* bacterium also caused enormous turmoil when it was detected in Europe in 2013. Both of these disease causes have had similar lethal and devastating effects in the human and plant world.

This paper deals with the stances on the *Xf* bacterium and the coronavirus in the public discourse. Relying on Hyland's stance model (2005), we seek to identify the linguistic devices (hedges, boosters, attitude markers and self-mentions), used in both contexts, which helped the authors express their opinions and establish an interaction with their readership. The corpus compiled for the purposes of the research comprises articles on *Xf* and the coronavirus collected from the internet sources in English in two time periods – the year 2020, which marked the beginning of the coronavirus pandemic in Europe, and 2022, which marked the pandemic gradual settling and subsiding (the total number of tokens N_{Xf}=21,490, N_{cv}=24,038). The focus of the analysis is on the frequencies of stance markers in both sources, as well as on the similarities and differences between the markers in the articles about *Xf* and the coronavirus, respectively.

The most frequent stance markers in both sources and in both observed time periods were hedges, followed by boosters. There are slight differences in the frequencies of these markers depending on the disease in question, as well as in the stance markers used for expressing the attitude of article authors and those occurring in direct quotations of experts in the field. The concluding part discusses the role of stance markers in creating attitudes while reporting on these two important issues and their use in communicating tentativeness or certainty.

Key words: *public discourse, stance markers, stance-taking, Xylella fastidiosa, coronavirus*

Marija Đorđević
Faculty of Mining and Geology, University of Belgrade, Serbia
E-mail: marija.dj.eng@gmail.com

AUTOBIOGRAPHY OR FICTION? – RAYMOND FEDERMAN'S *SHHH: THE STORY OF A CHILDHOOD*

Raymond Federman, a French – American postmodern writer, created his own literary manifesto in which he announced a movement he called "surfiction". According to Federman, surfiction does not differentiate between reality and fiction since they are interchangeable. Thus, all fiction can be regarded as reality and vice versa. Federman followed this closely in his works, to the point where it is impossible to state that anything he has ever written, even about his own life and childhood, is based on reality or is entirely fictitious. His novel *Shhh: The Story of a Childhood* is truly representative of Federman's surfiction, since it does offer an account of his early childhood, something he refused to write about for a very long time, yet it is written in such a way that the reader is left constantly questioning the veracity of the text in front of them. This novel is Federman's last, which is important to note because of his reluctance to address that part of his life until much later in his career. When he finally did, even then he refused to do it in a "conventional", realistic way, constantly interrupting the narrative with self-reflexive comments, questions, monologues, and stream-of-consciousness instances, constantly blurring the line between fiction and reality. *Shhh: The story of a Childhood* was intended to be written as an autobiographical piece, covering a part of Federman's life preceding one pivotal moment of his early years. The events which followed were frequently addressed in his works, but the years leading up to it remained untalked about until his last novel. This makes *Shhh: The Story of a childhood* an important, yet often overlooked novel in Federman's opus, even though it fully demonstrates all the elements of Federman's writing style and literary theory.

Key words: *postmodernism, surfiction, autobiography, Holocaust*

Nina Đukić
Faculty of Philology, University of Belgrade, Serbia
E-mail: nina.djukic@fil.bg.ac.rs

VOT IN EFL: REVIEW AND IMPLICATIONS OF VOT RESEARCH IN THE CONTEXT OF SERBIAN SPEAKERS OF ENGLISH

Voice Onset Time (VOT) is one of the acoustic features crucial for understanding the production and perception of consonants in different languages. It refers to the time interval between the release of a stop consonant (e.g., /p/, /t/, /k/) and the onset of vocal cord vibration in the following sound (Radley et al. 1956). In English, VOT represents one of the key acoustic cues for distinguishing voiced from voiceless stops (e.g., *pat* vs. *bat*). This, on the other hand, is not the case in Serbian, where it is voicing that has the distinctive role. Hence, the acquisition and production of the English stop consonant inventory might prove challenging for Serbian speakers, regardless of the ostensible similarity of the phonetic inventories of the two languages. This paper presents a systematic overview of previous research on the role of VOT in Serbian speakers of English. The scope of covered studies includes comparative explorations of VOT in varied contexts in both Serbian and English, such as syllable position (i.e. initial, medial or final), VOT in stressed and unstressed syllables, as well as determining the correlation between VOT values and

EFL proficiency of Serbian speakers. Thus, the aim of this paper is to synthesize the findings and discover room for further exploration on the acquisition of VOT and a more detailed description of its role in the Serbian language.

Key words: *acoustic phonetics, EFL learning, Voice Onset Time, Serbian speakers of English*

Marija Đurđević
Faculty of Technology and Metallurgy, University of Belgrade, Serbia
E-mail: marijadj05@gmail.com

BEYOND HASHTAG ACTIVISM: EXPLORING CANCEL CULTURE ON SOCIAL MEDIA

Cancel or call-out culture is a relatively new phenomenon which refers to online public shaming based on perceived moral transgressions of a well-known or anonymous individual which can result in their social expulsion from the public sphere, professional circles or community. This contemporary form of ostracism typically bypasses traditional channels and institutions showing the power of social media to influence public opinion and pass judgement. Cancel culture is thought to have originated from #MeToo movement, an online campaign led mostly by women on social media against sexual harassment. The aim of this paper is to demonstrate the importance of social movements such as this one because of their power to break the infamous spiral of silence (proposed by Elisabeth Noelle-Neumann), but also to explore cancel culture that arises as a consequence of social media activism, particularly in the context of public opinion, free speech and political correctness.

Key words: *cancel culture, call-out culture, #MeToo, online activism, spiral of silence, public shaming*

Defne Erdem Mete
Department of English Language and Literature, Selçuk University, Turkey
E-mail: defnemete@selcuk.edu.tr

USE OF HUMOUR IN TRAVEL WRITING ABOUT INTERCULTURAL INTERACTIONS

Intercultural encounters can be challenging social occasions where problems can occur due to misunderstandings, lack of knowledge about other cultures or resistance to differences. Travel writing on intercultural interactions enables readers to see the writer's perspective on unfamiliar cultural norms, views and practices as well as how he/she deals with them. Humour can function as a discursive practice for overcoming such kinds of conflict. In travel memoirs on intercultural interactions, especially subversive humour can be analysed from this perspective. This paper analyses several travel memoirs of women writers from different backgrounds who reflect on their intercultural encounters. Living in a foreign culture, being a woman, facing stereotypes and prejudices cause the writers to be in situations where power relations are unequal between them and the members of the host culture. It is argued that the writers mainly use humour as a discursive practice of power. Humour is a strategy of survival in problematic interactions with members of the other culture; while in the comments of the writer on certain

occasions, it is a criticism of the social situation the writer finds herself in. By using humour, the writer gains power by making sense of her experiences, challenging power structures and reframing problematic situations.

Key words: *humour, pathos, discursive practice, travel writing, intercultural interaction*

Boldizsár Fejérvári
Eötvös Loránd University, Hungary
E-mail: fejervari.boldizsar@btk.elte.hu

EPHEMERA IMMORTALIZED: AUTHORSHIP AND PUBLISHING PRACTICES OF THOMAS CHATTERTON'S WORKS

In my paper, I intend to show how what might in other poets have been considered 'ephemera' found its way into *The Complete Works of Thomas Chatterton: A Bicentenary Edition* (Oxford: Clarendon, 1971).

Chatterton's untimely death meant that he was in no position to authorize any 'collection' of his works. Everything he had ever committed to paper was included in *The Complete Works* – poetry and prose unpublished or published in newspapers and journals, fake-medieval forgeries, paraphrases and imitations, many satirical and some clearly sketchy poems, and letters written by and even to him. The editors included 'works of doubtful authenticity' and works demonstrably wrongly attributed to Chatterton, with due critical apparatus. Michel Foucault's famous question, 'What Is an Author?' naturally comes to mind.

The practical question is that of the editor and, consequently, the teacher: which works are worth anthologizing as 'literature' and which are suitable for classroom discussion? The paraphrase of a letter of refusal written by an 'unknown girl' to Chatterton, abounding in abusive and sexually explicit language, is not something one would generally consider literature; had Chatterton lived to edit his 'complete works', one might reasonably argue this piece would not have been included.

A comparison with Alexander Pope's scrupulous editions of his own works will be drawn: established and clearly canonized authors may, on a smaller scale, raise similar questions. Pope's 'On a Lady who P[issed] at the Tragedy of Cato', for instance, 'was never acknowledged by Pope either publicly or tacitly, but . . . its credentials rest on evidence set out in the Twickenham edition' – hence its posthumous canonization.

Chatterton's oeuvre is 'that which he ever wrote'. It is in this sense that Chatterton's ephemera are eternalized – which process, as well as its end result, I hope to show in considerable detail.

Key words: *authorship, Pope, Chatterton, Walpole, forgery*

Ane Ferri
Independent researcher
E-mail: ane.ferri@gmail.com

THE INFLUENCE OF PASKVALIĆ'S LYRICS FROM THE BAY OF KOTOR ON EUROPEAN POETS

The topic of this paper implies a comprehensive consideration and presentation of the influence that Ludovik Paskvalić had on the literary legacy of prominent European poets. Paskvalić is a poet from the Bay of Kotor who bequeathed us two collections of poems, one in Virgil's language, and the other, more significant for us, in Petrarch's language. According to literary criticism, his magnificent poetic talent ranked him among the best poets of the 16th century on this side of the Adriatic. Previous scholars of his work have recognized the direct influence of his poetic lyre on the Elizabethan poet Tomas Lodge, just as for years there has been a persistent suspicion in science that Paskvalić had an indirect influence on the works of William Shakespeare. Starting from these observations, we determined the direct influence of the poet from the Bay of Kotor on the work of Tomas Lodge using the comparative method, which we showed on the example of three sonnets. Despite the analysis of the conclusions of previous researchers, as well as a detailed comparative analysis of Paskvalić's and Shakespeare's works, we have not succeeded in proving anything less, but also nothing significantly more than Shakespeare's indisputable reliance on a post-Petrarchist manner devoid of all individuality.

Key words: *Renaissance, Ludovik Paskvalić, Thomas Lodge, Shakespeare, poet, Rime volgari*

Sofija Filipov Radulović
Faculty of Philology, University of Belgrade, Serbia
sofija.filipov1@gmail.com

STRANGE METAMORPHOSES OF *A NOVEL OF LONDON*: FROM AUTOFICTION TO METAFICTION

Miloš Crnjanski, as he testified in an interview, began working on his last novel in London in 1946/1947. However, at that time the novel was titled *The Shoemakers of London* and was written in English. What is even more interesting is that the main character is the writer himself, who is trying to write his last work in a language that is not his native tongue. So, in the first versions, the autofictional elements of this work come to the fore. Why is this abandoned in the final version of *A Novel of London*, and why the main character becomes a Russian prince? Is the reason for the absence of writing a novel in a *foreign* language in a *foreign* land perhaps in the novel itself? Thus, *A Novel of London* begins not with the narrative of life, but with the narrative of poetics, and in this paper we will talk about the gradual transition from autofiction to metafiction, but also about the role and significance that this kind of *strange metamorphosis* will have for the poetic changes from late modernism to postmodernity.

Key words: *Miloš Crnjanski,* A Novel of London, The Shoemakers of London*, autofiction, metafiction, modernism, postmodernity*

Marija Gagić
Faculty of Philology, University of Belgrade, Serbia
E-mail: marija.gagic4@gmail.com

PREFIGURATION OF THE OEDIPUS MYTH IN SAM SHEPARD'S *BURIED CHILD* AND *A PARTICLE OF DREAD*

One of the main preoccupations of Sam Shepard's dramaturgical work is the tragedy of a family life fraught with ineffectual patriarchy, dysfunctional familial relations, and cursed genealogy. The centralisation of the family discourse as the focal point of a tragedy is reminiscent of the Greek tragic canon, most notably the myth of Oedipus. The reliance on the Oedipal canon is present in Shepard's *Buried Child* in terms of pathological family patterns that lead to the family curse, but the culmination of the established tragic connection can be found in his final play, *A Particle of Dread*, which is a direct adaptation of Sophocles' *Oedipus Rex*. Firstly, this paper will seek to address the postmodern reworking of ancient myths from the standpoint of theorists such as Linda Hutcheon and Roland Barthes. Secondly, *Buried Child* and *A Particle of Dread* will be examined and compared to the Sophoclean precursor, with special attention being devoted to the inexorability of fate and destiny, the "curse on the house" motif, the rituals of pollution and purification as important drivers of the tragic plot, and the analogy between cultural and familial collapse. The use of this methodological framework will serve to illuminate postmodern mechanisms that Sam Shepard uses to reconstruct ancient tragedies, weaving them into powerful commentary on modern-day societal alienation, fragmentation, and dissolution of identity.

Key words: *Sam Shepard, postmodernism, the Oedipus myth, Greek tragedy, family curse*

Michał Garcarz
University of Wrocław, Poland
E-mail: michal.garcarz@uwr.edu.pl

NARRATION – THE TRANSLATOLOGICAL ALFA MALE ON THE POLISH AUDIOVISUAL TRANSLATION MARKET

Multimedia translations are strictly connected with an intersemiotic text interpretation which, according to such translation theorists as Baker and Hochel (1998), Tomaszkiewicz (2006) Konieczna-Twardzikowa (2004) and Gambier (1996), is objectively limited to the scope of existence of language and culture and their mutual dependency within a single film story. This paper points out the foundations of film translation theory, major legal issues regulating AVT broadcast in Poland, and finally a few practical comments on dubbing, narration (mistaken for voice-over), and subtitling, as film translation methods regularly practiced in Poland.

Key words: *audiovisual translation, translation methods, narration vs. voice-over TV broadcast, translation strategy*

Bojana Gledić
Faculty of Philology, University of Belgrade, Serbia
E-mail: bojanadgledic@gmail.com

SUBVERSIVE MASCULINITIES: PATTERNS OF HEGEMONY IN CHINUA ACHEBE'S *THINGS FALL APART* AND CHIGOZIE OBIOMA'S *THE FISHERMEN*

The paper proposes a comparative analysis of two works by prominent Nigerian authors, Chinua Achebe – whose pivotal novel *Things Fall Apart* is considered a classic of (post)colonial literature and Chigozie Obioma – a relatively new voice on the global literary scene. The paper proposes synchronic and diachronic overviews of the topics these authors deal with in their respective novels, which would enable the establishment of the historical ties and the thematic threads that bring them together. Next comes an analysis of the two novels in the light of the original and revised concept of hegemonic masculinity, within the postcolonial framework. The goal of this stage of analysis is to study the dynamics of masculinities and establish certain patterns of multiple masculinities in their establishment of hegemonies through different circumstances and time frames. Obioma's novel directly references Achebe's classic, but investigation will be carried out into the similarities and differences between these two stories with regards to the geography of masculinities pertaining to the main protagonists. Another topic of interest will be investigation into the extent to which masculinity is presented as stereotypical in these novels, as well as the issue of all the different subjects of the main protagonists' attempted domination in their strivings to escape othering and submission and in their multi-level subversive approach.

Key words*: men's studies, hegemonic masculinity, (post)colonialism, Chinua Achebe, Chigozie Obiom*a

Greta Goetz
Faculty of Philology, University of Belgrade, Serbia
E-mail: greta.goetz@fil.bg.ac.rs

PHILOLOGY AND TRANSFORMATIVE TECHNOLOGY

This presentation will take a phenomenographical approach to the elaboration of philological skills relevant to the workplace currently being transformed by technologies like the general pre-trained transformers (GPT) trained on large language models (LLM). The legacy of philology is well-poised to respond to these new uses of language, rooted as it is in the historical, Nietzschean "slow" work of reading, interpreting multiple contexts, annotation, rhetoric (conventions and mnemotechnics), and dialogue. Where these thought(ful) acts are practiced through consci-enti-ous mediation of digital technology, experience can be gained in trans-disciplinary relational skills that are experience-based, technologically enhanced, and epistemic. As a result, philology can be understood as practice in the 21st century skills much sought after in the workplace as well as contributing to the continuation of knowledge production, which is today threatened by increasing automatization.

Key words: *postdigital, research, postdisciplinarity, Anthropocene, networked learning, ubiquitous computing, phenomenography*

Andrew Goodspeed

Faculty of Languages, Cultures, and Communications, South East European University, North Macedonia
E-mail: a.goodspeed@seeu.edu.mk

'REVELED IN THE WORD': KRAPP'S TROUBLES WITH LANGUAGE IN SAMUEL BECKETT'S KRAPP'S *LAST TAPE*

Samuel Beckett's brief dramatic masterpiece *Krapp's Last Tape* (1958) examines the late-life ruminations of a failed writer, one whose 'magnum opus' only managed to sell seventeen copies. Yet the play carefully exposes one of the reasons behind his lack of success, and it is an element under-studied in critical examinations of the play: Krapp struggles with language at both the elderly stage of life in which the audience sees him, as well as in his middle-aged (39) period as revealed by the recordings the older Krapp listens to during the performance.

The Krapp an audience sees is an isolated individual who generally avoids the first person, drops subjects from his sentences, speaks of himself in the third person (exquisitely emphasizing the distance between the recorded Krapp—'he'—and the later Krapp), and repeatedly struggles for words. The younger Krapp, by contrast, relishes needlessly elaborate words (equinox, chrysolite, viduity), and bombastically describes his great vision on the jetty ('unshatterable association until my dissolution of storm and night with the light of the understanding and the fire') yet makes almost no mention of the actual work of writing, except the dismissive observation 'jotted down a few notes, on the back of an envelope.'

This paper therefore intends to contrast the two Krapps who address the audience—one in person and one on tape recording—to perform a contrastive linguistic analysis of how their different struggles with language, and inadequate solutions, reinforce the failure and pressures besetting each character in his respective period of life.

Key words: *Beckett, Krapp, language*

Vladislava Gordić Petković

Faculty of Philosophy, University of Novi Sad, Serbia
E-mail: vladysg@yahoo.com

SIGNS EVOKING GRIEF: ANXIETY IN ANN BEATTIE'S FICTION

In fifty short stories published in The New Yorker between 1974 and 2006, Ann Beattie demonstrated a particular minimalist style, which mimics the impassivity of the generation having passed from a naive idealism in the 1960's and youthful anomie in the 1970's to the millennial inability to cope with aging and death. Dreading new commitments and blocked by fear that the emotional issues of the past might never be resolved, Beattie's characters rather live a lonely life than risk the possibility of hurting other people and are abhorred even by the vague idea of causing emotional damage to others. The white upper middle class single-trait characters who wrestle with loneliness and anxiety are depicted with a mixture of empathy and irony.

Coming to terms with the realisation that their own lives are being futile and wasted, Beattie's characters are mostly talking about things that happened elsewhere to others in order to forget about their own grief or anxiety. The paper will focus on what some critics have noticed as the narration of double intention in Ann Beattie's short stories: that is, on the reader's impression that "the open story of the objective, detailed present" is "juxtaposed with a closed story of the subjective past, a story the speaker tries hard not to tell" (McKinstry 1987, 111-112). In recent years,

Beattie has modified her early elliptical narratives free of authorial comment to a more introspective and carefully plotted approach. Reviewing the story collection Follies (2005), Donna Rifkind notices that the "trademark passivity" of Beattie's characters has given way to a new generation's urgency, determination and certitude, whereas Margaret Atwood explains Beattie's hunger for details as a metaphysical pursuit of signs "evoking the floating, unreal ambiance of grief" (Atwood, 1982).

Key words: *minimalist fiction, anxiety, grief, short story, narrative*

Irena Grubica
Faculty of Humanities and Social Sciences, University of Rijeka, Croatia
E-mail: irena.grubica@uniri.hr

MEMORY AND IDENTITY IN JAMES JOYCE'S SEMI-AUTOBIOGRAPHICAL NOVELS: *STEPHEN HERO* AND *A PORTRAIT OF THE ARTIST AS A YOUNG MAN*

The complexities of James Joyce's novels present many interpretative challenges. They are particularly interesting because they so overtly stage the representation of the self in relation to the historical consciousness famously articulated in Stephen Dedalus's self-acclaimed project of „the spiritual liberation of his country" by which he wants „to forge the uncreated conscience of [his] race". This paper explores the interaction between memory and identity in his semi-autobiographical novels *Stephen Hero* and *A Portrait of the Artist as a Young Man* by examining the ways in which memory and mnemonic modes in them forge multiple links between the representation of the self, rejected as a discrete and finished entity and conceived as fluid and fragmentary identity, and the representation of collective identity. It is focused on the ways these links provide a transfer from the artist's identity into the imaginative body of the text and the ways in which Joyce's semi-autobiographical writing negotiates the historical through its symbolic extension of the self into the social. The paper gives a new angle on these issues by considering the dynamics between autobiographical and cultural memory in Joyce's novels and their relations to identity formation. The main theoretical framework of this paper is provided by Paul Ricoeur's thinking about memory, history and forgetting as well as his theory of identity and selfhood, i.e. linking the self to otherness, other and the Other.

Key words: *James Joyce, autobiography, memory, identity, representation of the self*

Adrijana Hadji-Nikolova
Goce Delcev University, North Macedonia
E-mail: adrijana.hadzi-nikolova@ugd.edu.mk

Nina Daskalovska
Goce Delcev University, North Macedonia
E-mail: nina.daskalovska@ugd.edu.mk

Natka Jankova-Alagjozovska
Goce Delcev University, North Macedonia
E-mail: natka.alagozovska@ugd.edu.mk

THE ROLE OF MOTIVATION IN DEVELOPING READING SKILLS IN A FOREIGN LANGUAGE

In order to read efficiently, motivation is of utmost importance. Motivation is the key driving force if we have to work hard or pay a lot of attention, especially if we need to make a mental effort. If readers want to achieve the required result and to understand the essence of a text, their motivation is crucial. It is especially important at the beginning of the process, before they engage in reading, as it will increase their interest in reading the text. However, it is equally important during reading because they need to maintain their interest. Motivated readers have a better understanding of the text and they possess a greater desire to read. On the other hand, unmotivated readers are repulsed by the written words and they will not achieve the required goal. The word motivation comes from the Latin word "movere" which means to move. Therefore, motivation is the driving force of each process, physical or mental. This phenomenon has been considered throughout history by politicians, scientists, teachers, etc. We can conclude that motivation is the driving force of the reading process, which is the focus of our attention. This paper deals with the different aspects of motivation and the various reading goals. What is more, it pays attention to the different types of motivation such as intrinsic, extrinsic and social motivation. Finally, the significance of motivation in developing reading skills is discussed.

Key words: *motivation, understanding, interest, texts, teaching, learning*

Antony Hoyte-West
Independent researcher, United Kingdom
E-mail: antony.hoyte.west@gmail.com

SPIRES AND SHADOWS: DEPICTIONS OF OXFORD IN LUCY ATKINS'S *MAGPIE LANE*

With its famous 'dreaming spires' and its global reputation as an ancient seat of learning, Oxford is one of the world's most iconic cities. Over the centuries, Oxford has been a source of inspiration for many prominent authors, and it has been the setting for fictional works as varied as Evelyn Waugh's *Brideshead Revisited*, Colin Dexter's series of Inspector Morse detective novels, and Naomi Alderman's *The Lessons*. A recent addition to literature set in Oxford is Lucy Atkins's psychological novel *Magpie Lane* (2020). Set in the cloistered setting of a fictional Oxford college,

Dee, the unreliable middle-aged narrator, has been engaged as a nanny for young Felicity, the seemingly unwanted and selectively mute child from the first marriage of the college's newly-appointed and distinctly non-traditional Master, who has arrived from London with his new wife in tow. Amid the turbulent background of family trauma, mysterious personages, and seemingly supernatural occurrences, the city's hidden alleys and intriguing past play an important role in the happenings that take place in *Magpie Lane*. Accordingly, making reference to relevant scholarly literature, this contribution aims to illustrate how the Oxonian location, characteristics, and traditions portrayed in the novel enrich the complexities of this gripping and impactful work. This will be done by examining the source text to determine the importance of certain Oxford-related features to the novel's events, as well as exploring how its unique atmosphere and setting are crucial in conceptualising the work as a whole.

Key words: *Oxford; Lucy Atkins,* Magpie Lane, *setting, psychological novel*

Sanja Ignjatović
Faculty of Philosophy, University of Niš, Serbia
E-mail: sanja.ignjatovic@gmail.com

UNRELIABLE NARRATION – AUTOBIOGRAPHY AND GHOSTWRITING

The paper problematizes the concepts of ghostwriting and discordant narration as employed in non-fictional literary production – the autobiography or memoir, whose rhetorical qualities challenge genre boundaries and transgress conventions within, as well as beyond the written medium. The outcome of such literary endeavors is the relativization of objective reality in subjective interpretations, inspired by the current social and cultural trends. The theoretical grounds for the exploration of unreliable narration and fictionalization – the veil between story and narrative discourse, relies on the examination of the rhetorical motivation of the discourse, supplemented by the discussion on fictionality as a feature of literary texts. The discussions aim to explicate the complex nature of the relationship contemporary literature sustains with the digital paratext, rendering thereby the designed narrative merely an obscure and potentially specious interpretation. The tension between fact and fiction, as digested by entities purporting to create a consumer-friendly literary product – the author and ghostwriter, appear to intensify the obfuscation of meaning in a manner going beyond the postmodern focus on subjectivity. Contemporary autobiography and memoir emerge as a regression of the modernist Kunstlerroman, as the form that can be termed *Dummerroman*, presupposing absence of sophisticated reason in the implied reader. Illustrations include recent works by celebrities, such as Spare (2023), a memoir by Prince Harry, The Duke of Sussex and J. R. Moehringer (ghostwriter), Will (2022) by Will Smith and Mark Manson (ghostwriter) and *Paris: The Memoir*, by Paris Hilton and Joni Rodgers (ghostwriter) for the rich metatext, paratext and epitext they generate due to celebrity status of supposed authors.

Key words: *ghostwriting, autobiography, memoir, genre, rhetoric, fictionality, non-fiction, metatext, paratext, postmodern literature*

Gašper Ilc
Faculty of Arts, University of Ljubljana, Slovenia
E-mail: gasper.ilc@ff.uni-lj.si

Andrej Stopar
Faculty of Arts, University of Ljubljana, Slovenia
E-mail: andrej.stopar@ff.uni-lj.si

TELL ME WHO YOUR FRIENDS ARE, AND I WILL TELL YOU WHAT YOU ARE: ENGLISH GENDER-MARKED NOUNS AND THEIR LEXICAL ENVIRONMENTS

The presentation examines pairs of morphologically (un)related gender-marked nouns in English (e.g., *actor–actress, schoolboy–schoolgirl, monk–nun*), and their lexical properties in terms of what is known in lexicology as extended units of meaning (Sinclair 1996; Stubbs 2001, 2007; Hoey 2005). In particular, the analysis focuses on their similarities and differences regarding their collocational properties (e.g., *sexy actress vs. character actor*), semantic preferences (e.g., verbs linked to agriculture in connection to *monks* but verbs linked to discipline in connection to *nuns*) and meaning associations (e.g., a prototypical *masseur* as someone working in sports/medicine vs. a *masseuse* as a wellness expert).

The study is based on corpus data analysis. The corpus English Web 2020 (enTenTen20)), available through Sketch Engine, was used to extract the main collocates of the observed noun pairs, and the collocates, in turn, were manually checked and interpreted on the basis of the theory of extended units of meaning. The results indicate that these noun pairs constitute a continuum, spanning from stylistically unmarked pairs that appear in, by and large, comparable lexical environments (e.g., *nephew–niece*) to stylistically marked pairs that exhibit dissimilarities of various degrees (e.g., *waiter–waitress*).

Key words: *gender-marked nouns, extended units of meaning, collocation, semantic preference, meaning association*

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Daniela Corina Ionescu
University of Bucharest, Romania
E-mail: daniela.ionescu@lls.unibuc.ro

A COGNITIVE VIEW ON DIRECTIONALITY IN CONFERENCE INTERPRETING IS IT EASIER TO INTERPRET FROM A B LANGUAGE INTO A OR NOT? EMPIRICAL EVIDENCE

The present paper is aimed at demonstrating that irrespective of the *parti pris* as regards directionality and the better performance into A (native language) rather than into B (active foreign) language, in the act of simultaneous interpretation, what counts is the interpreter's symmetrical knowledge and proficiency of both languages and of the topic of the speech-to-be-interpreted simultaneously.

In support of this view, two different experiments have been conducted with trainee MA students of our programme. The results led to the conclusion that they can perform equally well if they are subject to a 'brainstorming exercise' prior to the SI recording in both languages with respect to the topic tackled in the speech-to-be-interpreted.

On the contrary, if they are trained with respect to the topic (e.g. speech about whalers and whaling), the vocabulary and the syntax only in the B language, their performance into A is significantly poorer than it is into B. This means that in this particular case, in terms of D. Gile's interpreting effort model applied for checking the relation between directionality and performance in SI (D. Gile, 2005), the comprehension component into B represents a significantly lower percentage than the production effort into A. Even if it still is a debatable matter, directionality in SI seems to need a more accurate study as well as psycho-linguistic experiments for further clarification and deeper insight into the interpreter's innate and acquired interpreting competence.

An older experimental study conducted by Daro, Lambert and Fabbro (1986) raised the question of whether conscious monitoring of attention affected the number and the type of mistakes made by simultaneous interpreters in different situations and language directions. The results indicated that the overall error count was influenced by the direction of interpretation and that one class of mistakes (e.g. omissions) occurred more often during active interpreting of difficult texts.

Key words: *directionality, cultural knowledge, comprehension effort, production effort, interpreting competence*

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Ružica Ivanović

Faculty of Philology, University of Belgrade, Serbia
Email: ruzica.ivanovic@fil.bg.ac.rs

TECHNOLOGY-BASED ESL PRONUNCIATION TEACHING IN SERBIA: PRACTICAL CONSIDERATIONS

The purpose of this presentation is to provide an overview of contemporary trends in technology-based ESL/EFL pronunciation instruction and evaluate their benefits and limitations. Moreover, it seeks to identify ways in which online resources can be used to meet the varied pronunciation needs of English majors in their first year of study at the University of Belgrade.

Recent innovations in pronunciation teaching, learning and assessment can be classified into three major categories: computer-assisted pronunciation training (CAPT), mobile-assisted pronunciation training (MAPT) and web-based resources. Rapid advances in computer technology are opening up a whole world of possibilities, ranging from automatic speech recognition (ASR) and text-to-speech (TTS) systems to more sophisticated tools such as deep neural networks and artificial intelligence (AI). Each of these will be discussed in the context of their availability for students in Serbia. Computer software and mobile applications that provide IPA symbols are of particular interest to first-year students at the English Department of the Faculty of Philology in Belgrade, as phonemic transcription is necessary for the successful completion of their Contemporary English G-1 and G-2 courses.

Considering the fact that ChatGPT has become an increasingly popular tool for research in various areas of expertise in recent years, special attention will be given to its adequate application in pronunciation instruction. A comparison will be made between ChatGPT and similar tools such as Bing, Perplexity and Bard in terms of functionality and relevance for pronunciation teaching and research.

Key words: *ESL/EFL, Computer-Assisted Pronunciation Training (CAPT), Mobile-Assisted Pronunciation Training (MAPT), Online Teaching, Artificial Intelligence (AI) Language Models, ChatGPT, Serbian ESL Learners*

Ujjwal Jana

Faculty of Arts, University of Delhi, India
E-mail: ujjwaljn@gmail.com

TRANSLATING DISABILITY: A CULTURAL RESPONSE TO THE TRANSLATION OF MUNSHI PREMCHAND'S *RANGBHUMI*

This paper critically examines the role of translation as a culturally mediated and performative act with reference to famous Indian novelist Munshi Premchand's *Rangbhumi* in English translation. With an increasing focus on diverse representation in literature, it is important to explore how cultural identities and experiences intersect with disability narrative. Through a qualitative analysis of King's translation of *Rangbhumi*, supplemented by literary theories of representation and postcolonial perspectives, the research investigates the nuances of representation, power dynamics, and potential biases that may arise from this translation process. It explores questions such as: How does the translator's cultural background impact the portrayal of visually impaired protagonist Surdas? What are the implications for representing Indian disabled person through a white lens? How does translation serve as a cultural signifier while responding to a text in another language? Is it capable of encapsulating the disability consciousness as embedded in the character presentation? How do these portrayals influence perceptions of

disability in Indian context? Hence, it seeks to demonstrate the potential tensions between cultural authenticity and accurate representation of disability. It also explores the role of the translator's intentions and ethical responsibilities when engaging with sensitive topics like disability within a cross-cultural context.

Key words: *representation, translation, disability, cultural authenticity, cross-cultural context*

Gordana Janjušević Leković
Independent researcher, Montenegro
E-mail: gordana.lekovic.10@gmail.com

ABOUT THE POSSIBILITIES OF FUTURE REPRESENTATION OF CHARLES SIMIC AS A POET, ESSAYIST AND TRANSLATOR IN LANGUAGES AND LITERATURE CURRICULA

The paper explores the main motifs, symbols and layers of ideas in Charles Simic's literary work. Simić's poetry, essays and translation work are analyzed in the first part of this paper. In essayistic and poeticized prose, special attention is paid to this author's ideas about language, literary translation, metaphor, philosophy, poetry, truth, the relationship between the world and language, language and truth, truth and imagination. The second part of the paper explores the possibilities of representing his work in languages and literature curricula, both through regular and additional classes and extracurricular activities. Charles Simic's work is an excellent starting point for various forms of project-based learning, which includes intradisciplinary (literature - language) and interdisciplinary correlation (English and Serbian language, literature and philosophy, literature and sociology, etc.) Rich intertextuality that is reflected in Simic's literature (to mention only some of the many names that the author refers to in his texts: Descartes, Wittgenstein, Jasper Johns, Kant, Hegel, Plato, Nietzsche, Magritte, De Chirico, Harold Rosenberg, Socrates, Heidegger, Rimbaud, Wallace Stevens, Husserl, Robert Duncan, CastonBacherald, Paul Ricoeur, Walt Whitman, Gwendolyn Brooks, Emily Dickinson, Ezra Pound, E. M. Cioran, Robert Frost, Charles Olson, Elizabeth Bishop, John Ashbery, H. D. Thoreau, Rabelais, Mallarmé) - opens up possibilities for connection with many subject areas. Charles Simic, as an author who for many years "thought and wrote in a language spoken with an accent" (as he himself described his own language situation), is an interesting example of the challenges and creative possibilities provided by bilingualism as a phenomenon in the modern world.

Key words: *poetry, philosophy, translation, intertextuality, language and literature curricula, teaching*

Natka Jankova-Alagjozovska
Goce Delcev University, North Macedonia
E-mail: natka.alagozovska@ugd.edu.mk

Nina Daskalovska
Goce Delcev University, North Macedonia
E-mail: nina.daskalovska@ugd.edu.mk

Adrijana Hadji-Nikolova
Goce Delcev University, North Macedonia
E-mail: adrijana.hadzi-nikolova@ugd.edu.mk

INTERCULTURAL COMMUNICATION SENSITIVITY – A PREREQUSITE FOR DEVELOPING INTERCULTURAL COMMUNICATION COMPETENCE

Today's immigration around the world, and the challenges that it brings in terms of multicultural and intercultural policies is another reason to study and implement intercultural communication in everyday teaching and learning. This study aims to prove that teachers in the Eastern part of the Republic of North Macedonia do not have sufficient intercultural training and have not developed the two prerequisites of intercultural communication competence: intercultural communication awareness and intercultural communication sensitivity. The essential elements of intercultural competence are the active awareness of ourselves as a complex cultural being and the effect that our culture has on the way of thinking and acting; awareness of our ability to communicate with others, and to explore the invisible opinions and beliefs that define someone's behavior and goals; the development of readiness to try different ways of thinking and doing things. Intercultural competence gives people the ability to find different perspectives on reality, which makes it more likely to develop a common understanding and collaborative action.

Key words: *intercultural communication, English language teaching, awareness, sensitivity*

Besa Jerliu
University of Montenegro, Montenegro
E-mail: besa.jerliu@hotmail.com

THE GOD OF SMALL THINGS AS A POSTCOLONIAL TEXT

This paper presents an exact analysis of the social and economic injustice that is caused by powerful people in postcolonial Indian Society. Although many studies have been made on the different aspects of the book, only a few focused on postcolonial effects. The main objective is to achieve a deeper understanding of postcolonial issues in *The God of Small Things,* written by the Indian postcolonial writer Arundhati Roy. The novel emphasizes political power and retells the history of Indians from the perspective of the colonized. Roy in The God of Small Things portrays the events that take place in Indian society with the true colors of multi-culturalism and hybridism, through the life model of Ayemenem.

Thereafter, the paper suggests a postcolonial reading of the novel through exploring the concepts of hybridization as put forward by Homi Bhabha. Hybridity is conceptualized from three interrelated perspectives: racial, cultural, and linguistic. . Other concepts that will be mentioned in this paper are Bhabha's idea of hybridity, hybridity in the novel, hybrid genre, hybrid characters, and hybrid language.

The study reviews previous literature. The primary data is used for the research. It is collected from Arundhati Roy's novel *The God of Small Things*, journals, other books, and research articles related to the research topic. It also uses descriptive analysis to show how post-colonialism affected people's lives in this novel. Gathering the data was not very difficult because there were many online sources that could be used to analyze the novel. It is also important to emphasize that the novel is being read in different ways by readers with different priorities. So, a fair and careful reading of the novel is needed.

Key words: *postcolonial discourse, hybrid genres, hybrid characters, hybrid language*

Aleksandra Jovanović

Faculty of Philology, University of Belgrade, Serbia
E-mail: garovix29@gmail.com

DEEP MAPS OF LONDON IN PETER ACKROYD'S PROSE

There are many ways of mapping spaces. Although by mapping we usually mean traditional cartography mapmaking can be informed by various other sources of knowledge – historical, political, mental, or cognitive. Taking geography as a starting point deep maps unite physical with fictional spaces as they focus on the interaction between geography and society, that is location and culture. Deep mapping traces cultural inscriptions in spaces so as to show how spaces are produced, shaped, and changed by their inhabitants. For this reason, deep mapping is a continuous process of adding new information – images, revelations, experiences, and various fictions to the map of a particular location. In other words, deep mapping includes information about how we "perceive", "conceive", and "live" spaces, as Henri Lefebvre has it.

Martin Heidegger was the first to show how places are built by their dwellers. In his fictional world, British writer Peter Ackroyd employs Heidegger's vision of "dwelling" and "building" spaces by dwelling. He imagines the city space by building an intricate network of relationships between the location and the people who populated it over time. In Ackroyd's imagination, the space of London is shaped by histories, memories, experiences, and daily routines of its dwellers. He imagines the city at different ages along with its cultural, historical, and geographical narrations that make the backdrop of their private histories. In each of his books, London is a different character that "picks" on the period, people, fictions, memories, and myths in accordance with the plot and setting of the book in question. Ackroyd's characters "dwell", and "build" the place so that Ackroyd's London emerges from innumerable stories of "dwelling". Ackroyd traces those fictional and/or factual stories, in the ongoing endeavor to connect location with meaning so as to build London as a place over time.

In this paper, I propose to analyze the way London is fantasized and mapped in Ackroyd's fiction. Drawing on Adam Barrows' and Robert Tally's studies in literary cartography and Bertrand Westphal's book on real and fictional spaces, the aim of this paper is to show how layers of maps contribute to the portrait of a place in an incessant process of building and rebuilding its space.

Key words: *London, Peter Ackroyd, deep maps, inscriptions, traces, space, place, dwelling*

Ivana Jovanović Nikolić

Higher Business School of Professional Studies, Leskovac, Serbia
E-mail: jovanovic.ivana@vpsle.edu.rs

THE USE OF PODCASTING TECHNOLOGY IN LANGUAGE LEARNING: A REVIEW OF RECENT STUDIES WITH A PARTICULAR OVERVIEW OF STUDIES CONDUCTED IN SERBIAN CONTEXT

While podcasting technology is not a novelty and language teachers have found numerous ways of implementing it in the teaching process, some teachers still shy away from making it an integral part of language instruction. This research aims at understanding: the quantity of previous research on the use of this particular technology in EFL instruction, particularly research conducted in the Serbian context and the effects of podcasts on students' language skills including the perceived attitudes that students have towards podcasts. An advanced electronic search performed via KoBSON (using Boolean search commands) and an additional, separate search in Google Scholar, ERIC, SCIndeks, Scopus, Web of Science and EThoS was followed by article analysis (using the constant comparative method). The findings suggest students' highly positive attitude towards podcasting technology as a tool for language learning; moreover, research indicate that podcasting technology has a positive effect on all four language skills. However, the lack of available literature in the Serbian context (i.e., research conducted by Serbian researchers and among Serbian population of students) stands to show that language teachers and researchers from Serbia are falling behind their fellow colleagues from other countries. The findings of this review study will thus be helpful to both researchers and teachers in Serbia in understanding the full educational potential of this technology and adopting it while considering their own learning content and learning needs and styles of their students.

Key words: *podcasting technology, language learning, podcast application, students' attitudes, educational technology*

Saška Jovanovska

Faculty of Philology, Goce Delcev University, North Macedonia
E-mail: saska.jovanovska@ugd.edu.mk

QUANTITATIVE RESEARCH OF ENGLISH NOMINAL CLAUSES

The paper presents and investigates the incidence of nominal clauses in spoken and written English. The focus is placed on the frequency of occurrence and the range of subordinators that introduce this type of subordinate clause. It applies comparative analysis to define differences in the use of nominal clauses within a small-size corpus comprising of texts that represent spoken and written English. The most common nominal clauses are interrogative clauses and (nominal) that-clauses. Nominal clauses are formed when an interrogative or nominal-that introduces a clause by serving as the subject of the clause or preceding the clause in order to serve a noun role in another structure. In short, Nominal Clauses can serve any nominal role: subject, direct object, subject complement, object of the preposition, object complement, indirect object, adjective complement, or appositive. A quantitative research method is used to determine the frequency of occurrence of nominal clauses and particular subordinators in the selected registers in English, namely conversation (interviews-IW) and fiction (FC). The purpose of the study is to find out potential differences in the employment of nominal clauses in different media of language production.

Based on quantitative analysis of nominal clauses in the different texts of spoken and written discourse, the paper presents frequency counts and interprets them as indicative of the character of the discourse.

Key words: *nominal clauses, English, complexity, linguistics*

Ekaterine Julakidze
Akaki Tsereteli State University, Georgia
E-mail: ekaterine.julakidze@atsu.edu.ge

Irma Rusadze
Akaki Tsereteli State University, Georgia
E-mail: irmarusadze@gmail.com

LEXICAL APPROACH – VOCABULARY TEACHING TECHNIQUES FOR ESL LEARNERS THROUGH PROPER LESSON SHAPES

To date, lexis acquisition has been largely dependent upon the practice of other language skills. However, this has been shown to be insufficient in achieving an appropriate vocabulary expansion. Teaching vocabulary is one of the main issues if we focus on fluency of Learners and wish to hear native-like and free utterance from the students. Proper vocabulary along with functional language enables them to be on the same level with the native speakers, to be understood properly and to perform extended utterances. Vocabulary must be acquired better through direct study and large amount of quality input. Learners generally have difficulties with lexis and grammatical relationship, and, undoubtedly, the most common problems they face when they try to study vocabulary are in the area of understanding, producing and recognition. Bearing in mind latest second language theories, we may suggest how we should offer learners new target vocabulary, or more precisely through what techniques we are providing for better understanding and acquisition. Here, in our further paper we would like to introduce and classify all probable methods of better understanding of new vocabulary and provide methods for its enhancement. All these techniques are vital and practical thus we firmly oppose offering so called "bare translation" and usage of dictionaries while studying new target vocabulary. The next step that should be taken into consideration is which lesson shapes may be used to teach the new vocabulary, and here the class level, learners' awareness and relevance of materials are also important. All these activities result in storing new items in short-termed memory before transferring target vocabulary units into long-term memory, and one key point also to be taken into account is the authenticity of produced materials. Some advanced students often lack motivation due to the fact that they think they know grammar and general vocabulary and do not see the necessity for acquiring more new items, here the teacher's guidance is essential. If they only revise grammar along with basic vocabulary, it will stuck them and tend to make their speech full of unnatural sounding elements. The proposed teaching methodology will enable students to be involved in teaching process as in something interesting, challenging and informative, and on the other hand, we teachers will reach the goal – it will enhance our learners' vocabulary, and also will make teaching process enjoyable and stimulating.

Key words: *functional language, elicitation, conveying meaning, sound prompts, cline, CCQ, MPF*

Bojana Kalanj
Faculty of Philology, University of Belgrade, Serbia
E-mail: bojana.kalanj@fil.bg.ac.rs

Marija Milojković
Faculty of Philology, University of Belgrade, Serbia
E-mail: marija.milojkovic@fil.bg.ac.rs

STYLISTIC FEATURES OF A POLITICIAN'S SPEECH EXPLORED BY CONTEXTUAL PROSODIC THEORY

Contextual Prosodic Theory, introduced by Louw (2000) and arguably explained most fully in Louw and Milojkovic (2016), has never earnestly tackled politicians' speeches. This may come as a surprise, given the theory's main strands delineated in the title of Louw's seminal paper "Irony in the text or insincerity in the writer – a diagnostic potential of semantic prosodies" (1993). Semantic prosody defined by Louw as "an aura of meaning with which a word or a phrase is imbued by [the sum of] its collocates (in the reference corpus vs. in authorial text – M.M.)" is thus viewed as an instrument of stylistics as well as of forensic analysis. According to Louw (1993), if a speaker/writer uses an expression contrary to its semantic prosody in a reference corpus, this sort of deviation from the norm may either result in an ironic effect, or point to the speaker's/writer's attempts to conceal their true attitude to the issue under discussion. Contextual Prosodic Theory arose out of these initial assumptions.

The forensic strand (following 'insincerity' in Louw 1993) has only been partially explored, namely in journalistic texts (Milojkovic 2019); much more lies ahead, as the findings are only nascent and seemingly typical of a specific narrowly defined type of newspaper text. The stylistic strand (following Louw's 'irony') has been given much broader treatment, with the so-called "(authorial) insincerity cline" emerging (Louw & Milojkovic 2016: 275). Authorial insincerity in the terminology of CPT is a technical term, by no means indicative of intentional lying, but, following Louw (1993), encompassing a broad spectrum of situations in which a writer conveys any sort of meaning that is not trivially frequent and straightforward (such as ''I love you'' or "It's 8 o'clock"). Authorial collocations may then be compared to the so-called 'corpus norm' – the frequent lexical or lexicogrammatical combinations in the reference corpus within the relevant context of situation. The findings assist in understanding how textual meanings are constructed, and possibly construed by the reader, given that the reader's native language is that of the author and the reference corpus.

Politicians' narratives can hardly be said to have one particular 'author', but they certainly convey meanings, behind which lies a specific authorial intention (Louw & Milojkovic 2016: 195-240). As a modest start, the paper will explore two last year's speeches by statesmen defending opposing views: Joe Biden's and Sergey Lavrov's addresses to the United Nations' General Assembly regarding the ongoing conflict in Ukraine. In order to explore how meanings are constructed in political discourse, COCA (Davies 2008) and the Russian National Corpus will be consulted.

Key words: *collocation, semantic prosody, corpus-derived subtext, Contextual Prosodic Theory, political discourse*

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Danko Kamčevski
Independent researcher, Serbia
E-mail: dkamcevski@gmail.com

STATUES SPEAK – POLITICS AND SPIRITUALITY IN SHELLEY AND TOLKIEN

The only obvious reference to Shelley in Tolkien's works seems to be the desecrated statue of a king that Frodo and Sam encounter while journeying to Mordor. Its verbiage clearly recalls Shelley's "Ozymandias". Shelley and Tolkien have used similar imagery in their other works as well to reveal their attitudes towards the monarchs. From here on we move on to their respective politics. Shelley was a progressive, revolutionary thinker, a Republican. On the other hand, Tolkien was admittedly conservative and not against monarchical system per se. The roots for their political attitudes are then sought in their distinct spiritualities. Whereas for Shelley, the ultimate reality is the Spirit of Nature dialectically developing through human history, Tolkien holds fast to the personalistic Christian God, involved in history yet distinct from it. The two authors are shown to hold fast to their beliefs causing consistency in their writing.

Key words: *Tolkien, Shelly, Romanticism, Neo-Romanticism, Christianity, progress*

Chrysovalantis Kampragkos
School of English, Aristotle University of Thesaloniki, Greece
E-mail: chkampra@gmail.com

ORIENTALISM, ISLAMOPHOBIA, AND THEATRICAL REPRESENTATIONS OF WESTERN RACISM

Orientalism as a set of ideas and modes of representation has preoccupied Western thought for centuries. In his seminal study on the topic, Edward Said (2003) claims that orientalism did not solely define European thinking *about the Orient*, but that through this formulation, "the Orient has helped to define Europe (or the West) as its contrasting image, idea, personality, experience. [...] The Orient is an integral part of European *material* civilization and culture" (1, 2). However, in my view, contemporary forms of orientalism is now informed not only by the experience of past encounters between the West with Arabs/Muslims *on the latter's territories*, but by migration of such ethnic and religious groups on *Western land*, as well as by armed confrontation between Western imperialism

and Middle East countries and organization. Drawing on this novel Islamophobic version of orientalism, this paper focuses on recent Western representations of the Oriental "threat," as depicted in the plays Yussef El- Guindi's *Back of the Throat* and Mark Ravenhill's *Product* (both premiered in 2006), which criticize the rise of xenophobia that pervades American and British societies. *Back of the Throat*, a theatrical observation view of the interrogation of an Arab terror suspect, underscoring the extent to which intelligence forces prosecute people based on information obtained by acquaintances, as well as the reading preferences of the suspects, while also feeding on the sexual life of Arab suspects. The retreat to racist explications of insecurity in conjunction with the aspect of sexuality informs also Ravenhill's play, which follows the description of a film script portraying the encounter between an American woman and a Muslim traveler whom she suspects of being a terrorist. It reveals the post-9/11 hysteria about terrorism, and the danger of Muslim virility captivating Western women, creating a complex dialectic between violence and sexuality, which Said had already traced when he talked of the imagination of the "Arab Oriental [who] is that impossible creature whose libidinal energy drives him to paroxysms of overstimulation" (312). The cultural critique expounded from the two plays traces the consolidation of xenophobic depictions of Muslims and Arabs, paving the way for a differential racism (as formulated by Étienne Balibar and Immanuel Wallerstein) that is widespread today in Europe and the US, in concert with the rise of terrorcraft (a term suggested by Deepa Kumar) as concepts and cultural practices that once again contribute to the social, as well as economic reproduction of Western societies.

Key words: *theater, Islamophobia, Orientalism, Mark Ravenhill, Yussef El-Guindi*

Veronika Kareva
South East European University, North Macedonia
E-mail: v.kareva@seeu.edu.mk

TEXT COMPREHENSION OF ONLINE AND PRINTED MATERIALS WITH ENGLISH AS FOREIGN LANGUAGE (EFL) STUDENTS

The rise of technology use in education, including English as a Foreign Language (EFL) teaching and learning, has led to higher availability of electronic sources and greater exposure of students to electronic (e) reading in comparison to reading from printed sources (p) reading. EFL students are expected to comprehend texts in English, no matter what kind of source they use. The purpose of this paper is to provide answers to the following research questions: What kind of sources (printed or electronic) do EFL students prefer and why? Is there any difference in text comprehension between the two modes of reading? Do EFL students apply the same reading strategies when reading from electronic and printed sources? In order to provide answers to these questions, an experiment will be conducted with the students from the English Language Teaching (ELT) Program at the South East European University (SEEU) in North Macedonia, followed by a survey. Students will be divided into two groups. The same text will be given to both groups in a different form (electronic and printed) and their comprehension measured by comprehension questions. In the next phase, both groups will get another text with similar difficulty, but this time the group that has had the electronic version will get the printed one and vice versa. The aim of the experiment is to analyze and compare text comprehension and strategy use with e reading and p reading and provide conditions for students' reflection on the experience with both modes. Findings are expected to contribute to offering recommendations to EFL teachers about their expectations from students with regard to reading from different sources and in this way to increase the effectiveness of their instruction.

Key words: *reading strategies, electronic, printed, comprehension, EFL*

Dusty Keim
University of Vienna, Austria
E-mail: dusty.keim@gmail.com

TECHNOLOGY AND NOSTALGIA IN POST-SOVIET EASTERN BLOC LITERATURE

The 1990s saw not only the collapse of the Soviet Union and thus the entire Eastern Bloc, but also the creation of the internet and an unprecedented boom in technology and access to information. Throughout this simultaneous collapse and reconfiguration of society along both political and technological lines, former Eastern Bloc countries seek to fashion new identities. In socially and politically unstable times, the tech boom of the 1990s becomes a site of tension through which post-Soviet authors seek to return to a glorified past and refresh the collective consciousness. "Some cold-eyed cyberneticians see nothing miraculous in the creative act. They hold that everything is programmed by the social machine, all of society and human consciousness. This machine is, in turn, the result of many generations and destinies, and we call the result "consciousness"" (135) writes Romanian poet Nichita Danilov in his essay "In the Author's Cell," which appears in the collection *Second-Hand Souls.* Bulgarian author, Georgi Gospodinov, tackles similar issues in his novel, *The Physics of Sorrow*, by juxtaposing the physicality of cultural, specifically technological, artifacts with the realities of a crumbling and uncertain political infrastructure. In both works, the authors aim to create a nostalgic past and present, an imagined ideal point in the past where everything was good, or at least better than it is now, and things would be good, or at least better, if only we could return to this imagined historical moment. In this paper, I will explore how both Gospodinov and Danilov employ technological artifacts as well as harness classical symbolism intertwined with a redefinition of Orthodox imagery in order to create their nostalgic pasts in an effort to find meaning and rewrite the past in a moment of complete physical and metaphysical upheaval.

Key words: *technology, nostalgia, future nostalgia, utopia, poetry, post-Soviet literature*

Zafeer Kiani
University of Azad Jammu & Kashmir, Pakistan
E-mail: zafeer.kiani@ajku.edu.pk

ORDER OF ENGLISH MORPHEME ACQUISITION: AN EXPERIMENTAL STUDY OF FIVE INFLECTIONAL MORPHEMES

The aim of this study is to explore the order of morpheme acquisition by L2 learners and to explore whether explicit teaching has an impact on the order. For this purpose, 40 learners (20 male and 20 female) were taken as subjects whose first language is Urdu and who are learning English as a second language. These learners were divided into two groups: a control group and an experimental group. Each group comprised of ten male and ten female learners. They were given a pre-test before explicit teaching and their scores were recorded. Five inflectional morphemes were considered in this study i.e. third person singular '-s', progressive morpheme, plural morpheme, past regular morpheme '-ed' and past irregular morpheme. The order of morpheme acquisition for both groups was: progressive, plural, regular past, irregular past and third person singular. The findings deviated slightly from the literature in

terms of the acquisition of past morpheme. Most of the studies on morpheme acquisition (Brown, 1973; Dulay & Burt, 1974; Akande, 2003; Barrot, 2010) showed that irregular past morpheme is acquired prior to regular past morpheme while the present study found a reverse order. After the pre-test, the control group was taught in the traditional way for a week while the experimental group was exposed to explicit teaching. The experimental group was given five sessions during which one session was conducted on each morpheme under study. After one week of classes, the two groups were given a post-test and their scores of post-test were also recorded and compared with the scores of pre-test. Their scores of pre-test and post-test were also compared internally for each group. The findings show that the order of the morpheme acquisition for both groups was the same in pre-test and post-test. The explicit teaching did not affect the order of morpheme acquisition. However, there was a significant impact of explicit teaching on experimental group in terms of their performance in the two tests. The experimental group showed significant improvement in the scores of post-test as compared to their scores in pre-test. The study also asserts that there is no significant impact of gender on the order of morpheme acquisition.

Key words: *morpheme acquisition, inflectional morpheme, experimental study, pre-test, post- test*

Danijela Kirovska-Simjanoska
South East European University, Language Center Tetovo, North Macedonia
E-mail: d.kiroska@seeu.edu.mk

COMPUTER-ASSISTED LANGUAGE LEARNING: CREATING A MODERN POSTGRADUATE COURSE CONTENT

Creating a contemporary course for postgraduate students that heavily relies on the use of technology in teaching and learning is a challenging task. The recent challenges in education caused by the pandemic situation raised teachers' awareness of the gap in their digital skills. Therefore, the expectations of such a course are higher than ever before.

This paper presents an overview of the Computer-Assisted Language Learning course (CALL) offered to the postgraduate students of the English Department at South East European University (SEEU) in North Macedonia. The author's choice was that the bulk of this course focuses on practice with some types of research mentioned along the way. The course provided a comprehensive introduction to the pedagogical applications of multimedia materials and digital learning in English language teaching. It covered the most important developments in the field, including critical analysis of multimedia content, pedagogical task design, content creation and delivery, digital communication, and approaches to synchronous and asynchronous online teaching. During the course, students developed their own sets of digital multimedia lesson materials and designed their own websites thus gaining a wide range of practical skills needed to become confident English Language Teachers in the digital era. Students learned that by integrating digitalisation into language teaching, the teaching/learning process becomes more effective, appealing, and motivating.

Key words: *CALL, digital ELT, syllabus design, multimedia content*

Tamara Kobeshavidze
Akaki Tsereteli State University, Georgia
E-mail: tamarkobeshavidze@yahoo.com

GEORGIAN PERCEPTION OF MARGARET ATWOOD'S *THE HANDMAID'S TALE*: CHALLENGES OF THE LITERARY TRANSLATION

The paper deals with Ani Kopaliani's Georgian translation of Canadian modern writer Margaret Atwood's *The Handmaid's Tale* (2015). Dystopia as a genre has its strict conventions and complexity in context which requires a great cultural knowledge from the translator. Moreover, Atwood's dystopia that presents a woman's view of totalitarian and theocratic regime in the Republic of Gilead contains a lot of allusions, aphorisms and metaphors from the Bible, as well as ironic implications and puns. The translator successfully overcomes such challenges of translating as accuracy and context, proposes interesting alternatives of the title, unusual names of the female characters of the novel and reaches the correct understanding of the text. As a result, the reader gets a relevant translation of the original text. On the other hand, the objective of the paper is also to analyze some flaws of Georgian translation of Atwood's dystopia concerning several scenes of the novel, its tone and some important allusions from intertexts.

Key words: *relevant translation, cultural studies, context, intertexts, title*

Smiljana Komar
Faculty of Arts, University of Ljubljana, Slovenia
E-mail: smiljana.komar@ff.uni-lj.si

ATTITUDES OF SLOVENE L2 SPEAKERS OF ENGLISH TO SIX NATIVE VARIETIES OF ENGLISH

The paper presents the results of a study on attitudes of Slovene university students of English towards six L1 varieties of English. Using the verbal guise test, the participants were exposed to audio clips of Received Pronunciation (RP), General American (GA), Scottish English (ScE), Irish English (IrE), Australian English (AusE) and New Zealand English (NZE). They were required to complete a two-part questionnaire. In part one, they were asked to rate, on four-point Likert scale, statements about the cognitive, affective and aesthetic traits of the speakers, as well as the linguistic traits which they believed contributed most to their attitudes to a particular variety. In part two, they had to range the six tested varieties according to their preference, familiarity and appropriateness for teaching to Slovene learners of English.

The results of the study confirm the findings of numerous other similar studies in giving preference to the two standard varieties (RP and GA) before the five remaining ones (see Carrie 2017, Ladegaard & Sachdev 2006, Lewandowski 2017, Rindal 2010, Stopar, 2015, Šabec 2000). In addition, they also show that there is a correlation between cognitive, affective and aesthetic traits associated with most of the varieties, with the exception of GA, which although it is perceived as friendly, well-educated, confident, trustworthy and liked (affective and cognitive traits) it is also least beautiful, not posh or prestigious and not funny (aesthetic traits). Similar to other studies, the

participants find RP prestigious, most well-educated, beautiful, as well as trustworthy and liked. This is also the reason why most of them believe that RP is the right variety for teaching English to Slovene L2 learners.

Key words: *varieties of English, language attitudes, verbal guise test, IDEA (International Dialects of English Archive)*

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Ksenija Kondali

Faculty of Philosophy, University of Sarajevo, Bosnia and Herzegovina
E-mail: ksenija.kondali@ff.unsa.ba

STEPHEN CRANE'S REPRESENTATION OF NEW YORK IN HIS BOWERY WRITINGS: A SPATIAL LITERARY ANALYSIS

This paper characterizes the historical transformations in late nineteenth century United States by exploring how Stephen Crane (1871-1900) portrays the sweeping social changes in his writings that focus on New York's seediest neighborhood of that time — the Bowery. Under the impact of unbridled industrialization and urbanization, economic inequalities in Gilded Age America produced alarming social differences related to spatial configurations, e.g. tenements. While most renowned as the author of the novel *The Red Badge of Courage*, Crane also wrote a considerable number of stories, sketches, and journalistic features, illustrating the challenging social norms and cultural expectations associated with poverty, including gendered urban spatiality. Crane's depictions of places and events in his prose invariably offered the readers a specific sense of New York City's "spatiotemporality", mainly in the period between 1892-96, that he presented in *Maggie: A Girl of the Streets* (1893), *George's Mother* (1896), and other Bowery texts. Drawing on recent spatial literary studies, primarily by Robert Tally Jr., and key critical volumes on Gilded Age society and culture (e.g. Jacob Riis's reports, and Keith Gandal's study on the spectacle of the slum), this research examines Stephen Crane's stories and novels in terms of the "spatial anxiety" (Tally 2019) and other socio-spatial characteristics presented in this works.

Key words: *spatiality in literature, Gilded Age America, "muckraking", gendered space, poverty*

Bisera Kostadinovska-Stojchevska
Faculty of Education, St. Kliment Ohridski University, North Macedonia
E-mail: k_bisera@yahoo.com

Elena Shalevska
Faculty of Education, St. Kliment Ohridski University, North Macedonia
E-mail: elena.salevska@gmail.com

THAT'S INTERNET FOR "SARCASM": SARCASM IN THE DIGITAL DISCOURSE

In the digital landscape of now, where emojis and memes reign supreme, sarcasm is expressed in novel ways – from the whimsical irregular capitalization (sUcH aS tHis), through the use of certain emojis and exaggerations, all the way to the cunning embrace of quotation marks ("see").

The qualitative study takes into consideration a diverse corpus of digital texts, including social media posts, memes, and media headlines, capturing the rich variety of sarcastic expressions that can be found in digital English.

The analysis conducted reveals that all these unique linguistic means play a crucial role in signaling sarcasm online. By purposefully altering the standard capitalization rules, using emojis, and obvious exaggerations, users create a visual dissonance that conveys the intended sarcastic tone. Furthermore, to convey insincerity, users also use quotation marks as an additional layer of indication.

Ultimately, this study's findings contribute to a deeper understanding of sarcasm's evolution in digital English.

Key words: *sarcasm, digital English, online communication, digital discourse*

Mojca Krevel
Faculty of Arts, University of Ljubljana, Slovenia
E-mail: mojca.krevel@guest.arnes.si

BEING THE ONE AND THE MANY: LITERARY SUBJECT IN RUTH OZEKI'S *THE BOOK OF FORM AND EMPTINESS*

The paper analyses the structure and the functioning of literary subject in Ruth Ozeki's 2021 novel *The Book of Form and Emptiness* from the perspective of its two defining features. One is the intrinsic metafictionality, established at the very beginning by the autoreferential opening statement: "The book must start somewhere, and this one starts here". The other is the non-dualist ontological provenance suggested by the novel's title which alludes to the central verse of the *Heart* Sūtra "form is emptiness, emptiness is form". In Zen Buddhist terms (note that Ozeki is a Soto Zen priest), emptiness is the original state of fullness of all potential forms, of all the possibilities of being. As such, it conceptually aligns with the central tenets of the post-Cartesian, i.e., postmodern, metaphysical framework, most literally with Jean Baudrillard's concepts of identity and reality as hyperreal, fractal systems of simulacra. Analysing the novel and its narrative agents in terms of Baudrillard's categories, I will argue that the novel is part of the growing body of fiction that not only comments on the postmodern condition but is an inherent part of its non-dualist ontology. Moreover, given the conceptual parallels between the key tenets of postmodern metaphysics and emptiness as the fundamental Zen Buddhist principle, the book's postmodern provenance also signals that *The Book of Form and Emptiness* is indeed just that: the book of form and emptiness. The self-reflective quality of

that conclusion implies that the novel's ontological status relies on its intrinsic metafictionality. My analysis thus also reveals that within non-dualist ontological contexts, metafiction is no longer a tool for challenging the reality principle but rather a device that productively partakes in the formation of postmodern realities and identities.

Key words: *fractal subject, hyperreality, metafiction, narrative agents, postmodernity,* The Book of Form and Emptiness

Natia Kvachakidze
Akaki Tsereteli State University, Georgia
E-mail: natia.kvachakidze@atsu.edu.ge

THE SIGNIFICANCE OF ERNEST HEMINGWAY'S IMPACT ON ENGLISH AND GEORGIAN LITERATURE

The given research aims to study and analyze various characteristic features of English and Georgian literature significantly connected to Ernest Hemingway's unique writing style. It is universally known that Hemingway's writing style has had an enormous impact on world literature. This is especially true about prose fiction written in English, but literary prose created in other languages is not an exception either. Moreover, Ernest Hemingway's works remain highly relevant and influential even today, which makes it interesting to study various issues connected to them through modern perspectives. Certain stylistic peculiarities characteristic for Hemingway's writing can be traced in literary works written in various languages. It is particularly interesting for us, Georgians, how all these aspects were reflected in Georgian prose fiction (especially, that of the second-half of XX century). This paper (which is a part of a larger research) focuses on major significant impacts of Hemingway's style on English and Georgian literature (short fiction, particularly). In this respect, special attention is paid to certain common traits developed in both cases and to the study of those peculiarities through modern perspectives. The use of everyday language as well as short and simple sentences, a concise and sparse style, repetitions, intense dialogues are some of the essential traits in question. Themes like birth and death, war and violence, family, nature, disillusionment also prove to be vitally important for this research. In case of Georgian prose fiction, studying Hemingway's impact also involves various translation issues that should be taken into consideration. At the same time, it is important to reveal how Hemingway's method has been reflected and transformed in Georgian prose as a part of a different cultural context.

Key words: *prose fiction, English and Georgian literature, Hemingway*

Katarina Lazić

Faculty of Philology and Arts, University of Kragujevac, Serbia
E-mail: katarina.lazic2012@gmail.com

THE TREATMENT OF SOCIAL SATIRE- A COMPARATIVE ANALYSIS OF RADOJE DOMANOVIĆ'S *STRADIJA* AND JONATHAN SWIFT'S *GULLIVERS'S TRAVELS*

The paper will deal with the comparative analysis of the representation of societies and their flaws in the works of Radoje Domanović's *Stradija* and Jonathan Swift's *Gulliver's Travels*. Since both of these authors explored the satirical sides of their nation and grave deficiencies of Serbian and British people, through a comparative analysis we will try to reach the conclusion that these flaws are an intrinsic part of every society, regardless of a nation or a geographical area, and that satire has always been a whip used as a remedy against them.

Key words: *satire, Swift, Domanović, comparative analysis,* Stradija, Gulliver's Travels

Danijela Lekić

Institute for Literature and Arts, Serbia
E-mail: danijelamitrovic.16@gmail.com

NUMBERS AND THEIR SYMBOLISM IN *BEOWULF*

The examination of numbers and their symbolism in the context of the oral-formulaic theory as devised by Albert Lord and Milman Parry will be an attempt at discovering the deeper layers of tradition which cannot always be easily recognized in the petrified phrases preserved by language. Number one will be particularly important for the understanding of this epic in general and its importance will be highlighted with respect to some prominent examples of its usage in Serbian epic poetry. This particular number will play a vital role in the description of both the protagonist and the antagonists of the epic, which will help in drawing conclusions regarding the nature of these opponents. Having reflected on other prominent numbers featuring in the text, special emphasis will be put on number fifty, which quite unexpectedly, connects Beowulf with both Hrothgar and Grendel's mother, and, indirectly, with the dragon of the final battle. A possible discovery of a thematic unity of the whole epic will be the main objective of this paper, which will strive to show that the utilization of numbers by the *Beowulf* poet, through their imminent symbolism, was all but arbitrary, and that the overarching themes loom over both their emphasis and their positioning in the epic.

Key words: *number symbolism, one, fifty, oral formulaic theory, controlling theme*

Olena Lilova
University Mediterranean, Montenegro
E-mail: olenalilova@gmail.com

Tamara Jovović
University Mediterranean, Montenegro
E-mail: tamara.jovovic@unimediteran.net

DEVELOPING CULTURAL AWARENESS IN THE PROCESS OF LITERARY ANALYSIS

Fostering cultural awareness in our students has become one of the preconditions of the successful education process. In this paper we are going to demonstrate how analysis of literary texts can help to enhance learners' sensitivity to similarities and differences that exist between different cultures.

The method of practical literary criticism will be given special attention to in the paper since it encourages instructors to organise discussions of fictions in their class while learners feel inspired to pronounce their judgements about literary texts under consideration. Such discussions not only improve the interaction between students in multi-cultural groups, which produces a positive effect on their academic achievement, but also contribute to their forming skills that prove necessary in their future professional career.

To illustrate our observations about means and methods of developing cultural awareness through literary analysis we will rely upon some examples from William Shakespeare's drama as well as other works of literature in English. We will demonstrate how literary analysis allows discussing various issues of cultural diversity one comes across in the process of social interaction either in their professional activity or in everyday practices. We will consider differences in attitude towards the phenomenon of usury that Venetians and Jews manifest in Shakespeare's comedy *Merchant of Venice*; or the sentimental attitude towards ale differing Englishmen from other Europeans, that is dealt with in the history play *Henry IV* by Shakespeare. We will also give examples of (in)sensitivity towards representatives of other cultural communities depicted in Shakespeare's play *Antony and Cleopatra* and others. Literary analysis of these and other works of fiction offers great possibilities for enhancing students' awareness of differences between us as individuals and as representatives of different cultures.

Key words: *cultural awareness, literary analysis, Shakespeare's plays, cultural diversity*

Danijela Ljubojević
Institute for Educational Research, Serbia
E-mail: danijela.ljubojevic@gmail.com

TEACHING (HAND)WRITING IN THE PRIMARY GRADES

Establishing good handwriting habits in the earliest grades is very important throughout the entire schooling. It affects the school performance since it is a basic tool in almost all subjects. In Serbia, teaching writing begins in Grade 1 when class teachers teach Cyrillic letters to children aged 7. The Latin alphabet (Serbian script) is taught in the second term in Grade 2. On the other hand, foreign languages based on the Latin alphabet are part of the curriculum from Grade 1 (English, French, German, Italian or Spanish). According to Serbian Curriculum on

Foreign Language Teaching (Grade 1 and 2) it is not allowed to teach, let alone assess pupils in writing. It is an inevitable fact that pupils are in a way aware of the Latin script in their student's books and some of them already know the Latin alphabet. However, it is vital that the first and second graders learn about letter formation using writing strokes and legibility in both scripts. Class teachers are educated throughout their initial formal education how to do this methodologically; unfortunately, foreign language teachers are not. Moreover, some of them teach children writing (although they should not). How to bridge this gap? In this paper we analysed the teaching resources (student's books and workbooks) used in Grades 1 and 2 to show the differences between the two scripts and then to give recommendations to English language teachers on the most important aspects to pay attention to if they decide to introduce writing in early primary grades: writing strokes and letter formation. Thus, the interference of the English alphabet on the literacy development in Serbian would be reduced.

Key words: *ELT, handwriting, writing strokes, English alphabet, letter formation, legibility, primary grades, Grade 1, Grade 2*

Sergej Macura
Faculty of Philology, University of Belgrade, Serbia
E-mail: gargantua_xp@yahoo.com

ANALOGIES OF EXTERNAL FOCALISATION IN THE COEN BROTHERS' *NO COUNTRY FOR OLD MEN*

With the exception of Sheriff Ed Tom Bell's reminiscences at the opening of each chapter, the conspicuously linear narration in Cormac McCarthy's novel *No Country for Old Men* should not come as a surprise, since it was first conceived as a screenplay. The presentation will attempt to shed light on the most salient features of external focalisation, executed throughout the storyline and governing all the three main characters in the plot – Moss, Chigurh and Bell. The reader predominantly receives a limited flow of narrative information and can only perceive the observable physical actions on the characters' part, with very few examples of an identifiable point of view, for example: "The clerk was tall and thin, maybe Mexican and maybe not" (McCarthy 2007: 123). The external view of the characters is in accordance with the frontier ethic of the harsh life in the former Wild West, and even more so given the context of the drug deal gone bad which sets the novel into motion: both the surroundings and the law-breaking activity imply a strict obedience to the rules and as terse dialogue as possible. The Coen brothers' film adaptation makes frequent use of static camera to present the vast described expanses, voiceover is employed to serve as the Sheriff's analeptic commentary, and the linear action scenes are presented most often through subjective shots or point-of-view shots. Although the novel's external focalisation does not bring the reader closer to the characters' mindsets, the subjective and POV perspectives more plastically foreground the actants' mental or emotional situation in the film version. The omission of almost a fifth of the book with its excessive moralisation, coupled with raw naturalist images without a comment, further enhances the film's more coherent effect on the recipient than the novel can accomplish.

Key words: *external focalisation, limited information, linear narrative, point-of-view shots, subjective shots,* No Country for Old Men*, Cormac McCarthy, Coen brothers*

Marijana Marjanovikj-Apostolovski
South East European University, North Macedonia
E-mail: m.marjanovic@seeu.edu.mk

USING CHATGPT FOR DEVELOPING CRITICAL THINKING, RESEARCH AND WRITING SKILL IN HIGHER EDUCATION – SOUTH EAST EUROPEAN UNIVERSITY (SEEU) EXPERIENCE

Although not originally designed to serve as a language teaching and learning tool, ChatGPT enables students to learn and teachers to teach foreign languages in ways which were inconceivable less than a year ago. Due to ChatGPT 's enormous potential, the most pressing question everyone in higher education is faced with is whether it should be considered a curse or a blessing.

Acknowledging that GPT and similar AI tools are here to stay and sooner than later will inevitably be integrated in the education system, this paper advocates educating both teachers and students to adapt to the new ELT reality. Teaching students how to use ChatGPT is a much better choice than trying to automatically ban it on the assumption that many teaching jobs will be lost and plagiarism will get completely out of control as students will misuse it for copying in exams and doing writing assignments.

This paper presents the key findings from a student survey and a case study conducted with undergraduate South East European University (SEEU) students attending an Advanced English Course in the summer semester of the academic 2022/23. The survey reports on students' familiarity and experience with using GPT for their studies whereas the case study sheds light on students' experience of having ChatGPT write and correct parts of their written research report.

Based on the literature reviewed and the findings from the field research, the paper explores various ways in which this AI tool could become an assistant to the language teacher as well as a personal language tutor to students. The paper also offers suggestions for maximising the effectiveness of the interaction with ChatGPT for both teachers and students alike in an attempt to develop and promote some of the vital academic skills such as critical thinking, research and academic writing skill.

Key words: *ChatGPT, Higher Education, SEEU, critical thinking, research and writing skills*

Jelena Matić
Faculty of Philology, University of Belgrade, Serbia
E-mail: jelena.matic@fil.bg.ac.rs

POWER OF STUDENTS' ENGAGEMENT

The aim of the paper is to discuss the power of the first year students' engagement when taking the June exam in English as a subsidiary subject at the Faculty of Philology in Belgrade. Through the lens of motivation (Dornyei, Ushioda, Gardner and Lambert) we explore what contributed to the fact that the students have generally obtained better results now than in their January exam. Firstly, we look into the grades and points of 40 students who took both the January and June exams, then we analyse the results of the questionnaire that the students have filled out, and, in the end, we present the outcomes of the students' interviews.

Key words: *students' engagement, English exams, motivation*

Barış Mete
Selçuk University, Turkey
E-mail: bm@selcuk.edu.tr

FROM THE SUBLIME TO THE RIDICULOUS: FARCICAL HUMOUR AND TRAGIC PATHOS IN IRIS MURDOCH'S *THE SEA, THE SEA*

The British author Iris Murdoch's 1978 Booker Prize winner novel *The Sea, the Sea* is about the obsessions of the famous playwright and director Charles Arrowby. The novel portrays Charles as an aging man who gives a typical example of Aristotle's notion of the ridiculous especially after he runs into his teenage love Hartley Fitch in her old age. In *Poetics*, Aristotle defines comedy as the imitation of people who are characterized by the ridiculous. He specifies by the ridiculous the moral and aesthetic deformity though he finds it neither painful nor destructive. The period between Charles's encounter with Hartley and the end of the story in his memoir chronicles how Charles develops into a ridiculous man whose behaviour is appalling, unreasonable and inappropriate. Although Charles states that he is over sixty, he turns into a teenager. His speech becomes increasingly irrational and his arguments sound absurd. Besides, Hartley's kidnapping introduces the most farcical scenes of the whole story and renders Charles's stature as an artist debatable. His obsession with Hartley seems ludicrous, yet it generates genuine pathos. The state that follows Charles's ridiculous mania and farcical behaviour is that of remorse. This paper seeks to demonstrate that *The Sea, the Sea* not only draws humour from the farcical scenes but also illustrates moments of great pathos.

Key words*: the ridiculous, farce, humour, remorse, pathos*

Silvishah Miftari Goodspeed
Nova International Schools, North Macedonia
E-mail: silvishahm@gmail.com

TRACES OF REASON AND GOODNESS IN WEBSTER'S *THE DUCHESS OF MALFI*

John Webster was a dramatist of major ability, although his achievement has been eclipsed by his better-known contemporaries in the English theater. Despite being somewhat more obscure than figures such as Middleton or even Fletcher, he was the author of at least two incontestable achievements, *The White Devil* and *The Duchess of Malfi*. Both are works notable for their intensity of vision and dramatic power.

In order to function well, every literary work needs balance. In Webster's case, specifically *The Duchess of Malfi,* the balance is represented by the moments of peace, characterized by clear reason, positive feelings and sometimes even generous conduct. In *The Duchess*—a play of often phenomenal despair and hopelessness—these little moments of decency or kindness help to balance the otherwise overwhelming pessimism of the drama. The aim of this essay is to demonstrate, by specific reference to the Duchess and the other four main characters, that Webster creates a balanced world of both kindness and cruelty. It argues additionally that he establishes this sense of balance and proportion to emphasize the final, disproportionate tragedy and downfall of these characters.

Traditional Webster criticism has focused often on his morbidity and somewhat macabre interests. Yet this paper pursues a different approach, believing that he was an artist of more nuanced creativity, and one whose reputation has been unnecessarily diminished by such reductionist readings of his work.

Key words: *Webster, kindness, cruelty*

Miloš Milisavljević
Faculty of Philosophy, University of Niš, Serbia
E-mail: milosmilisavljevic96@gmail.com

THE EFFECT OF PUNCTUATION MARKS ON INTERPRETING ONLINE TEXT MESSAGES

The topic of the study will be the influence of using different punctuation marks on the comprehension of text messages sent via online text messaging services. This study will aim to determine any differences in the comprehension of a given sentence by students of English and native speakers of English based on the final punctuation mark in the sentence. To that end, a questionnaire containing sets of four sentences will be prepared, wherein the sentences will differ only in the sentence-ending punctuation mark. The punctuation marks that will be taken into consideration will be the exclamation mark, the comma, and the ellipsis, while the fourth sentence will have no punctuation mark at the end. These sentences will be presented in the form of screenshots, and questions regarding the attitude of the speakers in the sentences will be found below these screenshots. The task of the respondents will be to grade the attitude of the interlocutors using these sentences using a 7-point Likert scale. Once these responses have been gathered, the mean values of the answers to each individual sentence, as well as the overall values of the answers to all the sentences with a particular punctuation mark, will be determined. In addition, the significance of the results will be examined using a one-way ANOVA test. The results of this analysis should provide insight into the attitudes Serbian students of English have regarding the interpretation of punctuation marks in online textual messages as well as display any potential differences between these two groups regarding their interpretations of these punctuation marks.

Key words: *pragmatics, online text messages, punctuation, computer-mediated communication, text comprehension*

Ivan Milošević
Academy of Applied Studies, College of Hotel Management, Serbia
E-mail: zlatousti1980@yahoo.co.uk

THE SEMANTIC DIMENSIONS OF THE ANTONYM PHRASAL VERBS 'PUT ON' AND 'TAKE OFF' IN THE LIGHT OF THEIR RADIAL STRUCTURE

This paper is an attempt at decoding the labyrinthine semantic structure of the opposite English phrasal verbs 'put on' and 'take off' examined through the lens of cognitive semantics. Even though this phrasal verb pair is traditionally viewed as antonymic, a closer look at the overall conceptual-semantic structure of these two phrasal verbs casts a significantly different light on their meaning(s), consequently their semantic relation(s) as well. More specifically, by investigating and analysing the pair's semantics employing the radial structure approach, it is demonstrated that, despite the first-glance antonymy exemplified by several meanings, the phrasal verb pair shows a surprisingly low degree of antonymy when the complete networks of the phrasal verbs' meanings are respectively elaborated and then compared. The paper concludes that the actual degree of the 'put on-take off' oppositeness can be determined more precisely by mapping out their respective semantic networks and comparing them in the light of their image-schematic structure, which is systematically motivated by the support schema underlying the constituent particles 'on' and 'off' making up the given phrasal verbs.

Key words: *phrasal verbs, put on, take off, semantic motivation, radial structure, image schema*

Sara Miščin

Faculty of Humanities and Social Sciences, University of Osijek, Croatia
E-mail: saramiscin@yahoo.co.uk

TEACHING DIVERSITY AND INCLUSIVITY THROUGH GRAPHIC NOVELS

In a reality in which more and more students express unwillingness to read, teachers have to come up with new ideas how to get them to take up a book. Graphic novels are a great resource to get students to read something and an excellent tool to get them interested in reading. Students do not have a feeling that they are reading because of all the illustrations. The combination of words and images in graphic novels can help convey complex ideas and emotions in a way that is easy to understand. Topics that are tackled in graphic novels are often difficult and controversial, such as race, gender, religion, sexuality, but the images seem to give them a light-hearted tone and therefore, it is easier for students and teachers to address those topics. Graphic novels can develop critical thinking and be a steppingstone for in-class discussions and debates. Also, they may spark a student's interest into a topic and motivate them to further read about the topic, broaden their horizons and develop empathy and understanding for people who may come from different backgrounds or have different experiences than their own. In this presentation we will give an insight into several graphic novels which address the beforementioned topics and which can be used in English classrooms. Accompanying exercises and tasks will also be presented.

Key words: *graphic novels, EFL, diversity, critical thinking*

Petra Mitić

Faculty of Philosophy, University of Niš, Serbia
E-mail: petra.mitic@filfak.ni.ac.rs

AFTER LACAN: THE CONSTRUCTIONISM VS. ESSENTIALISM DEBATE WITHIN FEMINIST THEORY

When Juliet Mitchell, the British socialist feminist and psychoanalyst, published her book on psychoanalysis and feminism in 1974, feminism had long been a site of seemingly irreconcilable antagonism. It is clearer today that long-running hostilities within feminism have not just been about issues which are merely theoretical in nature, but about taking a stance towards social realities and the meaning of individual and collective identities. With Lacan bursting onto the scene, the already existing rift within feminist theory took the form of constructionism vs. essentialism debate, which feminism has not been able to untangle ever since. Thus, looking into the implications and the underlying ideology of this debate, as well as relating it to the issues that had been plaguing feminism long before it was given this particular articulation, aims to show that the terms of this debate should not only concern theory since they are basically political in both their character and relevance. The same understanding was the guiding principle in promoting the idea of strategic essentialism, the intention being to find a way of getting out of the dead end enforced upon feminist theory, while asserting the authority of lived experience and the importance of resistance. Finally, the very antagonism, which the proponents of this debate have advocated with such zeal and persistence, can be looked upon as having been not only counterproductive for feminist politics, but basically misguided and deceptive.

Key words: *feminist theory, psychoanalysis, constructionism, essentialism, strategic essentialism*

Soumya Mohan Ghosh
Department of English, Purbasthali College, India
E-mail: english.purbasthalicollege@gmail.com

Tanima Kumari
Department of English, C.M. College, India
E-mail: tani1805@gmail.com

CONSENT, CULTURE, AND PERFORMANCE IN THE 'NEW NORMAL': A STUDY OF MALLIKA TANEJA'S *ALLEGEDLY*

Mallika Taneja's *Allegedly*, first performed as part of the project 'Stepping Stones' in protest of sexual violence in India in September 2018, was subsequently performed online, predominantly in Zoom, in the wake of the the Covid-19 pandemic that had an unprecedented impact upon the people associated with the art and cultural sectors of India. Performed in an interactive format, the play explores the complex interplay of consent and rape in the Indian culture, problematizing notions of power dynamics, agency, trauma, and social oppression. Taneja challenges conventional notions of consent by juxtaposing active consent and passive acceptance, and deftly urges the audience to become spect-actors in defying their complicity in the society which perpetrates the culture of sexual violence against women. The non-linear structure of the play blurs the distinction between the conventional physical space and the online medium, and explores the unexplored possibilities of digital mode, as Taneja transforms the virtual space into a participatory, interactive theatrical arena that fosters community engagement, opening up a new frontier in the area of theatre and performance and making it a powerful tool for artistic expression and staging protest.

On the one hand, the paper strives to discuss the nuances of active consent in the patriarchal world where violence against women is rampant, and on the other, the challenges of creating and showcasing plays in digital mode, interacting with the audience, surviving economically, and posing questions and protesting against societal inequalities as part of its commitment towards society. Drawing on the theories and insights of gender studies, theatre studies along with contemporary Indian socio-political and cultural scenarios, the paper purports to examine how the online theatrical performances adapted to the 'new normal' and highlights the resilience of the artists to produce high-quality art, all the while adhering to the safety guidelines.

Key words: *gender, sexual violence, consent, trauma, online theatre*

Zakiyatul Mufidah
University of Birmingham, United Kingdom
E-mail: zxm235@student.bham.ac.uk

MENSTRUAL ACTIVISM, WOMEN'S BODY AND SEXUALITY: CHALLENGING CYBERBULLYING AND SHAME AGAINST MENSTRUAL TABOO IN LUCY CUTHEW'S *BLOOD MOON*

This study attempts to investigate the forms and impacts of cyberbullying as portrayed in Lucy Cuthew's *Blood Moon*. This novel is unique because it is written in verses that display a light and engaging-flow plot structure. It

reveals how a young woman experiences shaming during her first menstrual, which is her first sexual fingering with her boyfriend. After going viral, the main character suffered from severe mental disruption and barely believed she deserved to live. By employing menstrual and shame theory in conversation with cyberbullying discourse, this paper aims at looking at how menstrual periods can be a potential source of bullying and how cyberspace becomes an inquiry site of cyberbullying that makes it even worse. Responding to Dyer's theory on "menstrual imaginary in literature", this theory underpins my analysis in challenging the reading on sexual and menstrual activism as it subverts patriarchal power structures towards women's bodies. Data collection will be taken from a qualitative novel in verse by using a close reading method. In addition, this paper will consist of textual analysis in order to identify and understand the depiction of menstrual activism and how it becomes a form of cyberbullying.

Key words: *cyberbullying, menstrual and shame theory, women's period activism*

Triparna Mukherjee
South Calcutta Girls' College, India
E-mail: triparna.ric.3@gmail.com

MAN, NATURE AND THE FOLKLORES OF SUNDARBAN: AN ECOCRITICAL STUDY OF AMITAV GHOSH'S *THE HUNGRY TIDE* AND NIRANJAN MONDAL'S *THE MANGROVE LORE*

Ecocriticism investigates the human-culture-nature interactions in literary texts circumstantially. By resisting an anthropocentric worldview, it advocates an ecocentric perspective. In this era, when the advent of capitalism and globalisation have scrambled us into a generation of self-conscious suppressors of our own illustrious past, a study of folklore provides us with information about the socio-economic status of the population as well as their relation to nature, intellectual accomplishments, social norms, priorities, and concerns. In Indian society, the westernised model of development is one of the unavoidable reasons causing environmental degradation and the only viable solution lies in tracing the ancient wisdom and aligning our way of life with the ecological worldview that our folklores provide. Folklores promote indigenous ecocentrism and help people live in harmony with nature. Environmental conservation results from the ecological principles and concepts of sustainability propagated by the rich cultural traditions and environmental ethics of folklore. This paper aims to explore Amitav Ghosh's novel *The Hungry Tide* and a host of short stories by Niranjan Mondal entitled *The Mangrove Lore* in order to capture the varied perspectives on the life and the lore of the Sundarban. By elaborating on the interrelationship between Man and Nature through an ecological worldview, this paper seeks to highlight how the folklores of Sundarban as depicted in these works played a significant role in the conservation of nature. I intend to focus on how these folklores served as a counter-narrative to the dominant discourses of first world environmentalism.

Key words: *ecocriticism, capitalism, globalisation, folklore, indigenous ecocentrism, counter-narrative*

Silvana Neshkovska
Faculty of Education – Bitola, St. Kliment Ohridski University, North Macedonia
E-mail: silvana.neskovska@uklo.edu.mk

Zorica Trajkova Strezovska
Blaze Koneski Faculty of Philology, Ss. Cyril and Methodius University, North Macedonia
E-mail: trajkova_zorica@flf.ukim.edu.mk

THE LINGUISTIC 'ARSENAL' OF FEMALE POLITICIANS IN THE FACE OF ADVERSITY IN THE POLITICAL ARENA

The asymmetrical male-female political power in most countries had led to female politicians adopting specific styles of communication and doing extra 'linguistic work' in their self-presentation strategies in order to convince the electorate of their competence, knowledge and trustworthiness (Lazar 2005, Lakoff 2003). However, while in the past female politicians were pressured to conform to stereotypically 'feminine' styles, newest research shows a gradual change in their speech style, and female politicians increasingly adopting stylistic traits that are typically associated with masculine stereotypes of communication (see for instance Jones 2017, Hargrave & Blumenau 2022, Bauer & Santia 2022). This is particularly conspicuous when they deal with adversative comments and attacks from their opponents regarding their political viewpoints and decisions.

The paper attempts to shed light on the linguistic 'arsenal' female politicians use when they are 'attacked' and need to defend themselves and justify their political contribution in the fierce male-dominated political arena. By conducting critical discourse and pragmatic analysis of a corpus of political statements made by contemporary female politicians, both Macedonian and English (from the English speaking countries), the paper is set to disclose the linguistic, rhetorical and pragmatic means female politicians employ to face their 'attackers' and to launch counter-attacks.

The results obtained from the study suggest that things are moving forward and progress is being made in politics with female politicians opting for much 'bolder' linguistic choices in the face of adversity, thus, chartering their 'territory' on the political stage and marking their presence as irrefutable.

Key words: *female politicians, political discourse, CDA, pragmatic analysis*

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Ana Nićiforović
Faculty of Philology and Arts, University of Kragujevac, Serbia
E-mail: anasitarica1@gmail.com

SARAH KANE AND THE THEATER OF CATASTROPHE

Sarah Kane is widely known as one of the most radical and influential writers of the modern British theater. She belonged to what was described as Britain's In-Yer-Face theater movement and in this paper we will interpret her five plays: *Blasted, Phaedra's Love, Cleansed, Crave* and *4.48 Psychosis,* also recognized as a Theater of Extremes and an Ethics of Catastrophe. It will be concluded that Kane's plays have caused a significant stir in the theater world and are as relevant today as they were back in the 1990s.

Key words: *Sarah Kane, In-Yer-Face,* Blasted, Phaedra's Love, Cleansed, Crave, 4.48, Psychosis, *Theater of Extremes, Ethics of Catastrophe*

Nataša Ninčetović
Faculty of Philosophy, University of Priština in Kosovska Mitrovica, Serbia
E-mail: natasa.nincetovic@pr.ac.rs

THE (IM)POSSIBILITY OF SELF-REALIZATION IN FITZGERALD'S *THE CURIOUS CASE OF BENJAMIN BUTTON* AND ITS FILM ADAPTATION

The release of David Fincher's *The Curious Case of Bejamin Button* (2008), which was well received by both the audience and the critics, aroused interest in the short story by F. Scott Fitzgerald (1922) on which the film is based. Although both the short story and the film deal with the theme of difficulty of being of a character who is aging backwards, the starting point of this research is that the two texts do it in diametrically opposite ways, which results in different implications. By comparing the ways in which the protagonist and his surroundings come to terms with his otherness, we come to the conclusion that despite his constant attempts to adapt and fit into society, Fitzgerald's Benjamin remains on its margins. More than any other character, he does what he is expected of him, thus sacrificing the possibility for self-realization and authentic experience. On the other hand, the overall tone of the film adaptation is more optimistic. Fincher's Benjamin is accepted by his society and is determined not to let his otherness prevent him from finding his own way through life. However, a shadow of doubt hangs over the optimism that Benjamin radiates and tries to convey to others at the turning point of his life: the birth of his daughter. He cannot come to terms with the fact that he will not be able to be a true father to his child, but rather a playmate. Even though he never chooses to forget his unique circumstances, which is the case with Fitzgerald's Benjamin, he eventually ends up running away from reality, which calls into question his self-realization as well.

Key words: *Benjamin Button, Fitzgerald, film, age, self-realization, adaptation*

Thet Oo Khaing
School of English and American Studies, Eötvös Loránd University, Hungary
E-mail: thetoo@student.elte.hu

ANALYZING THE CHARACTERISTICS OF A UNIVERSITY ENGLISH FOR ACADEMIC PURPOSES TEST TASK: A GUIDED SUMMARY WRITING TASK

In academic settings where English is used as a second language or foreign language, integrated language assessment has gained its popularity in measuring learners' language ability, especially in high-stakes language testing. In the context of writing assessment, the use of integrated tasks is considered to have more authenticity, fairness and a positive washback on both teaching and learning (Gebril, 2018). Despite this, it has been found that research in integrated writing assessment is still limited compared to other areas of assessment. Bachman and Palmer (2010) proposed a framework of language task characteristics based on five aspects of tasks: namely setting, assessment rubric, input, expected response, and relationship between input and expected response. Using this framework, this paper mainly reports on a detailed analysis of the characteristics of a guided summary writing task used in an Academic Skills Test designed for undergraduate students at a university in Hungary, as well as a brief discussion on whether the task matches the definition of an integrated assessment, specifically reading-into-writing assessment. The findings prove that the characteristics of the guided summary writing task match those of the target language use (TLU), which means that it fits in the TLU domain and can be used as a good measure of learners' writing ability.

Key words: *integrated writing assessment, language task characteristics, guided summary writing task, Academic Skills Test, reading-into-writing assessment*

Irena Pantić
Kosovo and Metohija Academy of Applied Studies, Serbia
E-mail: irena.pantic@akademijakm.edu.rs

Slava Ivanović Milenković
Kosovo and Metohija Academy of Applied Studies, Serbia
E-mail: slava.ivanovic@akademijakm.edu.rs

ON TRANSLATION EQUIVALENCE OF SOME ENGLISH NEGATIVE PREFIXES IN SERBIAN

This research aims at listing the most frequent English negative prefixes and detecting their Serbian translation equivalents. We trace the development of the negative prefixation through the Old English, Middle English and Modern English periods, and give a literature review on the subject, from the late 19th century to modern times. We outline intercultural and interlingual relations among languages, and how various languages influenced the development of the system of English prefixation.

The corpus of the research covers the originals and translations of two popular English novels – one dating from the first and the other from the second half of the 20th century, and several reputable dictionaries. We identified and

studied the primary English negative prefixes: *a-* (*an-*), *dis-*, in- (*im-, il-, ir*), non- and un-. Each of them is described by the etymological, morphological and semantic parameters.

We identify translation equivalents to convert the content from English as a source language into Serbian as a target language. These are the forms of the two languages, which have the same impact and the meaning of the original text. The selected English prefixes mostly tend to have prefixes for Serbian equivalents. It means that the equivalents are also formal correspondents – elements of matching form and semantic content. They are linguistic units that are present both in the languages of the original and the translation. A series of examples indicates that the prefix *a-* (*an-*) most often takes the same Serbian correspondent as it is in English and less often it is the Serbian prefix *bez-*; the prefix *dis-* mostly takes various forms of the same semantic value as the English word; the prefixes *in-* (*im-, il-, ir-*), non- and un- take the Serbian corresponding prefix *n*e-.

A tabular frequency distribution shows the frequency and typicality of Serbian equivalence.

Key words: *negative prefixes, a-, dis-, in-, non-, un-, translation, equivalence, correspondence, source language, target language*

Tijana Parezanović

Alfa BK University, Serbia
E-mail: tijanaparezanovic@gmail.com

LIMINALLY ANGLOPHONE WOR(L)DS: M. G. SANCHEZ'S GIBRALTARIAN STORIES

Anglophone world literature contains numerous marginal zones which are easily overlooked due to the overshadowing presence of British or American literary achievements in the Anglosphere. We might think of these zones in terms of Gilles Deleuze and Felix Guattari's 'minor literatures', which develop in small communities when the dominant language is deterritorialized – or in terms of 'cultural peripheries' in the context of postcolonial studies. One of such literatures and cultures is Gibraltarian, occupying the liminal borderland between Spain and England, countries with which Gibraltar shares historical, geographical, political, cultural, and social links. This presentation focuses on the 2006 collection *Black Rock: Ten Gibraltarian Stories* by acclaimed Gibraltarian author M. G. Sanchez, which depicts life in Gibraltar and the essentially identical worldview of its seemingly different inhabitants. The proposed analysis of the stories relies on the mentioned concept of deterritorialization, complemented with the theoretical conceptualisation of liminal space, primarily by Victor Turner and Gloria Anzaldúa. Sanchez's stories abound with characters who permanently occupy and try to build their lives in a place that remains liminal – the most illustrative example being the recurring character of Peter Rodriguez. The regular phase of transition process, that of post-liminality, in which they are supposed to experience re-integration into the desired community, eludes them, and they are left only with the potentiality to create a world and express their identities outside the established binary structures that the Gibraltar borderland imposes upon them. The analysis of relevant stories focuses primarily on spatial elements and indirect characterization, particularly through speech, and it aims to answer the question of how liminal worlds and their inhabitants are conceived in literature, hoping to offer a possible model for approaching other similarly liminal Anglophone literatures.

Key words: *Anglophone literatures, minor literature, deterritorialization, liminality, M. G. Sanchez*

Irina Pavlovskaya
St. Petersburg State University, St. Petersburg, Russia
E-mail: pavlovskayairina2@yandex.ru

REDUPLICATION IN THE PHRASEOLOGY OF LANGUAGES

The paper is devoted to the aspect of phraseology as a section of linguistic system closely connected with the history of nations, their culture, language origins, etymology, ethnic features of the world view and methods to reflect and convey them. Reduplication is considered one such method. Different segments of language may be repeated twice making up a reduplication. Those segments may belong to different linguistic levels: syllables, morphemes, whole words or word combinations, grammatical structures. The reduplication may be exact (the unit is doubled without any changes) or with the change of a vowel (ablaut) or a consonant. Reduplication is one of the oldest devices of meaning formation in speech communication which roots back to the origins of speech in anthogenesis and phylogenesis. Children often repeat segments of their utterances to relate the meaning. In the same way in early language systems iteration served the aim of communication. Doubling (iteration) is perhaps the simplest way to relate plurality of objects, duration of action or repetitive character of it. It can also enhance intensity of the process described and raise the general expressiveness of the utterance/sentence. In modern languages such phraseological units are often retained due to the transparency of their meaning. The purpose of the research is to observe reduplication in phraseological units of languages of different groups (English, Russian, Chinese). Universal character of reduplication can be proved by typological parallels. In the paper we consider classes of English phraseological units (idioms, collocations, proverbs and sayings), Chinese phraseology (shuyu (熟语), chengyu (成语), guanyongyu (惯用语), yanyu (谚语), suyu (俗语)) and Russian tautological expressions. They are analyzed from the point of view of iteration use and its functions.

Key words: *reduplication, iteration, phraseology, English, Chinese, Russian, meaning*

Jonathan Pendlebury
Faculty of Philology, University of Belgrade, Serbia
E-mail: jon_pendlebury@hotmail.com

EFL WIZARDRY: UNLEASHING THE MAGIC IN THE CLASSROOM

Despite the ever-changing nature of our classrooms, the fundamental role of the EFL teacher remains the same – to be creative problem solvers, able to adapt to different students and situations. In fact, given the dynamic nature of our work environment, maybe the term 'EFL wizard' is more suitable as we have to use our 'magic' day after day to create engaging, effective, useful lessons. This session aims to remind us all that we are far more than mere teachers and that we possess magical powers to inspire and nurture our students and to bring the English language to life – whether it be through the activities we use, the atmosphere we create, the words we speak, or the way we manage our classroom. Hopefully, by the end of the talk, you will feel empowered to use the fairy dust you undoubtedly possess in your classrooms, too.

Key words: *EFL teaching, classroom management, motivation, positive classroom, word power*

Anja Petrović
Faculty of Philosophy, University of Niš
E-mail: a.petrovic-18516@filfak.ni.ac.rs

Nataša Tučev
Faculty of Philosophy, University of Niš
E-mail: natasa.tucev@filfak.ni.ac.rs

STREAM OF CONSCIOUSNESS IN JOYCE'S *ULYSSES*: LITERARY AND NON-LITERARY INFLUENCES

While the stream-of-consciousness technique is generally considered one of the central achievements of modernism, offering a more direct entry into the mind of a literary character than any other device previously available to novelists, it is most often associated with James Joyce, who made the most striking advances in its application and put it to use most famously in his novel *Ulysses* (1922). The paper aims to examine both literary and non-literary influences on Joyce's innovative use of this technique, focusing in particular on two sections of *Ulysses*: the thirteenth episode, "Nausicaa", and the final episode, "Penelope". Since Dorothy Richardson's novel *Pilgrimage* (1915) represents the earliest example of the stream-of-consciousness style in the English language, her influence on Joyce will be explored in detail. On the other hand, the non-literary influence of Joyce's wife, Nora Barnacle, who wrote unpunctuated letters to her husband, will be considered as a possible source of inspiration for the punctuation-free monologue of Joyce's character Molly Bloom in the final episode. In analysing these influences, the paper relies on Randall Stevenson's study *Modernist Fiction* (1992) and Brenda Maddox's biographical work *Nora: The Real Life of Molly Bloom* (2000).

Key words: *James Joyce, Dorothy Richardson, Nora Barnacle, stream of consciousness, modernist novel*

Olivera Petrović
University of East Sarajevo, Faculty of Education, Bijeljina, Bosnia and Herzegovina
E-mail: oliverap@hotmail.com

Slađan Petković
Independent researcher, Bosnia and Herzegovina
E-mail: sladyanp@yahoo.co.uk

POSTCOLONIAL DISCOURSE AND *THE BUDDHA OF SUBURBIA* (1990) AFTER BREXIT

The paper analyzes the issue of multiculturalism in England in the post-Brexit conditions. For this purpose, social processes are first analyzed through the understanding of complex postcolonial identity in the literary works of famous British people who are not members of the majority identity community. It is paradoxical that Brexit is happening at a time when the Prime Minister of the UK Government is a man of Indian origin and the Mayor of London is a man from Pakistan.

The paper revisits *The Buddha of Suburbia* as a coming-of-age novel with a distinctly late 20th-century spin viewed from the perspective of the post-Brexit Britain. In a new close reading of Kureishi's work, this article aims to show how he identified new ways of being British, through his characters' study of ethnic, racial and class identity in the 1970s multicultural Britain.

Kureishi introduces a number of oppositions in the novel that he then perturbs and disintegrates. This occurs most obviously in the role he gives to London as a metaphor place. The novel is structured in the two parts: '*In the Suburbs*' and '*In the City*'. The city – London, and Britain indeed – epitomizes freedom, cultural sophistication, possibility of anonymity and inexhaustible prospects. The protagonist Karim seeks his fortune in the cosmopolitan Britain and London, his geographical progress being mirrored in a social one. Moving to the center, Karim becomes part of the metropolitan middle class.

In the opening paragraph of Hanif Kureishi's *The Buddha of Suburbia*, the seventeen-year-old narrator feels forced to emphasize his nationality. It seems that Brexit made an atmosphere in which descendants of Britons from other parts of former empire would be constantly asked where they are from, as if their very existence required some kind of explanation.

Key words: *Brexit, identity, multiculturalism*

Irina Petrovska
Faculty of Tourism and Hospitality, St. Kliment Ohridski University, North Macedonia
E-mail: irina.petrovska@uklo.edu.mk

Jovanka Lazarevska-Stančevska
Blaze Koneski Faculty of Philology, Ss. Cyril and Methodius University, North Macedonia
E-mail: jovanka@ukim.edu.mkl

REPRESENTATIONS OF WRITTEN COMMUNICATIVE STRATEGIES IN THE MACEDONIAN TOURIST GUIDEBOOKS

The implementation of the principle of sustainability and creative dialogue among participants in search of different forms of tourism genre can be achieved by analyzing tourist guidebooks, which constitute a classic component in the system of texts embraced by tourism communication. It is a genre to which a very large number of tourists turn both before, during and after a visit to a foreign country or city. Considered as a genre, tourist guidebooks are first of all characterized by their textual complexity: they combine words and images, description and narration, information and persuasion, etc. Tourist guidebooks also occupy a specific place within Macedonian responsible tourism marketing in so far as they represent critical reflection on the economic, social and environmental responsibility of tourism in North Macedonia today. The purpose of this research paper is to examine a number of written communicative strategies in the most popular widespread series of tourist guidebooks, that are produced by community-based tourism organizations in the Republic of North Macedonia.

Key words: *tourist guidebooks, genre, tourism communication*

Maria Pirgerou
Ministry of Education, Greece
E-mail: mariapirgerou@gmail.com

EDGAR ALAN POE'S AND VERNON LEE'S GOTHIC WOMEN: THE ART OF SILENCING THE FEMALE VOICE

In my presentation I will argue that the supernatural element as used in the works of Edgar Alan Poe (1809-1849) and Vernon Lee (1856-1935), "The Fall of the House of Usher" (1840) and "Amur Dure" (1890) respectively, aims to silence female agency, thus rendering feminine subjectivity unrepresentable, elusive, unvoiced. Opening in a "dull, dark and soundless day," Poe's story is a terrifying tale of indeterminate selfhood, one in which the pragmatic boundary between self and other is dissolved into a haunting imagery of death and decay pervading everything—even the natural surroundings. In the tale, Madeleine, Roderick Usher's twin sister, the only female character in the story, is always already silenced, as her death half way through the narrative only confirms her invisible/absent presence. Likewise, in Lee's story, written 50 years later and included in a collection of supernatural tales under the title Hauntings, the heroine Medea DaKapri, a 16th century Italian noblewoman, is murdered on the orders of her brother-in-law, Duke Robert, only to return as a spectral presence—an absent presence—to haunt and destroy all men involved in her murder. Her violent death, I argue, brings about the silencing of her female voice which is not allowed to be articulated, to rise to power, to be heard. Her spectral return attests to the eternal voicelessness to which she is doomed. Like Poe's Madeleine, Lee's Medea is also condemned to a fate of silence from which she is never delivered. The indeterminacy which characterizes both female characters in both tales, I suggest, precludes their emergence as feminine subjects as their textual signification is erased and they both become empty signifiers without an anchoring signified—absent presences, soundless voices. The theoretical approach which will support my argument is based on J. Lacan's psychoanalytic theory of the process of subjectivation as developed in his *Écrits* as well as in a number of other seminars.

Key words: *supernatural, absence, representation, feminine subjectivity, signification, elusive, unrepresentable, silenced*

Andreea Popescu
Faculty of Foreign Languages and Literatures, University of Bucharest, Romania
E-mail: andramara379@gmail.com

INITIATION, IDENTITY, QUEST IN E. HEMINGWAY'S *THE OLD MAN AND THE SEA*

Modernism is a cultural trend which characterized the first half of the 20th century. It promoted concepts like the solitary hero, the quest for truth and identity or the analysis of the human mind. In his works Ernest Hemingway describes the reaction of the human self before the challenges of destiny in limit situations. His famous words "Man can be beaten, but he is never defeated" stand as a motto for all his writings. The story "The Old Man and the Sea" narrates about the journey of man from a state of innocence to a state of wisdom which is brought by the initiation in the mysteries beyond. The paper will use cultural anthropology in order to decode the message of the text.

Key words: *ritual, initiation, adventure, aquatic symbolism*

Brenna S. Quinton
University of Aberdeen, United Kingdom
E-mail: b.quinton.22@abdn.ac.uk

RECOGNIZING 'BLENDED BELIEFS': STEPS TOWARD INDIVIDUALIZED RELIGIOUS AND SPIRITUAL EQUALITY

This paper will spotlight the views of Don Yoder and Marion Bowman, who have studied the abilities of individuals to take seemingly opposing theological practices and bring them together in a way that is meaningful to the individual. Focusing on contemporary vernacular religion practice, this paper showcases the commonality of syncretic or 'blended belief' systems, and the need for academic, political, and public recognition of these beliefs and the affect that this recognition will have on religious and secular communities.

To do so, this paper will define vernacular religion and explain the need to break from 'syncretic' terminologies, which are often associated with the combination of supposedly opposing beliefs. The paper will then introduce the concept of the term 'blended beliefs' and how it's use will aide in the acceptance of such practices within individuals and communities.

Outlining Marion Bowman's 'toolkit' approach to spirituality and its application in blended beliefs, this paper assists in understanding the reasons individuals blend practices and faith, and what the personal, communal, and societal benefits are of these beliefs.

Finally, this paper argues the need for greater recognition of individuals and their blended beliefs. Based on current academic and societal trends of diversity and equality, it highlights the current failures present within religious studies and fields in addressing these concerns, specifically within Christianity. The paper will make a case for a space which must be made for individuals with blended beliefs within organized religion, the societal, and the political sphere, or else society will be doing a disservice to individuals and key parts of their identity that are specifically tied to their individual vernacular religion. If society is to accept all aspects of an individual, this must include the awareness, acceptance, of the individual's unique blended practices.

Key words: *vernacular religion, spirituality, equality, syncretism, belief*

Milica Rađenović
Faculty of Law and Business Studies Dr Lazar Vrkatić, Union University, Serbia
E-mail: radjenovic.mi@gmail.com

"THERE ARE AMERICANS CROPPING UP EVERYWHERE": AMERICAN CHARACTERS IN BRITISH ACADEMIC NOVELS

This paper analyzes how political, economic, and social circumstances that shaped the world after the Second World War influenced the representation of American characters in British academic novels. Britain's world role changed significantly, and its relationship with the USA became more complicated because of its increasing dependence on the USA. Furthermore, the cultural exchange between the two countries grew stronger, and many British scholars, students, and writers decided to spend a certain period in the States thanks to many different exchange programs. This new relationship is reflected in British academic novels, which disclose not only a fascination with the USA

but also uneasiness because Britain was forced to be a junior partner in this alliance with a much more powerful country. American characters mirror British anxiety over this disparity and their interest in booming American society.

Key words: *academic novel, campus novel, higher education, stock characters*

Sanja Radmilo Derado
Faculty of Economics, Business and Tourism, University of Split, Croatia
E-mail: sradmilo@efst.hr

THE NEOLIBERAL CONCEPT OF HOME AS A SPECULATIVE CATEGORY: CONTEMPORARY IRISH WOMEN'S WRITING AND THE TRAUMA OF ECONOMIC CYCLES

From its outset, the Irish economic boom from the mid-1990s, followed by the implementation of austerity measures as a fallout of the Irish banking system collapse in 2008, saw dramatic changes in Ireland in the first decades of the new millennium. Those changes seemed to dislodge this country from its seemingly firm grounding in self-constructed ideas of the nation's past and present. In the period in question, Ireland transformed itself from a predominantly primary-sector economy to a full-blown neoliberal economy modelled against the standards of the deregulated, highly-developed western economies. However, the country's social and economic landscape during the Celtic Tiger era, and in the post-crash period, remained fragile and the profound transformation left its indelible trace in the very core of the Irish national identity. This type of social trauma left the general populace, as well as Irish writers, in a state of collective trauma, as they strived to cope with the country's fluctuating economic success. Hence, this paper argues that post-Celtic Tiger women's fiction, here illustrated by two novels, Claire Kilroy's *The Devil I Know* (2012) and Tana French's *Broken Harbour* (2012), represent examples of austerity fiction as they both engage with the idea of fluctuating economic cycles and social traumas as inherent to the neoliberal narratives of success. Both novels examine Irish post-crash social landscape by digging deep into the suppressed and silenced disruptions of local communities and family circles. By doing that, both Kilroy and French, using different narrative strategies, openly critique the neoliberal paradigm which inflicted deep psychological, social, and human traumas of the nation's economic transformations.

Key words: *Irish women's writing, neoliberal paradigm, economic cycles, post-crash fiction, Celtic Tiger, austerity fiction, Claire Kilroy, Tana French*

Neda Radosavlevikj

South East European University, North Macedonia
E-mail: n.radosavleviq@seeu.edu.mk

DEVELOPMENT OF STUDENTS' LEADERSHIP SKILLS BY USING ORAL PRESENTATIONS AND PROJECT-BASED LEARNING IN ESP COURSES

This paper examines the role of leadership in Higher education and the development of students' leadership roles and skills in English for specific purposes course. Educators have long seen the value of placing students in real-life scenarios to help them gain deeper levels of understanding of learning. The survey was conducted with 14 students, in their second year from ESP 1 Social Sciences course from Public administration, International communication and Political sciences department. The results showed that students attending this course showed great leadership skills, they expressed great attitude and proficiency in delivering an oral presentation and project according to their preference in their field of study. "Helping students develop the integrity and strength of character that prepare them for leadership may be one of the most challenging and important goals of higher education" (King 1997: 87). Increasingly, higher education is being turned to as a source for potential change given its significant role in developing leadership capacity among today's youth (Astin 1993; Astin & Astin 2000; Morse 1989, 2004).

Key words: *leadership, oral presentations, projects, project-based learning, proficiency in foreign language*

Milica Radulović

Faculty of Philosophy, University of Niš, Serbia
E-mail: milica.radulovic@filfak.ni.ac.rs

QUESTIONS AND ANSWERS IN ONLINE INFORMATIONAL FAQS: AN ANALYSIS OF COOPERATIVE OPTIMISATION

This article examines cooperative optimisation in question-answer sequences in online informational FAQs. Egbert, Biber and Davies (2015) define online informational FAQs as a type of FAQs aimed at providing description and explanation within various domains of inquiry. Question-answer sequences in informational FAQs can be viewed as products and examples of *shared cooperative activity*, which is characterised by mutual responsiveness, commitment to the joint activity, and commitment to mutual support (Bratman 1992). This means that FAQ pages help interested users find relevant information, which further suggests that question-answer sequences are formulated, selected, collected and formatted in accordance with the principle of cooperative optimisation. Specifically, the article focuses on optimisation techniques in 30 question-answer exchanges taken from the *Corpus of Online Registers of English* (CORE). The aim is to identify and describe optimisation techniques with reference to a variety of topics and communicative contexts. The qualitative analysis is based on the concepts of *shared cooperative activity* (Bratman 1992) and *cooperative joint activity* (Pickering & Garrod 2021).

Key words: *questions and answers, online informational FAQs, cooperative optimisation, shared cooperative activity, cooperative joint activity*

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Nemanja Radulović

Faculty of Philology, University of Belgrade, Serbia
E-mail: nem_radulovic@yahoo.com

DIMITRIJE MITRINOVIĆ AND ENGLISH POETS

Dimitrije Mitrinović (1887-1953) was a Serbian revolutionary, poet, and avant-garde art and literary critic who since 1914 settled in London, becoming part of the intellectual and literary scene. Mitrinović established himself as a spiritual teacher and political and social activist with a network of fascinating range. While many of his British contacts are known and due attention has been paid to them (A. Orage, E. Muir, Philip Mairet, and Stephen Graham, to mention just a few names from the literary world), some have remained under-researched. Among them are poets Edith Sitwell and Hugh MacDiarmid. We will pay attention to Mitrinović's influence on both of them using archive material (letters) and try to trace an influence that extends beyond purely social contacts into their work. While Mitrinović was part of the English literary milieu, some themes he brought reveal him as a mediator between cultures (Slavic and British). In this aspect he can be seen not as a (minor) member of the modernist scene, but as an influential figure from the point of view of comparative literature and cultural transfer.

Key words: *modernism, cultural transfer, D. Mitrinović, E. Sutwell, H. MacDiarmid*

Adelina Ramadani Aqifi

South East European University, North Macedonia
E-mail: ar18115@seeu.edu.mk

TEACHING GRAMMAR THROUGH COMMUNICATIVE LANGUAGE TEACHING- A STUDY OF TEACHERS PERCEPTIONS AND CLASSROOM EXPERIENCES

As learners learn a foreign language at school, it is very important to clarify the issue of teaching grammar in the Communicative language teaching classroom: the use of grammar instructions in the classroom, the focus on the communication process. Since most of the learners face with challenges during the acquisition of the target language, two things can occur: they might either get motivated by the grammar involved in the classroom, or become less eager to continue studying it. This study compares the positive and negative influences of grammar usage in communicative language teaching. The research was carried out by using a qualitative approach in order to analyze and get better results of the teacher's grammar usage in the communicative language teaching classroom.

The main research instruments used were the interview and the observation conducted with EFL teachers and 2nd grade students at "Sami Frashëri" High School in Kumanova, The Republic of North Macedonia. This research focused on the teacher's grammar usage in the language process.

Key words: *grammar, CLT, students, teachers, methods*

Milica Rodić
Ruprecht-Karls University, Germany
E-mail: mrodic19@gmail.com

THE OMNIPRESENT AUTHOR: DISTRIBUTION OF MARKERS OF AUTHORIAL PRESENCE IN SCIENTIFIC ARTICLES IN LINGUISTICS, ECONOMICS AND TECHNOLOGY WRITTEN IN ENGLISH, SERBIAN AND GERMAN

Across cultures, authors use a variety of linguistic strategies to implement their own voice into their academic texts. This is sometimes done very overtly, using personal pronouns and possessives. Based on a corpus of 124 research articles, written in three languages – English, Serbian and German, and in three scientific disciplines – linguistics, economics and technology, by native speakers, the aim of this study is to investigate the quantitative and qualitative uses of subjective markers of authorial presence across these academic and linguistic communities.

The analysis focuses on the explicit means of stance-taking, by overt indication of authorial textual presence, to denote that what is stated is the authors' personal opinion, or to describe the procedures conducted as part of their research. This data-based but category-inspired analysis was conducted through MAXQDA – a software tool for qualitative and quantitative text analysis.

Preliminary results reveal remarkable quantitative differences in the cross-linguistic and crossdisciplinary use of these markers, as most of them were used by authors writing in English. Moreover, they are used significantly less in Serbian, and least in German. In addition, their highest overall number was identified in the field of linguistics across all three languages, and in the field of technology the lowest, being virtually non-existent in the subcorpora of English and German. However, economics articles written in English yielded an astounding number of markers indicating overt authorial presence, accounting for almost half in the entire corpus.

These differences are further elaborated by a qualitative analysis, which may have important implications for the negotiation of preferred practices in the use of these markers when writing research papers in all three languages in the future, and for aiding the pragmatic competence of non-native researchers and students when engaging in discourse with the international academic community.

Key words: *authorial stance, subjectivisation, authorial presence*

Nataša Šofranac
Faculty of Philology, University of Belgrade, Serbia
E-mail: natasa.sofranac@fil.bg.ac.rs

SHAKESPEARE IN THE POST-TRUTH ERA AND BEYOND

Shakespeare forged the phrase "beyond all limit", in Ferdinand's declaration of his love for Miranda (The Tempest, III.i.71-73). In the year of the First Folio's quadricentennial, it seems appropriate to describe Shakespeare's reach and impact worldwide. On page and stage, online and in person, Shakespeare has always caught the crest of new waves and transformed into modern guises. Adaptable to film, podcast, hip-hop and umpteen other forms, Shakespeare is a portable thesaurus which always comes in handy to quote, recourse to or console with.

Why do we need Shakespeare, now that we might even live to see chatbots able to write as well as he did? Perhaps to retrieve the humility and open-mindedness we were originally created with. Or to find our "better angels" underneath the carapace of our busy lives. We have vivisected Shakespeare, put him on the couch, deconstructed his language and viewed through all social and political lenses: Shakespeare and gender, Shakespeare and race, Shakespeare and fascism – the last one being the title of Professor Richard Wilson's new book. Shakespeare is an ideal vehicle of theatrical subversion too – a recent Hungarian production of *Macbeth* included President Orban's speeches in the soliloquies, a Czech stage director has told a new story of *Hamlet* in the mood of post-revolutionary disillusionment, a Serbian *Titus Andronicus* makes explicit references to totalitarianism... "Rich in the extremes of experiences – injustice, separation, violence, revenge", as described by James Shapiro, Shakespeare resonates equally strongly with underprivileged students of colour in the US, prison inmates in South Africa, or civilians in the war-ravaged Ukraine. Empathy or "the quality of mercy" is the most valuable asset in his portfolio.

Key words: *Shakespeare, interpretation, appropriation, context, subversion*

Tijana Spasić Jakovljević
Organizational Sciences College VOS Eduka, Serbia
E-mail: spasictijana@gmail.com

THE VICIOUS CIRCLE OF SADNESS: FAR REACHING INFLUENCES OF DAVID FOSTER WALLACE'S ESSAYS ON THE CONTEMPORARY (POPULAR) CULTURE – A COMPARATIVE ANALYSIS OF WALLACE'S 1996 ESSAY "A SUPPOSEDLY FUN THING I'LL NEVER DO AGAIN" AND RUBEN OSTLUND'S 2022 MOVIE *THE TRIANGLE OF SADNESS*

David Foster Wallace (1962-2008) is considered to be one of the most influential American writers during the past several decades. His literary work has been subject to an evergrowing body of academic research. Conversely, his nonfiction (essays and various other "non-literary" texts) have yet to be analyzed, despite being thematically inseparable from his fiction and despite their growing popularity and far reaching literary and cultural influence. The paper aims to analyze the lucidity and prophetic qualities of Wallace's nonfictional insights, which have rendered him an astute cultural critic. The paper will be exploring connections between Wallace's acclaimed 1996

essay "A Supposedly Fun Thing I'll Never do Again" and Ruben Ostlund's 2022 – Palme d'Or winner and Oscar-nominated – movie *The Triangle of Sadness*, in order to show the growing validity of Wallace's nonfictional insights into the "post-postmodernist" Western society, decades after they were first published.

Key words: *David Foster Wallace, American nonfiction,* Triangle of Sadness, *essays, post-postmodernist social satire*

Milica Spremić Končar
Faculty of Philology, University of Belgrade, Serbia
E-mail: m.spremickoncar@gmail.com

'ME LYSTE NAT THEREOF MAKE NO MENCION': MALORY AND THE PLEASURE OF READING

This paper takes as a starting point Wolfgang Iser's 'Reading Process: A Phenomenological Approach' (1972) and focuses on the 'unwritten parts' of Malory's *Morte Darthur,* parts which generate the frustration of the reader's expectations and make him / her 'fill in the gaps left by the text itself.' As Malory's principal interest lies in knighthood and kingship rather than in love, his 'unwritten parts' have to do with private matters and spaces of his protagonists. The particular points at which Malory's text produces frustration for the reader are those when long-lasting and intricate quests come to an end and the Round Table fellowship returns to Camelot. As a rule, such occasions are marked by lavish feasts, which Malory always describes in a similar way, as plenteous and joyful, full of cheerful voices and resounding laughter. His sentences run smoothly reinforcing the reader's thoughts of a 'continuation' because, after weeks and months of perilous adventures, the reader expects to spend some time in Camelot and learn about its inhabitants' ways, mutual relations and everyday activities. Malory, however, refuses to be more specific on that and constantly thwarts such expectations by introducing sudden twists and turns which bring his narration back to the familiar ground of knightly quests. As 'no author worth his salt will ever attempt to set the whole picture before his reader's eyes', it will be argued that by refraining from giving 'the whole picture' Malory shows as the author particularly careful about activating his readers' imagination because "literary texts transform reading into a creative process that is far above mere perception of what is written".

Key words: *Sir Tomas Malory, Wolfgang Iser, reading, gap-filling, illusion-building*

Jovana Srećković
Independent researcher, Serbia
E-mail: jocika_89@yahoo.com

(POST)MODERN POPULAR CULTURE (AND BEYOND) IN IAN MCEWAN'S *MACHINES LIKE ME*

Living in an advanced capitalist society has (generally speaking) given rise to people's excessive need to consume, which in turn – as it can be noted – led to the growth of consumer credit, the expansion of different agencies such as advertising, marketing, design and public relations, and – what is more important – the emergence of a postmodern

popular culture that celebrates consumerism, hedonism and style. Since the world nowadays mostly consists of media screens and popular cultural images, the analysis of the elements of postmodern popular culture can help us gain a better understanding of both the (present-day) society and the individual in it, as well as the implications they carry for the future.

Machines Like Me fits in this concept ideally as a "dystopian" science fiction novel, whose main character (in a way) takes the role of a God after coming into the possession of an Artificial Intelligence humanoid robot symbolically named Adam (to Charlie's misfortune, all the "Eves" have already been sold out) in a counterfactual 1982 Britain. Set in the exact same year when the postmodern film *Blade Runner* was released, the novel shares – in the first place – its confusion over an elusive sense of time since we appear to be in the past, the present and the future at the same time, as well as its characteristics of *film noir*, while showing that nothing is more human than moral inconsistency.

The aim of this paper is to explore numerous themes that McEwan's novel touches upon – such as moral choice, consciousness, the role of chance in history, AI – with the help of postmodern popular culture and its elements, along the way pointing out the importance of this type of analysis within the complicated field of cultural studies.

Key words: *postmodern popular culture, Ian McEwan,* Machines Like Me*, artificial intelligence*

Natalija Stevanović
Faculty of Philosophy, University of Niš, Serbia
E-mail: natalija.stevanovic@filfak.ni.ac.rs

A CHILD'S WAY OF COPING WITH A WAR-IMPOSED TRAUMA IN *PAN'S LABYRINTH*

The aim of this paper is to offer an analysis of a child's way of coping with a war-imposed trauma in comparison to the ways of coping of the other two female characters portrayed in Guillermo del Toro's movie *Pan's Labyrinth* (2006) and the novel of the same name written by Guillermo del Toro and Cornelia Funke (2019). Set in the aftermath of the Spanish Civil War in 1944, the movie introduces us to its protagonist, a ten-year-old girl Ofelia. Traumatized by the war and the hostile environment which threatens her safety, she seeks escape by creating an alternative world, the land of fairytales, which places this movie within the realm of magical realism. At the same time, the realistic ways her mother, Carmen, and the housekeeper, Mercedes, deal with the war-imposed trauma are presented in order to offer a contrast to the Ofelia's alternative escape to the land of fairytales. The analysis of the alternative way Ofelia deals with her trauma relies on Judith Herman's claim that traumatized children who are "unable to escape or alter the unbearable reality" find a way of surviving the trauma by altering the reality in their minds. (*Trauma and Recovery – The Aftermath of Violence – From Domestic Abuse to Political Terror*, 2015) Further theoretical background offers definitions of trauma by Sigmund Freud, Cathy Caruth, Thomas Elsaesser and others, explains the historical background of the Spanish Civil War and its aftermath, and, also, places this movie within the context of magical realism as an alternative way of portraying trauma.

Key words: *magical realism,* Pan's Labyrinth*, Spanish Civil War, trauma studies, war-imposed trauma*

Danica Stojanović
University of Augsburg, Germany
E-mail: stojanovic.danica994@gmail.com

THE OCEAN AT THE END OF THE LANE – FANTASY THEATRE IN TRANSMEDIA DIALOGUES

Fantasy hardly ever succeeds in Drama [as] Fantastic forms are not to be counterfeited. Men dressed up as talking animals may achieve buffoonery or mimicry, but they do not achieve Fantasy" (Tolkien 61).

In his essay "On Fairy-stories," Tolkien specifically takes exception to the notion of fantasy theatre, deriding its ability to represent secondary worlds. However, recent years have seen a proliferation of fantasy theatre that honours Tolkien's legacy, challenging his claim through a combined effort of (para-)textual worldbuilding, audio-visual subcreation, and the effects of discognition. Discognition, as defined by Steven Shaviro, is an affective process, which not only suspends disbelief, but prevents disbelief from forming, thus becoming crucial for fantasy theatre. Taking "On Fairy-stories" as a departure point, this essay explores newer developments in fantasy theatre regarding theatrical actualisation, i.e., the creation and convincing realisation of a fantasy storyworld on stage, as well as the emerging matrix of exchange between fantasy theatre and global popular culture. The paper outlines the creation and recreation of crucial fantasy intertexts and their impact on this developing genre, focusing on the stage adaptation of Neil Gaiman's *The Ocean at the End of the Lane*. Emphasising the transformation from traditional to modern forms based on contemporary theatre narratology, post-dramatic, and post-traumatic theatre, the paper explores both the active dialogue with the tradition through the play's complex web of intertextuality and the establishment of this particular iteration of *Ocean* as the crucial version of the storyworld, whose actualisation enters a transmedia landscape, conversing both with future fantasy theatre productions and other media iterations of the narrative.

Key words: *fantasy theatre,* The Ocean at the End of the Lane, *transmedia storytelling, storyworlding, theatre actualisation*

Jitka Štollová
Trinity College, Cambridge, United Kingdom
E-mail: js2084@cam.ac.uk

SHAKESPEARE AND THE LEGACY OF THE VELVET REVOLUTION

"The better-known the subject matter, the faster the innovation of its interpretation becomes obvious and the faster one turns one's attention from the repeated convention of the story to the unrepeatability of the aesthetic information it provides. The ability of such concentration on the substantial predisposes the theatre to express … in some condensed and highlighted contours the essential feelings of its time and to mirror its atmosphere, way of thinking, mood, philosophy, and attitude to the world," wrote Václav Havel, a playwright, dissident and future President, with an explicit reference to Shakespeare just four months before the Soviet invasion in 1968. Nevertheless, Shakespeare not only provided insights into the Elizabethan and Jacobean age but also became a fundamental resource for expressing resistance in oppressive regimes, such as Czechoslovakia. This paper explores how, through adaptations as well as allusions, his work captured the "essential feelings" of a modern society

preoccupied with such universal issues as the nature of power, tyranny, and the fallibility of political leaders. It concludes with a study of Havel's last play, *Leaving* (2008) – the most Shakespearean of all his plays – which draws heavily on *King Lear* in its study of a human and political fall.

Key words: *Shakespeare, Renaissance, Havel, post-Communist, drama, Velvet Revolution*

Pavlína Studená
Masaryk University, Czech Republic
E-mail: pstudena@mail.muni.cz

ECOCRITICAL PERSPECTIVES IN MARGARET LAURENCE'S THE STONE ANGEL

This paper employs an ecocritical lens to examine Margaret Laurence's novel *The Stone Angel* (1964), focusing on the shifting perception of the landscape through the protagonist's personal transformation. On the background of the main character Hagar's escape to the wilderness, which results in her personal transformation, the paper maps the shift from a colonial and imperialist understanding of the landscape to a recognition of the individual as an integral part of the environment. By depicting the development of the ninety-year-old protagonist, who reaches a sense of reconciliation through entering a dialogical interaction with the natural world, Laurence not only foreshadows a transition from colonial supremacy to diversity but also highlights the importance of community as essential for both the aging individual and a sustainable society.

The paper draws a parallel between the threat to personal identity posed by age-related cognitive decline and the threat to Western cultural identity posed by climate change. Hagar's anger at the loss of control over her life links her to contemporary society threatened by climate change. Just as Hagar must come to terms with her growing powerlessness in the face of aging, it is crucial for society to come to terms with the imperative to reduce consumerism and adapt to a new paradigm of sustainability and intergenerational cooperation. However, this cannot be achieved if intergenerational tensions in society increase, often caused by the phenomenon known as climate change ageism, in which older generations are blamed for having contributed to the destruction of the environment through wasteful production and excessive consumption in their time. The paper shows that it is not resistance but rather mutual understanding that can be reached at any age and offers the possibility of reconciliation at both personal and societal levels.

Key words: *aging, anger, ecocriticism, intergenerational cooperation, reconciliation*

Mina Suknović

Faculty of Diplomacy and Security, Union University, Serbia
E-mail: mina_suknovic@yahoo.com

PERCEPTIONS OF ESP INSTRUCTORS IN HIGHER EDUCATION INSTITUTIONS ON MEETING THE DEMANDS OF INTERDISCIPLINARY AND CLIL EDUCATION

This paper presents a theoretical framework and explores the potential relationship between ESP and CLIL education. Furthermore, it delves into the perceptions of ESP instructors employed in faculties outside of the philological field, with regard to their interdisciplinary competencies and the implementation of partial Content and Language Integrated Learning (CLIL). The research employed a qualitative approach, involving the administration of a questionnaire utilizing the Likert scale. The findings of this study, among other insights, underscore the necessity of supporting teachers in the cultivation of their interdisciplinary competencies, and in the development of syllabi, didactic resources, and materials. Furthermore, the results reveal a significant need for interdepartmental collaboration to enhance the effectiveness of such educational practices.

Key words: *CLIL, ESP, higher education, interdisciplinary competencies*

Vuong Thi Hoan

Eötvös Loránd University, Hungary
E-mail: vuongthihoan.88@gmail.com

VALIDATING A QUESTIONNAIRE MEASURING PRIMARY SCHOOL EFL TEACHERS' ATTITUDES TOWARDS ICT USE IN CLASSROOM TEACHING

This study aims to validate a questionnaire designed to measure primary school EFL teachers' attitudes toward the use of Information and Communication Technology (ICT) in classroom teaching. The study focuses on assessing the reliability and validity of the questionnaire within the context of primary schools in Vietnam. A pilot study was conducted with a sample of 202 EFL teachers recruited from various primary schools in Vietnam. The questionnaire used in this study was adapted from the Teachers' Attitudes Towards Computers (TAC) Questionnaire (version 6) developed by Christensen and Knezek (2009) with several changes to suit the specific research topic. The questionnaire was administered to participants, along with a demographic survey. The internal consistency reliability of the questionnaire was assessed using Cronbach's alpha coefficient. Exploratory factor analysis (EFA) was employed to examine the construct validity, and confirmatory factor analysis (CFA) was performed to assess the goodness-of-fit of the hypothesized model. The pilot study resulted in the reduction of ten questionnaire items, the replacement of certain constructs with new ones, and the reorganization of a number of items. The modified questionnaire demonstrates acceptable internal consistency and reliability and exhibits a clear factor structure. Nevertheless, additional research with larger samples is required to confirm the reliability and generalizability of the instrument across different educational settings.

Key words: *validation, reliability, teachers' attitudes, confirmation factor analysis, ICT use*

Nenad Tomović
Faculty of Philology, University of Belgrade, Serbia
E-mail: nenad.tomovic@fil.bg.ac.rs

WHAT ARE PSEUDOANGLICISMS AND HOW CAN WE DEFINE THEM?

Although it is a well-known fact that many languages borrow words and phrases from English, there are also many words coined from English elements that do not exist in varieties of English used by native speakers. These words are described as anglicisms in a broader sense, but since they are created by speakers of other languages and do not appear in English, they are often referred to as pseudoanglicisms. Pseudoanglicisms differ across languages in terms of how they are formed and how they are defined by local linguists. It is possible to say that pseudoanglicisms are often compounds, but some languages also use derivation, semantic shift, or other processes to create them. In this paper, we will analyze various types of pseudoanglicisms in several European languages and attempt to provide a comprehensive definition based on their common features.

Key words: *anglicisms, pseudoanglicisms, borrowing, languages in contact*

Tamara Tošić
Faculty of Philology, University of Belgrade, Serbia
E-mail: tamara.tosic97@gmail.com

EFL TEXTBOOKS AND GENDER REPRESENTATION: A MIXED METHOD CASE STUDY

Due to its unprecedented spread, the English language has become a staple subject in all educational contexts in non-Anglophone countries. This ubiquity of English has necessitated the creation of numerous EFL textbooks which the students are exposed to throughout their schooling. Though textbooks are routinely taken as a given, a critical analysis of their contents can bring to light many unanticipated phenomena (for instance, hidden curricula). Thus, the aim of this presentation is to describe a case study that examines the way women and men are represented in EFL textbooks used in Serbian high schools. In order to thoroughly investigate the topic in question, the study employs both quantitative and qualitative research methods. The quantitative aspect of the study is mostly based on Lee (2016) and encompasses the use of corpus analysis tools and methods, such as frequency counts, concordancing, and collocates. Since visual aids are paramount in ELT, a qualitative analysis of the illustrations and pictures provided in the textbooks supplements the quantitative data. The qualitative aspect of the study is modeled after Clark (2016). The corpus compiled for the purposes of this study consists of pre-intermediate and intermediate levels of textbooks from the *Focus, Solutions*, and *New Opportunities* series, which are all currently being used in Serbian high schools. This case study will show how the selected textbooks fare in terms of gender representation and reveal potential hidden gender biases.

Key words: *gender representation, English as a Foreign Language (EFL), English Language Teaching (ELT), textbook analysis, corpus linguistics, Serbian high schools*

Ivana Trbojević Milošević
Faculty of Philology, University of Belgrade, Serbia
E-mail: ivana.trbojevic960@gmail.com

EVIDENTIAL STRATEGIES AS COMMON GROUND REINFORCEMENT IN CONVERSATION

The talk deals with the notion of evidentiality understood in its broader sense. Namely, evidentiality is taken to be a subdomain of epistemicity (Boye 2012) realized in a number of languages through linguistic markers whose meanings include direct and indirect justification for the proposition, that indicate the speaker's type of evidence for her claim and/or degree of its reliability, probability or certainty and also feature functions such as signaling distribution and ownership of knowledge. Therefore, such view of evidentiality allows for going beyond the rather narrow understanding of it (i.e. as the grammatical category that indicates the source of information constituting the propositional content) and leads to introducing the notion of 'evidential strategies' even by the most fervent advocates of evidentiality as grammatical category (such as Aikhenvald 2014). Focusing on the epistemic multifunctionality of evidential markers (Trbojević Milošević 2018), in this talk I propose to look at them as means of *reinforcing* the co-construction of common ground in conversation, starting from Hintz & Hintz' (2017: 88) observation that mutual knowledge should be regarded as an evidential category that "principally refers to knowledge which is jointly constructed through linguistic interaction and shared perceptual experience". Also, regarding co-construction of common ground as interplay between factors such as cooperation and egocentrism on the one hand and intention and *attention* on the other (Kecskes & Zhang 2009), I shall particularly dwell on the attention–oriented features of evidential strategies. The talk will be illustrated by the examples from English and Serbian conversations.

Key words: c*ommon ground, epistemicity, evidentiality, evidential markers*

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Theodora Tsimpouki

National and Kapodistrian University of Athens, Greece
E-mail: tsimpouki@enl.uoa.gr

INTERPRETATION, LITERATURE AND THE HUMANIZATION OF LAW: THE CASE OF KATIE KITAMURA'S *INTIMACIES*

Katie Kitamura's fourth novel, *Intimacies*, is about an unnamed protagonist, an interpreter who has recently moved to The Hague in the Netherlands to work for the International Criminal Court [ICC]. The Interpreter is assigned to translate for a former president on trial for war crimes. At the same time, she is trying to acquaint and accustom herself to her new mode of life, to develop and maintain relationships through effective interpretive communication with her new cultural environment. The aim of this paper is to investigate how a novel about a female professional interpreter who works in a high stress, high stakes environment could contribute 1. to the reader's better understanding not only of the legal framework of the ICC, 2. to the reader's emotional and experiential engagement with ethically charged situations that extend beyond the boundaries of the court to negotiate everyday activities.

Key words: *law and literature, interpretation, legal understanding, multilingual trials, empathy, affective response to literature*

Mirjana Vučković

Faculty of Philology, University of Belgrade, Serbia
E-mail: mirjana.m.vuckovic@gmail.com

BEYOND THE WALL OF AN AMBIGUOUS UTOPIA – THE LANGUAGE OF URSULA LE GUIN'S *THE DISPOSSESSED*

The Dispossessed is one of the most popular works of Ursula Le Guin. Published in 1974, it is believed to have been inspired by the cold war between the Soviet Union and the USA. The story is set in Ursula Le Guin's Hainish Universe, and deals with the differences between an anarchistic-socialist society and a capitalist society on two sister planets, Anarres and Urras. Once a mining colony of Uras, Annares is the home of revolutionaries who settled on it almost two centuries before the novel begins. They have lived in isolation ever since, and during that period they developed an artificial language, Pravic, which was created in accordance with the highest values of their very strict society. In this paper we will try to analyze some terms and constructions of this artificial language and compare it with the language used on its planet of origin. While trying to see how this invented language forms the characters and the way they perceive the world around them, we will also deal with the translations of some of the terms into Serbian. Since Ursula Le Guin's work is mainly about unbuilding the walls which exist between species, races, sexes, or, in this case, societies, we will try to find out what happens when one of the walls is one's language.

Key words: *science fiction, ambiguous utopia, artificial language, Pravic*

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Sofia Vučković

School of International Studies, Zhejiang University, China

E-mail: vuckovicsofia@gmail.com

A CORPUS STYLISTIC ANALYSIS OF *THE PROFESSOR*: CHARLOTTE BRONTE'S PORTRAYAL OF WILLIAM CRIMSWORTH

Charlotte Bronte's novel *The Professor* is her only work featuring a male protagonist and narrator. Exploring her portrayal of this character can provide more insight into who Bronte is as a writer. The computational methods available today enable researchers to analyze literature in ways that were previously not possible. Corpus stylistics specifically deals with such examinations and focuses specifically on the style in which a piece of literature is written. In this study, two approaches were utilized within the field of corpus linguistics to answer the following questions: does Bronte move away from Victorian stereotypes and does William Crimsworth possess qualities that are more feminine in nature? A top-down (corpus-assisted) approach is combined with a bottom-up (corpus-driven) approach to test the qualitative findings alongside a quantitative analysis. The corpus-driven analysis is used to analyze Bronte's writing style and the corpus-assisted approach helps find the extent to which Bronte's portrayal of her only male protagonist differs from her representation of her female protagonist. The corpus-driven analysis revealed an underuse of personal pronouns, end punctuation, verbs, and adverbs, which reflect the smaller amount of dialogue in *The Professor*. There was, however, an overuse of nouns and adjectives, meaning there are many descriptive passages throughout the work. This analysis revealed that *The Professor* allows readers into the mind of the main character. Meanwhile the corpus-assisted analysis showed that Crimsworth takes a more assertive approach to storytelling, while Jane and Lucy allow readers to come to their own conclusions. Bronte's male protagonist tells his story with a bold forcefulness, while her female protagonists take up the roles of submissive Victorian women.

Key words: *corpus stylistics, keyword analysis, concordance, Victorian novels*

Radojka Vukčević

Faculty of Philology, University of Belgrade, Serbia

E-mail: vukcevicradojka@gmail.com

WILLIAM FAULKNER'S "MAKING IT NEW" AND BEYOND

The paper will explore William Faulkner's contribution to Modernism and his response to Ezra Pound's imperative "make it New". It will summarize some of Faulkner's most distinguished modern innovations within his mythological realm, Yoknapatawpha – "a cosmos of his own" that transcends the era in which he lived and worked. These modernistic innovations will be examined from various critical perspectives, with the aim of initiating a

critical dialogue concerning Steven Connor's "Modernism after Postmodernism" and concluding with Stephen Ross's "Modernism, Theory, and Responsible Reading".

Additionally, we will take a retrospective look at certain contributions from the English Department that have aided in comprehending the intricate poetics of William Faulkner and his place within Modernism.

Key words: *William Faulkner, Cleanth Brooks, modernism, responsible reading, English Department*

Aleksandra Vukotić

Faculty of Philology, University of Belgrade, Serbia
E-mail: anjamaric@gmail.com

FROM TOPOPHILIA TO TOPOPHRENIA: NEGOTIATING HOME IN JAMES JOYCE'S AND GEORGE MOORE'S SHORT STORIES

The paper explores the poetics of home in selected short stories from James Joyce's *Dubliners* (1914) and George Moore's *The Untilled Field* (1903), which are analyzed through various theoretical platforms, from literary spatial studies and geocriticism to migration and trauma studies. Both Moore's and Joyce's stories share a common preoccupation with place, evident in recurring themes, motifs, and the narrative discourse saturated with topographical names and concerns. As such, they invite a "topophrenic" reading, as defined by Robert Tally Jr., where "the persistence of place and the subject's relation to it must be constantly taken into account" (Tally Jr. 2019). Interestingly enough, home appears to be one of the important concepts in the authors' virtual configurations of space, both literally and metaphorically, and the notable "placemindedness" (*Ibid.*) is distinctly suggested through characters' engagement with protean images of home, which are neither entirely real nor imaginary. The "topophrenic condition," characterized as a "disorder or 'dis-ease'" (*Ibid.*), is further emphasized through repeated emphasis on sickness and anguish acutely felt by various characters in relation to their past, present and future homes in different locations, from Dublin, Galway and Duncannon to London, New York and Buenos Aires. In this sense, Joyce and Moore prove to be our contemporaries in more ways than one. As they unsettle the dominant ideas of home, they embark on a project that systematically erodes the narratives of security, placement and belonging.

Key words: *James Joyce, George Moore, short story, geocriticism, topophilia, topophrenia, post-home*

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Dragana Vuković Vojnović

Faculty of Sciences, University of Novi Sad, Serbia
E-mail: vukovic.vojnovic@gmail.com

A CORPUS-BASED STUDY OF COLLOCATIONAL RANGES AND BEHAVIOUR OF *HARD, FIRM/ SOFT* AND *HEAVY, WEIGHTY/ LIGHT* AND THEIR SERBIAN EQUIVALENTS

For many foreign language learners, it is common knowledge that near synonyms and their antonyms represent one of the greatest challenges because of their seemingly unpredictable collocational behaviour. Therefore, polysemic adjectives with a wide collocational range require a corpus-based study in order to get evidence-based information that can contribute to an in-depth understanding of their real-life usage. Electronic corpora such as COCA and similar corpora available online offer huge sets of data to be explored in addition to standard monolingual and bilingual dictionaries of English. In this study, after the lexemes HARD, FIRM/ SOFT and HEAVY, WEIGHTY/ LIGHT have been explored, their collocational ranges and behaviour will be compared to their Serbian counterparts. The findings can shed light on some problematic areas for English language learners, and help ELT teachers to develop more meaningful, evidence-based teaching materials and assist students, who are native speakers of Serbian, in expanding their range of vocabulary in this domain.

Key words: *corpus-based study, collocations, synonyms, adjectives*

Brikena Xhaferi

South East European University, North Macedonia
E-mail: b.xhaferi@seeu.edu.mk

Jeta Hamzai

South East European University, North Macedonia
E-mail: jeta.rushidi@seeu.edu.mk

MOBILE LEARNING AND BYOD (BRING YOUR OWN DEVICE) IN HIGHER EDUCATION: CHALLENGES AND OPPORTUNITIES – A CASE STUDY OF SEEU

The advancements in technology have created a new reality in Higher Education and alongside with the advances in technology, English language teaching is evolving all the time. The digital native generation of youngsters nowadays is growing up under the abundant influence of the internet and other modern technological devises. Therefore, teaching these generations poses a real challenge for EFL teachers and beyond.

Mobile learning and Bring Your Own Device (BYOD) are one of the many innovations which have changed English language teaching. UNESCO (2012) defines mobile learning as learning with the help of the mobile device at any time and any place which automatically leads to BYOD in the classroom for learning purposes only. Many studies suggested that learning through mobile phones makes the language learning process more attractive. It builds

learners' awareness through interaction with other students. However, implementing this device will face potential challenges such as safety, overuse by the students in the class, and other distractions.

The present study aims to explore students and teachers' attitudes and experiences with using mobile devices in their everyday instruction and whether this type of learning increases students' engagement and achievement in EFL.

The result of this study will provide some original and innovative results to get a clear picture of the possibilities and challenges in the implementation of mobile devices and BYOD in the learning and teaching of EFL in North Macedonia.

Key words: *mobile learning, BYDOC, university setting, opportunities, challenges*

Lejla Zejnilović
Faculty of Foreign Languages, Mediterranean University, Podgorica, Montenegro
E-mail: lejlazejnilovic@gmail.com

USING BLAWGS TO INVESTIGATE THE DIGITALISATION OF LAW: A CORPUS-BASED ANALYSIS

This paper deals with the discourse practices of the members of legal profession in the context of the digitalisation of law. More specifically, the paper focuses on blawgs - law blogs, with the aim of investigating the effects of digital tools on legal communication. As a type of professional communication, legal communication has traditionally been characterised as incomprehensible and detached from lay audience. In recent years, the pervasive trend of digitalisation has led to the emergence to blawgs which have been identified as a democratizing tool (Anesa: 2018) in terms of addressing knowledge asymmetry by making legal information accessible to heterogeneous audience displaying various level of expertise. Following this line of thought, the paper looks into the human rights blog posts with the aim of analysing the discursive practices adopted by the blog authors in providing their analysis of the European Court of Human Rights case-law. In other words, we look at how the digital medium affects the production of the genre in terms of its lexico-grammatical grammatical features, the presence of evaluative language and narrative elements. Accordingly, the corpus findings will serve as a basis for the identification of the changes that the esoteric language of judgments undergoes by being incorporated in the blogger's narrative space.

Key words: *digitalisation of law, blawgs, lexico-grammatical features, evaluative language, narrative elements*