



BOOK OF ABSTRACTS

Minds, Networks, Narratives: 90 Years of the Department of English
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Plenary sessions

Plenary lecture

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How to do things with blends, or:

when creative minds develop blend networks and associated narratives

Lexical blending is one of the quirkiest phenomena of derivational morphology. It is simultaneously a subtractive and an additive way of creating new lexemes (or perhaps a set of two sequentially ordered processes). What happens here is that the left input word is clipped on its right end, while the input word on the right is clipped on its front, and the two clipped items are then put together similar compounds (*tweet* + *etiquette* → *twetiquette*). The results of this way of creating new lexemes are called (lexical) blends, contaminations, or portmanteau words. More or less the same can be also observed at the level of larger constructions, phrasal or clausal (*Love is in the hair*). Blends can also be visual, multimodal, and also sublexical (involving graphemes), in sign-languages and in alpha-pictorial communication. They are all sometimes considered to be a manifestation of a more general cognitive operation called conceptual integration or conceptual blending (Fauconnier and Turner 1996), as in Kemmer (2003), but also as the result of some other operations (Peña-Cervel 2022).

Lexical blends are commonly seen as creative formations whose chief function is aesthetic (López-Rúa 2012) or humorous, i.e., they are seen as results of wordplay (Renner 2015), e.g., *foolosophy*, *Brangelina*. However, they may acquire a whole range of other functions, and sometimes more than just one. They can be used, among other things, to create new referential labels, i.e. names or even terms to denote novel phenomena in the physical and socio-cultural world (*zonkey*, *spork*, *tweetorial*, *pragmantax*, *morphonology*). As for the creation of new names, the paramount case is branding (the creation of new products and trademarks, e.g. *cronut*, *churron*, *Terylene*, *Cambozola*, *Instagram*, *Pinterest*). In some cases, lexical blends may have a clear expressive function in addition to its referential role (e.g., when we produce some derogatory terms, e.g. *Trumptini*). They can also be used to mark identity, etc.

What one often misses when it comes to lexical blends, in particular those with multiple functions, is that a creative mind that produces such a form is not all there is behind lexical blends. I demonstrate that lexical blend may be developed, i.e. it may serve as a model for analogical formations, ranging from those that involve splinters to those that enlist partially or completely new input material. The result is complex network of formations (e.g., *tweetorial*, *twintellect*, *twintelligence*, *twintelligent*, *twitterati*, etc.; *cronut*, *bagnut*, *macaronut*, *sconut*, *cruffin*, *cragel*, *croclair*, etc.). I also argue that in order to fulfil one or several of the above-mentioned functions, they are associated with more or less rich narratives, or frames of background knowledge that function as multiple input spaces modulated chiefly by metonymic operations.

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Plenary lecture

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Beyond Hermeneutic Extractivism? Reading Nineteenth-Century US Literature Again and Anew in the Anthropocene

Hurricanes, landslides, droughts and floods, water and air pollution have become the unobtrusive reminders of our destructive human footprint. Whether we call it the age of the Anthropocene or not, something has changed. That much we know. We also know that this new condition has forced us to reconsider many of the concepts and practices we have taken for granted. We must invent new paradigms, new laws, new narratives, new practices. And literature is no exception.

For some time now, writers of climate fiction have enrolled the Anthropocene as a theme into their apocalyptic, or post-apocalyptic, plots. But climate change and the impact of the human footprint is hardly a novel literary concern. Deep and deeply rooted are the repeated and various attempts to give palpable forms to the threat of biotic extinction, environmental pollution and destruction. Well before the Anthropocene proposal was formulated, literature had in store what we may call an Anthropocene unconscious that is only surfacing as we decenter our gaze, rescale our perception, heed the muted signs while questioning a hermeneutic extractivism—in sum, as we read differently.

This talk proposes to do just that and close-read a selection of nineteenth-century US writers—Cooper, Dickinson, Melville, Jewett—anthropogenically. Anthropocene (close-)reading, I propose, questions our a priori mindset of writing as inscription and reading as extraction. Coming to terms with the “emergent unreadability” (Clark) of nineteenth-century US literature, then, might be a way, paradoxical though it may seem, to refuse to call it obsolete.

Sessions in Linguistics

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Explaining and predicting morphosyntactic variation in Hong Kong and Philippine English on Twitter with Bayesian lenses

Variation pervades the realm of (natural) language (Weinreich et al. 1968; Labov 1972), and unraveling its patterns has long been the ultimate goal for both linguists and industry analysts. For linguists, deciphering this variability holds theoretical significance, as it illuminates the systematic nature of language, challenging the perception of language as inherently uniform and detached from social dynamics. On the other hand, for industry professionals in NLP, grasping the mechanics of variation can lead to reduced errors in recognition and processing, ultimately enhancing product quality.

This presentation constructs statistical models to analyze linguistic variations in East Asia, specifically examining the morphosyntax in Hong Kong English (HKE) and Philippine English (Phile) using Twitter data. It seeks to understand how factors external to language shape two key morphosyntactic variables within these English varieties (Setter et al. 2010). Utilizing the 123-million-word TCOEHK corpus for HKE and the 135-million-word TCOPE corpus for Phile, the presentation explores the impact of temporal (i.e., year) and geographical (i.e., district, region) elements on the variation in (1) the use of *-t* and *-ed* in certain verbs (e.g., *burn*, *leap*, *learn*) in Phile and (2) the use of suffixes in EYES words, or words that end in either *-ize* or *-ise* suffixes (e.g., *memorize*, *summarize*).

My Bayesian regression analysis indicates a high likelihood that diachronic factors influence the use of EYES words in HKE (median = -0.05, SD = 0.01, CI = -0.07 to -0.03, pd = 100%) and the utilization of *-t* and *-ed* suffixes in Phile (median = 0.02, SD = 0.01, CI = -0.01 to 0.04, pd = 89%). Some geographical factors also condition variation in Phile (median = 0.13, SD = 0.19, CI = -0.01 to 0.28, pd = 93%) and HKE (median = 0.24, SD = 0.06, CI = 0.14 to 0.34, pd = 100%). Stylistic and linguistic factors also condition variation in both English varieties.

These findings underscore the significant role of temporal and geographical factors (and other stylistic and linguistic factors) as predictors of morphosyntactic variations in Phile and HKE, highlighting how these factors jointly shape and predict specific morphosyntactic variations in Hong Kong and the Philippines. The presentation showcases the complex sociolinguistic dynamics in the (South)east Asian region. This research has broader implications for the field of linguistics and related disciplines.

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Gender in human agents with verbs of animal sound emission: A corpus-based study

Investigations into lexicology have revealed that oftentimes the selection of certain lexical items prompts the simultaneous co-occurrence of other lexical elements (Sinclair 2004). When such combinations of lexical items share certain semantic properties, they are said to demonstrate specific semantic preferences or associations (Stubbs 2001, 2007; Partington 2004; Hoey 2005). Focussing on the conceptual metaphors WOMEN ARE (SMALL) FURRY ANIMALS, WOMEN ARE BIRDS, and MEN ARE LARGE FURRY ANIMALS, as argued for by Kövecses (2005) and Vasung (2020), this presentation explores whether these metaphors are reflected not only in the selection of nouns (e.g., hen party, chick lit, catfight vs. stag party, old dog, fine wolf) but also in the selection of verbs concerning male/female agents. More precisely, employing corpus methodology (English Web 2020), the study examines sound emission verbs which prototypically select animal agents (e.g., cackle and roar), aiming to ascertain whether there is a gender preference for these verbs when they select human agents. The findings show that predominantly, there is minimal or negligible preference concerning gender, particularly when the focus is on the manner of the sound production (e.g., 'Broahahahahahaha,' she roared with a mildly disturbing intensity). Nonetheless, certain instances indicate a distinct gender preference (e.g., cackling witch), suggesting gender stereotyping and sexualization in contemporary language usage (Caldas-Coulthard & Moon 2010; Caliskan et al. 2022; Lewis & Lupyan 2020; Heritage 2020).

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She couldn't hide her belly any longer:
**News values and master narratives of online news headlines about
pregnant celebrities**

Discourses about female celebrities in the media have been notoriously problematic and popular media coverage of pregnant celebrities is characterized by persistent surveillance and policing of their bodies (Meyers 2011). News about pregnant celebrities circulating in contemporary online contexts are typically characterized by clickbait headlines (Blom and Hansen 2015, Scott 2023), which rely on forward-referencing strategies and information gaps to lure readers to click on and keep reading. In this study I analyze the cases of three highly public celebrity pregnancies in Croatia in 2023 (TV presenters Doris Pinčić and Iva Šulentić, and singer Lana Jurčević) and investigate online news headlines about them during and after their pregnancies collected from Croatian online news outlets. I observe online news headlines as a salient narrative genre of news discourse and my aim is to tease out the underlying 'master narratives' (i.e., dominant discourses) that are being reinforced through them. I follow Bednarek and Caple's (2017) understanding of news values and look into the interplay between verbal and visual semiotic modes (i.e., text and image) in online headlines. I apply the methodology of narrative positioning analysis within the 'small stories' paradigm (Giaxoglou and Georgakopoulou 2021) to examine how social actors are systematically represented in the headlines with regards to the reported news story, the audience, and the medium itself. Finally, I ask which dominant master narratives about celebrity pregnancy these acts of positioning

index. Preliminary findings indicate that in their professional (public) working environments, these women are positioned either as ‘hiding’ or ‘showing’ (i.e. no longer being able to hide) their belly, thus being reduced to their biological roles. When it comes to the private domain, positioning always involves embedding their self-surveiled and carefully curated social media posts into the headline. Overall, by overwhelmingly focusing on their appearance and by essentializing their social roles, these headlines accumulate news values across semiotic modes to reinforce potentially problematic ideologies about gender and the physicality of the pregnant celebrity.

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Snakes, ladders and frying pans – the curious world of curses

From the earliest times until the present day people have believed in the magical power of words, not only when they sought help from supernatural forces, but also when they wanted some misfortune to befall their adversaries. In mythologies, religions, literature and everyday life - curses have been around forever as an interesting linguistic, cultural and anthropological phenomenon (Gager 1992). We first present some common properties of curses as a short rhetorical genre (Nikolić 2010, 2017), and then discuss some of the well-known existing or invented curses of the Western civilization, and the English speaking world in particular, such as the pharaohs' curse, the curse of J. de Molay or Bishop Dunbar's curse. Through comparison with curses in Croatian we highlight the influence of cultural elements, and the diversity of functions that curses may have. Lastly, we provide some psychological and

anthropological explanations of the lasting belief of humankind in the magic of words (cf. Kaminer 1999, Shermer 2002, Hood 2009 and others).

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What Can a Cookbook Tell Us About Early U.S. Life?

Written by Amelie Simmons, “an American orphan”, *American Cookery, or the Art of Dressing Viands, Fish, Poultry and Vegetables, and the Best Modes of Making Pastes, Puffs, Pies, Tarts, Puddings, Custards and Preserves, and all Kinds of Cakes, from the Imperial Plumb to Plain Cake, Adapted to this Country and all Grades of Life*, printed in 1796, was the first cookbook by an American author to be published in the United States. This 47-page book was not just a collection of more than 125 recipes, but a manual designed to provide general advice (especially to young women who, like the author, had not had the benefit of gaining such knowledge from their own families) on shopping for produce, keeping foodstuffs fresh, and even growing one’s own fruits and vegetables in a time before supermarkets, electrical appliances, and even cooking stoves were imaginable. In this paper I will discuss how the text of *American Cookery* can serve as a window into a previous time, focussing on the following three points: (1) Linguistically, the text is full of archaic cooking and food terms such as *receipts*, *viandes*, and *flesh*, which are no longer used in the kitchen today, while at the same time, it introduces new food names to the cooking lexicon, usually for uniquely American ingredients or concoctions, such as Indian meal, cranberry sauce, Indian Pudding, Johnny Cake, and Indian Slapjack. (2) As a cultural document, the book illustrates aspects of everyday life in the late eighteenth century that go beyond the kitchen. (3) In a number of places, the text explicitly mentions the United States of America (generally

referring to the young country as “the union”), illustrating the awareness and pride of the author as a citizen of this recently founded country. Generally, I would like to illustrate how much we can learn from a deep dive into a mundane text from the past about how our predecessors spoke, thought, and lived.

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Interrogative phrases compared to declarative narrow focus – And how grammatical relations interact with them

This talk investigates the relation between narrow focus marking in declarative clauses and interrogative phrase marking in content interrogatives against data from genetically and areally diverse languages. Special attention will be paid to asymmetries between different syntactic relations in both constructions. The goal is to provide empirical feedback to the theoretical discussion whether interrogative phrases should be analysed as focussed.

Observed structural parallelisms between content interrogatives and narrow focus constructions have led some linguists to claim that content interrogative constructions are in fact a type of focus construction (cf. Horvath 1986: 118–122; Dik 1989: 278). Other authors have argued that the two should not be equated, basing their claim on detailed studies showing structural or pragmatic asymmetries between the two constructions in individual languages (cf. e.g. Aboh 2007: 299–307; Cable 2008).

This study aims to compare grammatical marking of the interrogative phrase in content interrogatives and the narrow focus phrase in declaratives. Under the assumption that content interrogatives are a type of focus construction, the hypothesis would be borne out that an interrogative construction in a language should be reducible to a focus construction, conceivably with additional interrogative marking.

The study builds on data from 81 languages from six continents and 22 families.

The only languages where declarative narrow focus may or must be marked without the same being true for the interrogative phrase are Kharia and Zayse-Zergulla, the former featuring obligatory and the latter featuring optional focus marking but no interrogative phrase marking. In most examined languages, the interrogative construction is reducible to a focus construction. On the other hand, Cypriot Greek and Icelandic are examples where this is not the case: interrogative phrases must be placed in a left-peripheral slot, while narrow declarative focus may only be marked by clefting. Constructional asymmetries between syntactic relations were found in a few languages, and most often single out the subject. These asymmetries include narrow focus being obligatorily marked only when on subjects in the Mainland Scandinavian languages and colloquial French, and special particles for focussing the subject and anything but the subject in Benchon. The asymmetries may include both declarative focus and interrogative phrases, such as in Yucatec Mayan and K’ichee’, or only one of those, as in Semelai. The data therefore support the claim that content

interrogatives should not be conceptualised as a type of focus construction, although the two constructions tend to be related.

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Metaphorical collocations and the conceptualization of time – a comparison of data from Croatian and English web corpora

This study aims to provide an insight into the conceptualization and subsequent lexicalization of time and temporality in Croatian and English language. Its main purpose is to demonstrate the established relationship between the metaphoric shifts in meaning and the collocational bonding process. The study is focused on metaphorical collocations (i.e., collocations with a figurative element) referring to the temporal domain. The examples of such collocations are usually grounded in conceptual metaphors such as TIME IS MONEY and manifest themselves as collocations to invest time, spend time and save time or they can stem from conceptual metaphors like TIME IS AN OBJECT and are realized as collocations hard times, rough times and miss the time. Theoretically, the study is based in and supported by Conceptual Metaphor Theory (Lakoff & Johnson 1980, 1999, Stanojević 2013, 2014) and the theories of collocational bonding (Hausmann 2004, 2007, Palmer 1995, Sinclair 1991). The methodology includes the lexico-semantic analysis of data and the analysis of examples extracted from Croatian and English web corpora (hrWac 2.2 and enTenTen20), by means of Sketch Engine tools (e.g. Word Sketch, Collocation and Concordance search). The study also takes the diachronic approach by scrutinizing collocations through the lens of entrenched or dead metaphors via etymology (Traugott 1985, Müller 2008). Furthermore, the paper also detects examples of synchronic polysemy which are considered to be reflections of diachronic evolution and language change instigated by metaphorical mapping (Štrkalj Despot 2014: 63). The main findings of the study can be summarized in the following points: a) conceptual metaphors represent some of the main instigators of collocational bonding, b) culture, genetic relatedness of languages and language contact cause the development of

different lexical manifestations of metaphorical collocations, c) observing semantically motivated collocations from a diachronic perspective provides insight into the role and significance of metaphorical processes in semantic structuring and the pragmatic usage of a language system.

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The Ecology of Purpose in MA Thesis Writing

It is high time we started assessing not only the benefits but also the limitations of thinking of writing only as a cognitive process. We (educators) need to use a pedagogical

approach that focuses more on uncovering the rationale behind student actions expressed in their writing which are also related to their behavior in various social structures. Purpose or “intentionality” is one of the key factors in showing student literacy abilities, which are combined with the ability to survive in an academic context in a social structure such as the university. When individuals or groups act with a specific purpose guiding their behavior, they are said “to act intentionally.” This understanding originates from the philosophical approaches to science (Dennett, 1987) and cognitive science research (Malle, Moses, & Baldwin, 2001). My approach to understanding “purpose” relates to student existence in the world of a mixed Macedonian-based and English-based academic context accompanied by their thoughts and emotions about using their academic literacy resources.

The aim of my study is to present how four MA Macedonian students in two different disciplines (Applied Linguistics and Computer Science) practiced “purpose” as a combination of cognitive and affective experiences in order to succeed in their writing thesis endeavors. Two of the MA students were at the beginning of their MA thesis writing journey and two defended their theses written in their L1 (Macedonian). Framing the study in Searle’s (1983) distinction between intrinsic (individual) and derived (social) forms of intentionality and in the ecological perception of critical intentional action as defined by Stelma & Fay (2019), a discourse analysis of student MA thesis and of the semi-structured interviews in English, Macedonian and a mixture of both languages was conducted to explore the cognitive and affective elements of exhibiting the ecology of student writing purposes. The attempt was to comprehend their articulation of the “purpose” and their reasoning for choosing specific writing and linguistics strategies, outlining the specific situations and motivations driving these choices. Results show that there is an intentional use of linguistic and rhetorical resources for learning and personal growth, i.e., the resources were used at particular moments and in particular situations to suit their purposes, which could have been ecologically informed by their being in a mix of Macedonian-based academic context and English-foregrounded academic context. For example, when asked about their attempts to describe some of the scientific terminology, the phrases students used show the sense of displacement in the academic community (“I was confused and lost for a few months”) and point to the difference between intellectual and emotional confusion (e.g. “I felt very restricted because I wanted to do research in one area but the mentor said “No”). Findings present the unique journey of each student as they progress through their Master's studies aiming to become valuable and employable graduates. The ecological intentional systems are existent, representing networks of meanings that shape affordances for action and our experience in the world.

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Expressing authorial stance in research writing in English by Polish graduate students

Graduate students, as novices still on their way to join the academic discourse community, face many challenges when writing their MA theses in English. Not only do they need to gain and express domain-specific knowledge, master the required writing conventions and compose an example of a research genre new to them, but also they are expected to argue for their own research and express their critical voice towards the material referenced in the text. The latter in particular causes many problems to unexperienced writers (e.g., Hood, 2004; Lee, 2008; Yasuda, 2023). Therefore, this study focuses on the development of the expression of authorial stance (Hyland, 2014; Lancaster, 2016) by the use of attitude markers in the MA works of 5 Polish students of English. It refers to the Theory of Appraisal belonging to a broader framework of Systemic Functional Linguistics (Martin, 2000). The study includes analyses of the Literature Review parts of the students' theses and text-based interviews to explore why it is hard for them to express stance in their writing and what strategies they use for this purpose. Apart from the difficulty in employing critical thinking as a mental skill, and the challenge deriving from the contradiction between the need for preserving objectivity in academic writing on the one hand, and expressing the author's own argument on the other, results also point to cultural and identity issues experienced by the students, causing failures in this area. The study has important implications for teaching academic writing in English as an Additional Language.

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A comparative view on socio-pragmatic parameters of requests

Speech acts are frequently used utterances in everyday communication in many languages. One of the most analysed speech acts is the speech act of requesting. A request can be expressed through multiple forms and can be used to express multiple meanings. Although a request very often represents a single speech act, it is not a simple act, but an act highly influenced by social and contextual features, especially by the language and the culture of the speakers.

This paper analyses different situational contexts that cause the production of requests by native speakers of American English and native speakers of Macedonian. The focus is on the strategies employed by the interlocutors in the realization of the speech act of requesting. An online questionnaire was used as an instrument to gather the data, which was later qualitatively and quantitatively analysed. The situations in the questionnaire include different social distance and social status between the interlocutors, and a different context. The participants are university students.

The aim of the paper is to determine the language form of this speech act in two different languages and the socio-pragmatic features of requests in two different cultures. It has been concluded that the social and contextual features have a different impact on the American and Macedonian speakers that consequently results in requests with different patterns in American English and Macedonian.

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Uncovering areal parallels in argument marking

Researchers investigating valency have long noted cross-linguistic similarities in argument marking. Patterns involving core markers are well understood (cf. e.g. Bickel 2011), while those with non-core markers demonstrate less evident parallels and so are more challenging and more interesting. The paper establishes and investigates such patterns of correspondence for a dozen of European languages. This kind of study requires a fine-grained approach to valency, employing the concept of semantic microroles, defined in relation to individual predicate meanings (cf. Hartmann et al. 2014). My data are drawn from a sizable database of valency patterns and analysed using the methods of affinity analysis (Agrawal et al. 1993), which identifies sets of markers that frequently enough correspond to each other, i.e. mark

the same microroles. The algorithm also quantifies the varying degrees of similarity. Several sets of corresponding markers have been revealed in the data, a selection of which is shown as (1-5). Markers from only six languages are given, due to space limitations.

(1) Cro. DAT ~ Fin. ALL ~ Ger. DAT ~ Hun. DAT ~ Lith. DAT ~ Rom. DAT

(2) Cro. *za* + ACC ~ Fin. ELAT ~ Ger. *für* + ACC ~ Hun. CAUS ~ Lith. *už* + ACC ~ Rom. *pentru* + ACC

(3) Cro. *na* + ACC ~ Fin. ILL ~ Ger. *auf* + ACC ~ Hun. SUBL ~ Lith. *į* + ACC ~ Rom. *la* + ACC

(4) Cro. *od* + GEN ~ Fin. ABL ~ Ger. *von* + DAT ~ Hun. ABL ~ Lith. *iš* + GEN ~ Rom. *de la* + ACC

(5) Cro. *iz* + GEN ~ Fin. ELAT ~ Ger. *von* + DAT ~ Hun. ELAT ~ Lith. *iš* + GEN ~ Rom. *din* + ACC

Two types of interpretative questions arise in relation to such sets. Firstly, how the exact crosslinguistic similarity plays out in association with each of them. For example, the analysis shows that (1) binds most of the languages rather strongly, making it a pan-European (or larger) pattern while (2) is more robust in Western Europe than in the East. (4-5) reflect an interpretable areal split – some languages have one marker here (e.g. German), while others use two distinct ones (e.g. Finnish). Secondly, the semantic analysis of verbal meanings associated with particular sets sheds light on possible groupings of microroles. For example, all markers in (4-5) express the role typically known as Source, but some languages actually make a formal distinction between definable types of Sources.

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Marijana Drinovac Topalović

Veleučilište „Marko Marulić“ u Kninu

Katarina Ćurković Denona

Sveučilište u Zadru

Echoes of Ideology: Tracing the Linguistic Footprints in Croatian News Titles – A Political Discourse Analysis

This research proposal sets the stage for an investigative journey into the linguistic landscapes of Croatian news media titles. The core objective is to dissect and understand the ideological currents that flow through the choice of words, sentence structures, and narrative framing

within Croatian news titles. For example, the titles such as *Što se krije iza Milanovićeve desničarske retorike? Ovo je njegova najslabija točka.*¹ and *Formiranje desničarske Vlade najbolje je što se može dogoditi SDP-u: Antitalentima na čelu je kraj, sada mogu krenuti dalje*² illustrate the current ideological undertone in Croatian politics, reflecting themes of power struggle and right-wing shifts. The research will investigate the intricate linguistic patterns and rhetorical devices used to produce news titles by employing a Political Discourse Analysis (PDA) framework. These serve as a potent entry point to news articles and thereby hold substantial power in guiding reader perceptions. The analysis will be firmly grounded in the tradition of Critical Discourse Analysis (CDA), a method particularly skilled at illuminating the symbiotic relationship between language and power. As explained by Fairclough and Wodak (1997:258),

CDS see discourse – language use in speech and writing – as a form of 'social practice'. Describing discourse as social practice implies a dialectical relationship between a particular discursive event and the situation(s), institution(s) and social structure(s), which frame it: The discursive event is shaped by them, but it also shapes them. That is, discourse is socially constitutive as well as socially conditioned – it constitutes situations, objects of knowledge, and the social identities of and relationships between people and groups of people.

It will also include PDA as a specialized branch or contextual application of CDA. While CDA broadly investigates the relationship between language and power, PDA specifically focuses on political contexts and how language is used to achieve political ends, which goes along with van Dijk's understanding of ideologies as the "worldviews" that constitute "social cognition: schematically organized complexes of representations and attitudes with regard to certain aspects of the social world, e.g. the schema ... whites have about blacks" (van Dijk 1993: 258)

Correspondingly, Fairclough and Wodak further explain the ideological effects of discourse:

Discursive practices may have major ideological effects – that is, they can help produce and reproduce unequal power relations between (for instance) social classes, women and men, and ethnic/cultural majorities and minorities through the ways in which they represent things and position people. (Fairclough and Wodak 1997: 258)

¹Međugorac, I., Što se krije iza Milanovićeve desničarske retorike? Ovo je njegova najslabija točka. at: <https://www.dnevno.hr/vijesti/hrvatska/sto-se-krije-iza-milanoviceve-desnicarske-retorike-ovo-je-njegova-najslabija-tocka-2071337/>. Published on December 23, 2022 at 20:44.

²Bajruši, R., Formiranje desničarske Vlade najbolje je što se može dogoditi SDP-u: Antitalentima na čelu je kraj, sada mogu krenuti dalje at: <https://www.jutarnji.hr/vijesti/hrvatska/formiranje-desnicarske-vlade-najbolje-je-sto-se-moze-dogoditi-sdp-u-antitalentima-na-celu-je-kraj-sada-mogu-krenuti-dalje-15457991>. Published on May 7, 2024 at 10:15.

By integrating the approaches of CDA and PDA, we would like to gain a deeper understanding of the complex ways in which Croatian news media shape political consciousness and public debate because "Those who control the media directly manipulate media products according to their own interests." (Sivric, 2014:15)

Thus, our future research will span a wide array of traditional news websites and social media platforms, aiming to capture a comprehensive view of the ideological narratives disseminated across various media landscapes in Croatia. It will specifically examine how linguistic choices in news titles can either reinforce or challenge dominant political ideologies, contribute to the construction of national identities, and influence public discourse.

As the country grapples with its identity within the European Union, comprehending the role of media language becomes increasingly vital. This study's findings will not only enrich academic discourse but also have significant practical implications for media literacy and the democratic process in Croatia.

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Sessions in Translation Studies

Invited lecture

Bogusława Whyatt

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A reception-oriented turn in Cognitive Translation Studies

In this presentation I will provide a snapshot of the fascinating area of Cognitive Translation Studies (Halverson, 2010; Muñoz, 2016), which emerged out of sustained effort of researchers determined to investigate the human translating mind. I will also argue that the time is right to redress the imbalance between the robustness of translation process research (TPR) and the underresearched area of translation reception studies (TRS). Data collection from the invisible process of translation started in the 1980s with thinking aloud protocols, and continued through the 1990s with the more objective method of key-logging. Then the new technologies were added to the repertoire in the 21st century including eye-tracking, heart rate, and galvanic skin response. All these behavioural and physiological methods have relied on the principle articulated by Arnt Lykke Jakobsen (2014), an unquestionable pioneer of translation process research, that the invisible mental processing in the translator's mind has observable behavioural correlates – the pauses between words typed in the target text, the longer fixation durations when reading the source texts, the eyes returning to an already read stretch of text indicate that the translator is dealing with some difficulties. The term 'cognitive effort' became a buzzword of the new millennium for Cognitive Translation Studies, which, according to Xiao and Muñoz (2020), is now the fastest-growing area of Translation Studies. In stark contrast, we know very little about translation reception processes, as if the readers for whom translations are produced did not matter. Chesterman (1998) notes that translation is done to bring cognitive, behavioural and social effects; however, the empirical research to test these effects has been very limited (Kruger and Kruger 2017; Walker 2021). I will report on The Read Me project (Author et al. 2023), in which we investigate the relationship between the translator's effort to produce a translation, its quality, and the reader's effort to understand the target text. Other aspects include the impact of text- and reader-related factors on the reception of translated literary texts and the big question whether reading the original and reading its translation offer a comparable reading experience. I will refer to my own research trajectory as a narrative combining translation process and translation reception.

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A Fresh Face of Familiar Narratives: Retranslations of Anglophone Classics for Children

Although the activity of retranslating texts is an old phenomenon, retranslation had not been the object of methodical scholarly inquiry until the 1990s, or more precisely, until the publication of Bensimon's and Berman's contributions in the fourth issue of *Palimpsestes* (1990). The recent growing interest in retranslation in Translation Studies is prompted by the finding that a “wave” of (literary) retranslations occurred at the turn of the century and that that wave was motivated by many “translatorly concerns” (Collombat 2004). While the majority of early research focused on the textual analysis of single source texts and their retranslations, with a view to verifying what came to be known as the Retranslation Hypothesis (RH), research interest has recently shifted to exploring the context of the emergence of retranslations, in particular the motives for their production. It should also be noted that, although retranslations of children's literature constitute a large body of retranslations, studies focused on retranslations of children's literature are still scarce. Over the last thirty years a large number of retranslations of some Anglophone classics of children's literature into Croatian has appeared. The aim of the present study is to shed light on the plethora of diverse motives for their production, such as the ageing of translations, issues related to the translator's copyright and various economic considerations. Two sets of data are analysed in order to reconstruct the attitudes of the agents involved in the production of the selected retranslations (publishers, editors, and retranslators) towards the particular retranslations and their predecessor(s). First, the paratextual elements of the selected retranslations, i.e. the peritext (afterwords, forewords, translators' and editors' notes) and available epitext (both digital and print), are examined as evidence of strategies used by various agents (publishers, editors, retranslators) in presenting these retranslations to the readership. The findings obtained by the paratext analysis will show whether the selected retranslations are declared as being retranslations and what reasons for their launching are provided. Second, the data obtained in the semi-structured interviews with the agents involved are analysed to gain a more nuanced insight into their motives for launching the selected retranslations. Finally, the comparative analysis of both sets of data is conducted with a view to unravelling various intertwined motives standing behind the production of a large number of retranslations of the same titles over a relatively short period.

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AI in the Loop – Does Smart Translation Equal CAT + MT + AI + PE + HT?

Recent advancements in large language models (LLMs) and artificial intelligence (AI) have opened up numerous possibilities for incorporating AI into the translation process. AI can serve as an alternative to machine translation (MT), assist in translation quality assurance (TQA), support AI-assisted editing and error correction with justifications, estimate machine translation quality (MTQE), and enhance MT with the capabilities of LLMs. This paper explores the role of AI in translation workflows, mainly focusing on the integration of widely used translation technologies, such as CAT tools and MT, with emerging AI and LLM solutions. A notable development in this area is the introduction of Adaptive Generative Translation (AGT) technology by memoQ in November 2023, which was made available to a select group of registered users. AGT leverages Microsoft's Azure OpenAI service, including ChatGPT and GPT-4, and is designed to automatically adapt to specific translation domains without the need for training new models. It also utilizes the translator's existing resources, such as translation memory, termbases, and both aligned and non-aligned corpora within LiveDocs. This study compares the performance of AGT with standard MT outputs (ModernMT, Google Translate, and Microsoft Translator) using three different types of texts (legal, literary, and technical) in the English-Croatian language pair. The comparison aims to evaluate AGT's claims of surpassing neural machine translation (NMT) in terms of terminological accuracy, consistency, tone, and style by leveraging existing translation memories and reference documents while considering broader contextual factors. The results of three different MT providers and AGT are analyzed against each other, as well as human translation, using both human and automatic assessment methods. A qualitative analysis of selected examples is conducted to assess the consistent use of terminology and adherence to style and tone.

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Going Global: Technological Requirements in Job Advertisements for Translators and Interpreters in a Local Market (The Case of Serbia)

The importance of technology in the translation profession is acknowledged in the latest EMT Translator Competence Framework (2022, points 15-20), which specifies technological competence as encompassing knowledge and skills related to technological tools and their applications in the translation process, including machine translation.

The latest ELIS Language Industry Survey indicates a constant growth in the use of technology and detects concerns that indiscriminate use of AI by the general public may lead to broader

acceptance of unedited machine translations, which might replace human translation (ELIS 2024: 36, 41). Additionally, recent research investigating the knowledge, skills, and competencies required in job advertisements for linguists by the UPSKILLS project (2020-2023; Ferraresi et al., 2021:17) found that specific technological requirements often include knowledge of a programming language, computational linguistics, software tools, and machine learning models. This finding confirms the expectation that technological advances play a significant role in the global language industry.

In this paper, we examine the requirements expected in the Serbian example of a local (as opposed to the global) market and analyze a corpus based on 495 advertisements (from 220 different companies) for translators and interpreters published between January 2018 and May 2024 on the Poslovi.infostud employment platform. Poslovi.infostud is the only employment platform in Serbia that advertises translation jobs with comprehensive descriptions, including information on job titles, source and target languages, typical tasks associated with the positions, educational background and translation competences, geographical location of the employers, and sometimes even salary ranges. The majority of these advertisements reflect the needs of companies whose main fields of work (such as construction, publishing, financing, transport etc.) generally fall outside what is considered the language service industry.

The aim of the qualitative and quantitative analysis of this corpus is to identify technological skills and knowledge, related tasks, positions and languages listed in the ads in order to determine to what extent the requirements in the local Serbian job market reflect recent technological advances and correspond to the description of the technological competence in the EMT 2022 framework.

This research builds on the previous research of the Serbian job market (2008-2017), thereby providing a continuous perspective on the evolving requirements for technological competence of translators and interpreters from 2016 onward, particularly since this was when neural machine translation became widely available through Google Translate.

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Communicating Across Cultures: The Challenges and Opportunities of Translator Training in the Digital Era

With rapid advances in digital technologies and machine translation, translator training is facing new challenges, and, at the same time, emerging opportunities. Neural machine translation, the leading translation technology in recent years, is becoming widely used in a range of contexts; moreover, it is easily accessible in many types of online settings. The ubiquitous presence of neural machine translation tools has created a need to reflect on, adapt and reshape the existing pedagogical approaches in translator training. It has been argued that the attention span of “digital natives” is shorter or different than that of earlier generations; as a result, it seems essential to actively engage them in the learning process, either individually or collaboratively. Furthermore, it is particularly important to enhance the development of their critical thinking and expand their assessment abilities of the possibly faulty translation solutions instantly offered by machine translation.

This paper explores the different ways in which digital tools can be incorporated into the translation classroom, focusing on two specific directions: creating digital spaces to foster collaboration and encourage communicative skills development, and incorporating new technologies into the classroom in a way that promotes critical thinking and assessment. We focus specifically on how digital technologies, such as neural machine translation tools, speech recognition tools, and collaborative educational platforms, can be employed to encourage students to engage in interpersonal interaction in the classroom environment in a meaningful way, while fostering the recognition of the human dimension of communication. Several different pedagogical approaches for incorporating digital tools into translator training are explored and presented. By applying a range of digital technologies to promote both autonomous learning and collaborative engagement, the students’ learning experience was enhanced with a new focus on tech-savviness, parallel with a development of their cross-cultural communication skills, critical thinking and critical evaluation.

Considering the complexity of today’s world and the fast-paced technological advances, it is clear that novel pedagogical approaches are needed to motivate students to work on the development of their communication skills, which remain a fundamental element of any interlingual mediation.

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Metacognitive processes of subtitle revisers: findings from an experimental study

The past decade has seen an increase in studies focusing on translator metacognition, or the ability to not only translate, but also consciously describe the manner in which one translates.

Many of them have taken as their focal point uncertainty management and problem solving as two crucial skills in the translators' cognitive arsenal, subsequently exploring the effect such metacognitive activity has on the quality of the final product (cf. Angelone 2012, Angelone and Shreve 2011). Since subtitle revision is an activity which inherently involves the assessment of each individual translation solution, both at a conscious and at an unconscious level, this paper will attempt to provide a glimpse of the metacognitive processes of professional subtitle revisers. It is based on an experimental study conducted within my PhD research (Čemerin Dujmić, 2023) and examines metacognitive activity through a mixed-method lens. The methodology used combines screen recording with retrospective interviews with five professional subtitle revisers, who were given a short revision task based on an episode of a sitcom, asked to revise the subtitles and subsequently verbalize their revision choices, solutions and arguments for each choice they selected during the task. The final analysis will compare and contrast the data obtained from the screen recordings of the revisers' activities during the experimental task with the transcripts of the retrospective verbalizations of the same task. Bearing in mind that Mossop (2007: 182) claims that the greatest potential issue which may arise in revision is the possibility of making unnecessary changes and introducing new errors to a text which did not contain them, the paper will pay special attention to the notion of metacognitive bundling (cf. Mellinger, 2019: 1-2), or the ability to recognize a potential problem in the subtitled audiovisual product, connecting this problem with a possible solution and then verbalizing arguments for individual choices.

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From eye teeth to canines: when dental terminology meets Cognitive Linguistics

In the last several decades, terminology has increasingly been approached from the point of view of cognitive linguistics, which highlights the social, cognitive and communicative aspects of specialized language (Faber Benítez 2009: 110-111). Cognitive semantics, in

particular prototype theory and conceptual metaphor theory, have had a growing impact on terminology (Temmerman 1997, 2000), and the study of conceptual organization of domain-specific knowledge (Faber and López Rodríguez 2012).

In this study, we analyze 50 basic specialized terms from the domain of tooth morphology and anatomy. Through a multilingual approach, comparing English, French, Croatian (and Latin) terms, we explore differences in the conceptualization of various dental phenomena in the three languages.

Our analysis demonstrates that there are very large similarities in the naming – and conceptualization – of dental terms, which are the result of direct borrowing from medical Latin: e.g. Eng. incisor, Fr. (dent) incisive, Cro. sjekutić < Lat. (dens) incisivus < incidere ‘to cut’>. These terms are based on the FUNCTION FOR ENTITY metonymy. There, are, however some differences: for instance, while English and French call the long, pointed teeth canines / (dents) canines, which is a borrowing from Lat. (dentes) canini ‘lit. dog teeth’, Croatian uses the word očnjaci, derived from oko ‘eye’ (N. B. eye teeth is a colloquial term used in English as well).

We conclude that the studied terms are the result of a complex interplay of metaphor and metonymy. The metaphors are based on various source domains: geography (developmental groove / sillon de développement / razvojna brazda), botany (tooth bud / germe dentaire / zubni pupoljak) or even zoology (pulp horn / corne pulpaire / pulpni rog).

While there are some differences in the naming and conceptualization of terms related to dental morphology between the three studied languages, the majority exhibit great uniformity due to borrowing from Latin as the prestigious norm in medicine and dentistry (cf. Šimon 2015). Our data corroborates the finding that semantic mechanisms can be borrowed in contexts of language contact (cf. Finzel and Wolf 2019), and it sheds more light on the conceptual organization of specialized knowledge units.

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Prototype perspective on ‘translation’ category revisited

Prototype theory (e.g. Rosch 1978) has been successfully applied in the field of Translation Studies to investigate the ‘translation’ category, both in terms of its subcategories and its position in relation to similar categories, using a prototype analysis (e.g. Halverson 2000). Since then, significant changes have occurred in the way the phenomenon of translation manifests itself in today’s world, either as an activity or a product of that activity. Some of these changes have been due to the increasing abundance and heterogeneity of digital and multimedia content, which is rendered into multiple languages and adapted for widely diverse audiences. This has led to a cornucopia of distinct but related types of language mediation such as subtitling, dubbing, web localization, transediting, transcreation, (intralingual) translation into plain language, and audio description. Other changes, especially in recent years, have been related to the rapid development of translation technology, with which language professionals today engage more closely than ever, performing tasks such as post-editing of machine translation output, interaction with large language models, or terminology management. It has been suggested that this broadening in the range of formats and activities observed in the language industry might have had an impact on the way translation itself is perceived and conceptualized (Pym and Torres-Simon 2021). While some of these ‘translation-like activities’ (Zethsen 2007) might be close to the traditional, prototypical notion of translation (Halverson 2000), for others, the relationship with, and the distance from, that ‘central’ concept is less clear.

The present study, undertaken almost 25 years after Halverson’s (ibid.) seminal work on prototypes, aims to test in an empirical way the extent to which specific forms of language mediation are seen in relation to the ‘translation’ category. For that purpose, a list of exemplars will be created to represent the following concepts: interlingual translation, intralingual translation, machine translation, localization, subtitling, transediting, transcreation, audio description. The exemplars will include the salient features of each concept based on the definitions/descriptions in the current literature. Professional translators working in Croatia will be asked to rate each item on a Likert scale, stating to what extent they think it represents ‘translation’. In this way, data will be obtained about the participants’ perception of what constitutes a prototypical example of ‘translation’ and how close to this centre the other concepts are positioned. This will contribute to a better understanding of the ‘translation’ concept and a clearer conceptualization of the ‘translation’ category at a time of its increasingly diversified manifestations in the globalizing world.

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Sessions in English as a Second Language

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T.I.M.E. for truthful ESL interaction in a post-pandemic world

The challenges of the post-pandemic world we are living in have undoubtedly made us stronger in many respects. And one of these challenges is our natural verbal and non-verbal interaction, which, fortunately, through (virtual) technology we somehow managed to preserve, and, miraculously further develop in the aftermath of the Covid-19 pandemic. But is that the case as far as interaction in the ESL classroom is concerned?!

The following lines are to prove that it is high T.I.M.E. for the power of REAL (NOT VIRTUAL!) DRAMA in the ESL classroom.

The dramatization of, and on, educational texts and theatrical performances is a popular method of developing the communicative competence of foreign language learners of different age groups. However, its implementation is frequently connected with the mechanical memorization of the script with dubious learning outcomes.

Because of this, my PhD study tested and later on proved the hypothesis that learners' foreign language interactive speaking skills and overall communicative competence could be significantly enhanced through providing learners with instruction in professional acting techniques, along with their participation in stage activities in the target language (English). To do that, two groups of teenage ESL learners at level B1-B2 (CEFR) were involved in my experiment. The analysis of the results showed a marked tendency of improvement in the FL oral communicative competence of the experimental group learners.

The major outcome is the foundation of the Teenodrama Interactive Method in English (T.I.M.E.), which is ELTons 2015 nominated.

The T.I.M.E. methodology could easily be adapted to suit the needs of university students studying English as a foreign language.

The focus of my workshop presentation will be a brief description of my method of enhancing ESL learners' interactive speaking skills through the instruction of professional acting techniques (based on Stanislavski's System) and demonstration (with audience volunteers) of some of the speech and acting practice exercises applied throughout my PhD T.I.M.E. experiment summarised above.

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Student-Teachers' Expectations and Attitudes on Teaching Young Learners

Student-teachers often encounter different challenges during their teaching practice. Their expectations regarding the students' level of knowledge, responsiveness and participation in

class do not always reflect the reality of the classroom. However, these expectations may influence student-teachers' classroom practices to a considerable extent. It has been established that teachers' beliefs, attitudes and prior experiences influence their own teaching practices (Borg, 2003; Dagarin Fojkar & Skubic, 2017).

The authors investigate various aspects of teaching young learners, focusing on those student-teachers may find particularly challenging, such as motivating students, class and time management, adapting the language and the teaching content to the level and age of the learners, simplifying the instructions, using the target language appropriately, using engaging and age-appropriate activities and applying theoretical knowledge to practice. Specific competences which teachers of young learners should develop are also explored.

The aim of the study is to gain empirical evidence on student-teachers' perceptions, expectations and attitudes related to teaching young learners and the competences they are expected to acquire. The prospective participants of the study are the fifth-year students of a university study programme for primary teacher education with the English language. A mixed-method approach will be employed, including questionnaires, classroom observation, feedback sessions and students' practice reports. The questionnaires will be administered at the beginning of the winter semester of the 2024/2025 academic year. The results will be analysed both qualitatively and quantitatively.

To explore the changes in the student-teachers' attitude and the impact of their teaching practice course, the questionnaires will be repeated at the end of the academic year.

The study should provide valuable insight into the ways of enhancing the effectiveness of pre-service teacher education. Additionally, the findings may raise awareness of various aspects of early language learning, thus contributing to the development of suitable instructional practices in teaching young learners.

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The effect of ADHD-type behaviours on language skills development in the classroom context from the perspective of English as Foreign Language teachers in Poland

Attention-Deficit/Hyperactivity Disorder or ADHD may detrimentally affect the learning of the individual with the condition and the learning of others as ADHD-like behaviours may be challenging to manage in the classroom setting (Barkley, 2006; Skibska, 2013). Little is known about ADHD in the context of second language acquisition. Therefore, the present research investigated the effect of ADHD on language skills development in English as a foreign language (EFL) from the teacher perspective. The focus was the ADHD effect on the learning of the individual with the condition and their classmates. The research questions were as follows:

- 1) Do ADHD-type behaviours affect EFL learning of the individual with the condition and their classmates to the same extent?
- 2) To what extent do ADHD-type behaviours affect the EFL skills development of the individual with the condition and their classmates?
- 3) To what extent do ADHD-type behaviours affect the educational settings considering the individual with the condition and their classmates?
- 4) To what extent do ADHD-type behaviours affect EFL skills considering different ADHD presentations?

The participants were 51 pre-school, primary and secondary school teachers in Poland. Data were collected using an online questionnaire with closed- and open-ended questions. In the first part of the questionnaire, the participants were asked to respond to 14 statements about the effect of ADHD on different language skills in the context of the learning of an individual with the condition and their classmates on a six-point Likert-type scale. In the second part of the questionnaire, the participants were presented with 19 ADHD symptoms, and they were asked to mark which skills were affected by the given symptom. Data analysis included *t*-test for paired samples, Cohen's *d* to measure the effect size, and a mixed-design ANOVA.

The findings suggest various effects of ADHD manifestations on skills development in the EFL context. Statistical analysis found a greater effect of ADHD-type behaviours on the EFL learning of the classmates of the individual with ADHD and in upper grades of primary school and secondary school. The findings will be discussed in the context of foreign language school curricula and inclusive classroom practices.

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Raising awareness of linguistic and dialectal diversity through DLCs of young learners in Croatian primary schools

According to the Census (2023), 95% of the Croatian population are native speakers of Croatian. However, the linguistic landscape in the Croatian educational system is far from homogenous, not only due to foreign language learning from an early age, minority and immigrant languages, but also due to the dialectal diversity in Croatia. It is claimed that in Croatian primary schools “most of the pupils are speakers of a vernacular that considerably differs from the standard Croatian language” (Cvikić et al., 2023). In order to grasp the intricacies of multilingualism in a monolingual context, the Dominant Language Constellations (DLC) framework can be employed to determine the expedient languages or language varieties that, as a unit, allow for an individual to function in a particular environment (see Aronin, 2016, 2020, 2021). Given that the DLC framework enables us to capture the multilingual practices and identities of Croatian students while focusing on the active part of their repertoires, two DLC workshops have been carried out with primary school pupils in Croatia. One workshop has been conducted with the pupils in Zagreb, the capital city, where, due to internal migrations, the linguistic and dialectal profiles of the students are rather heterogeneous. In order to control the variable of inclusion of dialect in the language models, the second workshop has been conducted with pupils from a rural, dialectally homogenous community. The objective of the workshops is to raise pupils’ awareness of their own DLC through the application of the framework in the form of a multimodal awareness-raising task designed for elementary school students in Croatia. Another objective is to raise awareness of the role of dialects and vernaculars in the students’ DLC. The results of the study have practical implications for pupils, their teachers, and other stakeholders when it comes to identifying the sets of languages and vernaculars that function as a unit.

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Native and non-native processing of compounds in Croatian and Slovene as L1 and English as L2

Compounds have received significant scholarly attention in research on language processing (inter alia de Zeeuw et al 2017, El-Bialy et al. 2013, Gagné 2002, Gagné & Spalding 1997 & 2010, Günther & Marelli 2019, Kirkici 2007, Libben 1998, Libben et al. 1999) and one of the potential reasons for this interest is that their formation straddles the divide between lexicon and grammar (Semenza & Luzatti 2014). Non-native processing in general is a relatively recent but prolific field of inquiry (see Clahsen & Felser 2006 for a brief overview) and while the initial research on non-native processing assumed this type of processing is somewhat impaired and lacked morphological decomposition, recent studies have called this assumption into question (see Giraudo & Dal Maso 2018 and references therein). The results of these recent studies seem to support a holistic parsing mechanism which relies on the degree of formal and semantic overlap between lexical items, and is strongly influenced by factors such as frequency and size of morphological family/pattern (Schreuder and Baayen 1997, Giraudo & Grainger 2000 & 2001, Dal Maso & Giraudo 2014) and L2 proficiency (Siyanova-Chanturia 2011, Clahsen et al. 2013, Shantz 2017). It is, therefore, hardly surprising that the issue of non-native processing of compounds has already been tackled by several studies in this domain which revealed the influence of L1 and the effects of headedness in non-native processing (De Cat et al. 2014 & 2015), as well as the effects of frequency and L2 proficiency (González Alonso et al. 2016).

In this research, we analyse the effects of morphological relatedness, frequency, size of morphological family/pattern, and L2 proficiency on native and non-native processing of nominal compounds in Croatian and Slovene as L1 and English as L2 through two experiments with masked priming lexical decision tasks (Forster & Davis 1984). In both experiments, we test the effects of morphological relatedness by assigning the compounds to one of the three prime-target conditions – morphologically related (SPEAK-GUEST SPEAKER), orthographically related (PEAK-GUEST SPEAKER) and unrelated (BUY-GUEST SPEAKER), as well as the effects of L2 proficiency measured via adapted English language proficiency test. In Experiment 1, we focus on the effects of compound frequency collected from the web-based corpora of Croatian (CLASSLA-web.hr), Slovene (CLASSLA-web.si) and English (ukWac), while in Experiment 2 we focus on the effects of pattern size for each compound as found in the mentioned corpora. In order to achieve these goals, we aim to answer the following research questions:

1. Does morphological decomposition occur with nominal compounds in Croatian and Slovene as L1?
2. Does morphological decomposition occur with nominal compounds in English as L2?
3. How do frequency measures (frequency of compounds, schematicity) affect processing in L1 and L2?
4. Does L2 proficiency affect non-native processing and to what extent?

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Reevaluation of the Place of CLIL in (Slovenian) ELT

As the CLIL approach has become somewhat of a staple in modern Slovenian elementary school English textbooks, the authors of the paper address the question of the effectiveness of the traditional fragmentation of learning content on one hand and the integration of language with subject matter on the other. The contribution aims to provide analytical data on whether, and to what extent, CLIL content has actually synthesized past methodologies into a crossover educational paradigm on its own terms, and thus replaced fragmentation, or whether it has remained on the level of CLIL ‘pigeonholes’, i.e. occasional CLIL content/activities added haphazardly to enhance the diversity of teaching. The analytical approach to the topic inevitably touches on numerous and diverse definitions of CLIL and its companions – similar or related concepts. The many ways in which CLIL has been characterized as a language teaching approach are discussed at length and juxtaposed against a similar variety of descriptions and names under which it has journeyed. In the paper, the concepts of immersion

and foreign language learning are compared, the trends of Content-Based Instruction (CBI) and Communicative Approach (CA or CLT) are examined, the traditions of bilingual education and language bath are mentioned or briefly discussed, alongside the many other CLIL counterparts, such as languages across the curriculum, language shower, multilingual and plurilingual education, and similar. The acronym's individual components are thoroughly dissected, their effectiveness is defined, and ways in which they are connected to foreign language contexts are investigated.

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Quantitative and qualitative aspects of older adults' learning English as a foreign language

According to the latest reports from the Croatian Bureau of Statistics, the age group in Croatian population with highest numbers is 75 and over, followed by age groups ranging from 55 to 69. With the trend of young people moving abroad in the search for better opportunities where they often start a family older members of their families are forced to accommodate the situation. As a result, numerous adults and older adults decide to learn a new language in order to be able to communicate with their family members living abroad, mostly their grandchildren. In addition, many retired people find themselves in a search for new hobbies, learning a new language being one of the most frequent ones. Due to their age, these groups face certain cognitive challenges that the other age groups do not. The adult brain is proven to differentiate from the child's and teenager's brain (Tagarelli et al. 2019), and previous studies have found that learning a new language can positively affect older adults as it has been shown to, for example, delay the onset of dementia (Bialystok et al. 2004) and enhance executive functioning (Bak et al. 2014). Second language acquisition theories suggest the explicit approach to be more beneficial to adults due to their cognitive abilities (e.g. Muñoz 2008), which is one of the starting points for this research. In order to explore this issue, we designed a psycholinguistic experiment in Psytoolkit (Stoet 2017) for which 30 Croatian speaking adults aged 58 and over are recruited, and whose second or foreign language is English. The experiment consists of a training phase and a testing phase. During the training phase, the participants are separated into two groups: those who learn 24 English words with their illustrated equivalents, and those who learn the words with their corresponding translations. The testing phase is a lexical decision task in which we measure the participants' accuracy and reaction time. We hypothesize that the accuracy and reaction times across the two groups will differ depending on the training phase they were exposed to, i.e. the group with more explicit instruction (translation) will perform better on the lexical decision task which is in line with previous accounts (Cox 2017). After the experimental part, the participants fill in the questionnaire about their language learning background and a journal with observations about participants' reactions to prompts is kept in order to collect the qualitative aspects of the experiment. The study aims to contribute to the current discussions on teaching and learning language in older adult language groups by providing empirical evidence on different types of instructions and their effect.

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Teaching English phonetics and phonology in the last five decades

This contribution provides a survey of phonetics and phonology teaching in the Department of English, Zagreb University in the half-century period beginning with the first contact of the first author with English phonetics classes at university level in 1978 and ending with the end of the first reformed pre-graduate course planned to begin in 2025 and end in 2028. The changes which have taken place in this period will be looked at from three perspectives: pronunciation models, teaching methods, and the contents of the theoretical part of teaching English phonology.

The first and then the only official standard model of English pronunciation was the British Received Pronunciation. Despite the choice of the British standard for the model of English pronunciation, already in this initial stage of the period under consideration, preparations were under way for the beginning of American studies, when professor Bujas, the founding father of what later on became the Chair of American Studies, stressed the importance of accepting the American pronunciation variety as a model of English pronunciation equally deserving to be studied in the Department of English. By the beginning of the 1990s this change in attitude was also reflected in teaching English phonetics and phonology. In particular, in transcription classes, GenAm was covered in parallel with RP, and at the final

exam it was left up to students to choose between the two standard varieties in their transcription test. This shift in attitudes was also encouraged by the emergence of the 1990 Longman Pronouncing Dictionary by John Wells, in which GenAm was included in parallel with RP. Finally, by the end of the millenium it had become clear that RP was becoming outdated and increasingly replaced by the newly emerging variety of the Standard Southern British Pronunciation (SSB). This was reflected in the publication of new influential referent literature, notably, Lindsey (2019) and the associated continuously updated online pronouncing CUBE dictionary. Accordingly, SSB is nowadays one of the three mainstream standard pronunciation models covered in teaching English phonetics and phonology and used as an option for the transcription exam.

The greatest change in the methods of teaching concerns digitalisation and the emergence of the Internet. Students can now be sufficiently exposed to any variety of English pronunciation, and all kinds of teaching materials are easily accessible. Teaching has been completely digitalised and is nowadays unimaginable without ppt presentations and distance learning.

The developments in the theoretical background of teaching pronunciation phenomena in the period under consideration have followed the development of phonological theory, from the initial focusing on the structuralist approach in accounting for pronunciation phenomena, through later introduction of the basic notions of generative phonology, until the present-day approach characterised by increasing focusing on the phonology – phonetics interface.

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Sessions in Scandinavian Studies

Norwegian verbs of thinking as pragmatic markers

It has long been observed that English verbs of thinking in the present tense with a subject in the first-person singular can function as pragmatic markers (Aijmer 1997, Wierzbicka 2006, Aijmer & Simon-Vandenberg 2006). Specifically, it is claimed that the strings like I think \emptyset , in contrast to the version with that-complementizer, are not to be interpreted as a main clause, but as an epistemic qualifier that marks the speaker's uncertainty and hedges one's assertions. They are also characterised by a different syntax and prosody (Wierzbicka 2006).

In this paper, I would like to take a closer look at the Norwegian verbs of thinking: *tro*, *synes*, *mene* and *tenke* and examine their meaning and functions in 1) constructions with *at*-complementizer, 2) without *at*-complementizer and in 3) parenthetical phrases. Building upon the ideas presented in Thompson & Mullac (1991), I treat the cases under 2) and 3) as epistemic phrases that have undergone a process of pragmaticalization and behave like other pragmatic particles. In the quantitative part of the research, I focus on the frequency of the target verbs in all three types of constructions and the frequency of subjects in combination with target verbs. In the qualitative part of the study, I discuss the prosody, function, and syntax-semantic interface of these verb phrases, but I also examine neighbouring words and word combinations and try to determine whether they form some kind of recurrent clusters.

The material for the study comes from No Ta-Oslo, a Norwegian speech corpus compiled by the Text Laboratory at the University of Oslo between 2004 and 2006. The corpus consists of interviews and conversations with 166 informants who were born and grew up in Oslo and the Oslo area.

Preliminary results indicate that the verbs *synes* and *tro* exhibit higher degree of pragmaticalization in the sense that they account for the majority of constructions 2) and 3), as well as they are more frequently combined with subjects in 1st person singular than *mene* and *tenke*.

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Exploring the concept of stupidity in Norwegian through its lexical and phraseological structuring

Stupidity is commonly regarded as the absence of certain abilities and skills related to human mental activity, with the ability to think and logically judge considered a defining property of a person (not an animal). Contrastive research shows different conceptualizations patterns crosslinguistically, and the conceptualization of stupidity can thus be language specific as well as culture specific. The paper examines the concept of stupidity through structural and cognitive semantic analysis of the entirety of lexical and phraseological means by which this concept is expressed in contemporary Norwegian (Bokmål). The aim is to describe the ethnoconcept of stupidity (in opposition to intelligence), as well as to identify and describe all means of its expression. These means can be descriptive and expressive.

The paper also investigates the semantics of individual lexemes that describe either the attribute or the person possessing it, as this is also important for the history of the concept's development, e.g. the adjective *dum* is etymologically analyzable as 'mute' (cfr. English *dumb*), later also 'unclear' or 'darkened'. Starting from the meaning of the central lexeme, the adjective *dum*, we establish the meanings of stupidity as limited abilities of thinking and understanding, limited abilities of logical reasoning, as a mode of behavior, but also as confusion and naivety. Being stupid can refer to people or actions. Our research goes on to show that most of the expressions for the concept are localized, i.e. connected to the head as the center for all reasoning, and the (stupid) person is conceptualized as 'some type of head/brain/forehead' through metonymy and synecdoche in so-called exocentric possessive compounds (*tomskalle*, *tomhode*, *sauehode*, *høsehjerne*).

Stupidity is for the most part conceptualized as (a) absence or emptiness (*ikke ha mye mellom ørene*, *være blåst*, *være blåst i topplokket*, *teflonhjerne*, *miste hodet*, *gå fra vettet*), (b) a quality present in a lesser quantity (*fåvis*, *fåvettug*), (c) not being sharp (*ikke den skarpeste kniven i skuffen*, *sløv*), (d) darkness, absence of light (*Lyset er på*, *men ingen er hjemme*; *gå rundt med sparepære*), (e) something dense, thick or tight (*være tjukk i hodet*, *tykkhodet*, *tykkpannet*, *grøthodet*/*grauthue*; *være helt korka*, *teit*, *innskrenket i toppetasjen*), (f) something slow (*være treg*, *være sein i oppfattelsen*), or (g) soft (*bløt*, *bløt på pærra*, *bløt på skallen*).

Our preliminary research shows that the concept of stupidity is also realized by comparing people with animals (*dum som en sau*, *sauedum*, *hestedum*, (*ha*) *stutepanne*, *hønete*, *toskete*, *gås*, *høne*, *ku*, *esel*, *fe*, *naut*) by means of metaphoric extension. Other, more peripheral patterns include proper names (*være helt johan*, *være helt nils*), as well as physical manifestations (*være blåøyd*, *stå og gape*).

In the end, we contrast these conceptualizations with those present in proverbs, which give us a slightly different insight into being stupid: stupidity and foolishness are frequent and common as intelligence is rare, intelligence is knowledge, stupid people talk too much, but one can learn through trial and persevere. Proverbs teach moderation as always: one should never exaggerate – the greatest foolishness is too much knowledge.

The Swedish double supine: an analysis of factuality and telicity

Double supine is a non-standard Swedish construction in which a verb in the supine form takes another verb in the supine form, rather than in infinitive, as its complement (Teleman et al., 1999). One example of the double supine is the following:

Jag hade kunnat köpt huset.

I have.PST can.SUP buy.SUP house.DEF

‘I could have bought the house.’

Different claims have been made in the literature about the construction’s meaning, with some stating that the double supine is semantically the same as the standard construction with supine + infinitive (e.g. Wiklund, 2021) and others regarding the double supine as a marker of counterfactuality (Larsson, 2014) or telicity (Språkriktighetsboken, 2005). However, these claims have not been empirically tested thus far. Therefore, the aim of this study is to investigate the semantic properties of the double supine by means of a corpus analysis. The corpus used in the study is the Swedish corpus Korp, containing social media texts, which have been chosen since they are expected to have an informal writing style, which is the context where the double supine usually occurs (cf. Språkriktighetsboken, 2005). Approximately 500 examples with the double supine have been extracted from the corpus and analysed with regard to factuality and telicity.

The results show that the double supine occurs in all types of propositions regarding factuality, i.e. factual, counterfactual and neutral. Since the construction dominates in the factual, rather than in counterfactual propositions, the previous analysis of the double supine as a marker of counterfactuality is disproved. Regarding telicity, the double supine is more often found in telic clauses, but it is also frequent in atelic clauses as the percentage of telic and atelic clauses in the material is almost equal. Telicity in both telic and atelic clauses depends on the inherent meaning of the verbs found in the double supine construction and other clause elements rather than on the double supine. Namely, the results indicate that the double supine is not able to affect the telicity of the clause and modify it so that it becomes telic in all instances, which is expected if the double supine functions as a telicity marker. Therefore, the study does not support the claim that the double supine marks telicity. Instead, it is suggested that the double supine has the same meaning as the construction with supine + infinitive since both constructions can occur in all contexts regarding factuality and telicity, although it is also possible that the use of the double supine varies in different Swedish dialects, which requires further research.

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Reception of Henrik Ibsen in the magazine Misao (1919-1937)

The interwar Yugoslav magazine Misao (Thought) was published in Belgrade from November 1919 to April 1937, first as a "literary-political magazine", then as a "literary-social magazine", "literary magazine" and without subheadings. Unlike many other magazines of that time, the editors did not equip the first issue of Misao with texts that clearly set out the goals, program, intentions or editorial policy of the magazine, but it can still be read that the thought from the name of the magazine is free and that correct and true thought is a prerequisite for action, which is defined as an essential and primordial feature of mankind. The whole range of topics covered by the magazine (philosophy, ethics, aesthetics, various sciences, etc.) tells us about the scope of that free thought, as well as the subheadings mentioned above, from which we can also conclude that literature had a special place in the magazine's editorial concept.

One of the writers who, among other things, very often dealt with the issues of freedom, truth and action in his work is the Norwegian playwright Henrik Ibsen, and therefore this paper will explore the reception of Henrik Ibsen in this magazine. In particular, we will look at whether, how and to what extent the texts about Henrik Ibsen addressed the above-mentioned questions, and then we will place the reception of Henrik Ibsen in the magazine Misao in a broader perspective of the reception of Henrik Ibsen in several other Yugoslav socio-literary periodicals of the interwar period.

Zorica Kovačević
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Transtextuality and translation of the Christmas Oratorio by Göran Tunström into Serbian

Defined as transcendence of the text by Genette (1992) transtextuality is signified by either overt or covert dialogue between different texts. It is defined as a relationship of inclusion that links each text to the various types of discourse it belongs to. Göran Tunström's novel

The Christmas Oratorio (Juloratoriet) published in 1983 is still one of the most significant novels in the Swedish literature because of its multilayered narrative and textual structure. Its translation and the interpretation entailed by translation include numerous rich points in communication both between the author of the source text and the translator and between the author of the source text and the readership of the translation. The aim of this paper is to investigate the correlation between the translation of the novel into Serbian (Božićni oratorijum, translated by Zorica Kovačević in 2024) in connection with different textual samples incorporated in the source text. Narrative strategies such as magic-realistic, idyllic, allegorical, religious and metatextual (Varga 2002) provide an insight into Tunström's both personal and collective histories in relation to remembrance, mythologization and poetics.

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Sessions in Literary Studies

Roberta Maierhofer
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Intersectional Minds, Networks, and Narratives: Gendered Ageing in American Culture: An Anocritical Reading

Literary texts with their inherent subversive potential allow the development and portrayal of 'counter worlds.' Such creative visions narrate our realities as shaped and constructed, but also offer an additional understanding of minds and networks. The field of American Studies has proven to be a particularly fertile ground for developing approaches that subvert and challenge social and cultural constructions of minds. It is not only the diverse and multi-ethnic texts of American literature as such, but also their interpretations and analysis that have proven significant for exploring the challenges individuals face and developing creative responses as voices of resistance.

Introducing T.S. Eliot's poem "Gerontion" as a starting point of discussion, this paper proposes to juxtapose "the old man in a dry month being read to by a boy, waiting for rain" with subversive expressions of resistance by focusing on a gendered reading of age. Reading T.S. Eliot's poem as a negotiation of an individual versus a collective understanding of time and a gendered voice of resistance against aging, we all become "tenants of the house." By analyzing literary texts from an anocritical perspective as creative visions of aging minds, we can understand the world as constructed and position narratives as validating individual experiences of age and aging as resistance against normative assumptions.

Srebren Dizdar
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Past- or Post-Post(-)Colonial Literatures: Whither are Bound Postcolonial Studies in 21st Century

After their creative breakthroughs in the last quarter of the 20th century, Postcolonial Studies seem to have reached an impasse if not even a dead end. Some critics even claimed they had come to the real end in 2007. The reasons for such an allegation are manifold – from diverse external circumstances, ranging from 09/11 terrorist attacks via the US intervention in Iraq, the Arab Spring, the ISIS insurrection in the Middle East, and the genocide against the Palestinian people in Gaza, which utterly changed the situation in the Islamic part of the world; to numerous turbulences within the still troubled Third World countries in Asia, Africa, Latin America and the Caribbean, as well as in other parts of the world affected by unprecedented migrant crises. It can be argued that a diverse field of so-called post(-)colonial literatures has entered a new stage, where their diasporic authors, nowadays mainly writing from exile in the West, still focus on the painful issues about the acculturation and adjustment of their migrant compatriots to newly acquired homelands. On the other hand, although

literary production continued to be vibrant and creative as ever in the native or home (former colonial) countries they need to be seen as different in many ways from what had been the initial corpus of works in the aftermath of the end of the colonialism in the second half of 20th century. Faced with such challenges, Postcolonial Studies need to re-think, or even, re-invent themselves and either define their future as post-postcolonial theories nowadays mostly dispersed into a series of more specialised fields, or relegate their former (still valid in many ways) findings, into the past/history and offer some more innovative ones. It was Ngũgĩ wa Thiong'o who proposed that the array of postcolonial literary production he had referred to as dialectics could be seen as a circle within which each single national postcolonial literature should be given a proper position, together with their diasporic off-springs as an integral part of the emerging global literature. The paper will also try to address these issues in regard to a possible inclusion of Afro-American, Canadian, Australian, or some other Anglophone literatures such as Filipino, Pakistani, Anglo-Indian or Bangladeshi and many others into a wider, mosaic-like picture that can accommodate diverse authors and their respective works either at home or abroad. That is why a diverse, more inclusive framework should be envisaged in order to provide a kind of open space for emerging pluralistic theories than can help re-define and re-structure Postcolonial Studies and their respective theories in a contemporary situation, or, at least, point out to some possible directions they can take in such a challenging and vibrant context.

Candace Goodrich
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A Comparison of Dalit Female Protagonists in Tamil Fiction

Black and brown women of the Global South have been arguably triple colonized (Dildar Alvi), first by domestic structures of patriarchy, religion, and caste, then by foreign imperialism, occupation, and globalized capitalism, and lastly through the colonial mimicry (Bhabha) of their post-independent states. Gayatri Chakravorty Spivak in her famous essay "Can the Subaltern Speak?," while reflecting on her own positionality as an academic and translator, suggests that these women are further exploited by foreign scholars and writers of postcolonial fiction, who render second-hand accounts of gender discrimination or analyze their testimonial narratives through a fetishized, Western gaze. In this presentation, I will investigate this intersectionality through the objectives set forth by the emerging discipline "Critical Caste Studies," coined by Gajendran Ayyathurai in 2021. CCS's goal is to investigate the political, economic, social, religious, and environmental strategies by which upper castes consolidate power; and the counter-hegemonic methods enacted by subordinated groups to assert their agency.

I intend to comparatively discuss the female Dalit protagonist Peichi from Cho Dharman's novel *Koogai- The Owl* (2016), who becomes a prominent leader among her people, the Pallars, showing that Dalit women are not only the victims/survivors of sexual predation. The novel *Koogai* is a damning criticism of the continuation of the British feudal, zamindar land system, ecocasteism (Sharma), Christian missions, and a corrupted judiciary and penitentiary

system in rural Tamil Nadu. I will contrast Peichi to the female Dalit protagonists in the work of Bama Faustina Soosairaj, specifically the unnamed Dalit, Catholic woman in Bama's autobiography, *Karukku* (1992), and the Dalit Parayar community of women in *Sangati* (1994), who have been coerced into Christian conversion, as a means of escaping caste subjugation.

Casteism does not only take place in Hindu society, it is also pervasive in Muslim, Buddhist, Jainist, and Christian communities in India. B.R. Ambedkar sought to escape untouchability through renouncing Hinduism and embracing Buddhism, which he announced in his 1935 speech at the Yeola Conference, and subsequent publications, such as *The Buddha and His Dhamma* (1957), *Annihilation of Caste* (1936), and his posthumously published writings *Philosophy of Hinduism and Riddles in Hinduism*, among others. His abdication was replicated by hundreds of thousands of his Dalit followers in 1956, for them only to find that caste followed them everywhere they went. How can Indian women's agency be gained despite geopolitical strangleholds, heteropatriarchy, and gendered religious rhetoric? What role does fiction play in emancipating subaltern women, as opposed to testimonials and autobiographies?

Iva Polak
University of Zagreb

Welcome to the 21st-Century Australia: Slow Violence in Ivan Sen's *Limbo*

Mystery noir *Limbo* (2023), directed, scored and shot by critically acclaimed Indigenous director Ivan Sen, follows a white police investigator with a chequered history who is sent to a fictional town of Limbo to review a twenty-year-old cold case of a missing Indigenous girl. With a bathetic investigator, witnesses reluctant to cooperate, and the victim and the perpetrator erased from the story, the cold case is doomed to remain officially unresolved. Paradoxically, it immediately becomes clear that there is nothing to solve since there is no mystery to start with. Rather, the purpose is to portray the effects of slow violence (Rob Nixon) that develops gradually and out of sight. As Australia's historical terra nullius, slow violence is dispersed across time and space, and is usually not seen as violence. As Australia's historical terra nullius, slow violence is supported and thus naturalised by racist legal system. Hence, Sen's latest film offers a very unsettling image of contemporary Australia already signalled in the film's title.

As will be argued, *Limbo* slowly unwraps the scars of generational trauma set against a scarred landscape that due to opal mining cannot be rehabilitated. The paper will discuss how the identity of the location (film set) informs the story and compliments the characters, and how the allegedly fictional story reflects realities of contemporary Indigeneity due to accretive and covert nature of slow violence.

Tihana Klepač
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Grit and Gold: Women's Resilience and Networks in the Gold Rush Era

The paper examines the narratives of women on the gold diggings in Canada and Australia, focusing on Martha Clendinning's experiences in Ballarat and Martha Louise Black's journey to Klondike. The analysis highlights the roles and contributions of women during the gold rushes, providing new insights into their lives and the broader socio-cultural contexts of these historical periods.

Minds: The psychological and emotional resilience of Clendinning and Black are explored through their writings. Clendinning's adaptability and determination during her journey and settlement in Ballarat reveal the mental strength required to thrive in a predominantly male environment. Similarly, Black's courage and resourcefulness during her expedition to the Klondike, despite facing challenges like pregnancy and unfulfilled promises of gold, highlight the mental fortitude of women in these pioneering times.

Networks: The social networks that these women formed and relied upon were crucial for their survival and success. Clendinning's involvement in community affairs and charitable institutions in Ballarat demonstrates the importance of social connections in providing support and resources. Black's ability to navigate the harsh conditions of the Klondike, aided by the camaraderie of fellow miners and her family's support, underscores the significance of social networks in these frontier societies.

Narratives: The stories of Clendinning and Black challenge the male-dominated historiography of the gold rushes, offering a more inclusive and nuanced perspective. Clendinning's detailed descriptions of life on the Ballarat diggings and her active role in community building provide a valuable female viewpoint on the Australian gold rush. Black's memoirs and her subsequent political career as an advocate for the Yukon enrich the historical narrative of the Klondike gold rush, emphasizing the diverse roles women played in these transformative periods.

By bringing to light the experiences of Martha Clendinning and Martha Louise Black, the paper underscores the interconnectedness of minds, networks, and narratives in shaping women's lives during the gold rushes in Canada and Australia. These stories not only broaden our understanding of these historical events but also highlight the enduring impact of women's contributions to these pioneering societies.

Irma Krčan
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Reading Invasion(s), Biodiversity Loss and Speciesism in Claire G. Coleman's *Terra Nullius*

Published in 2017 to critical acclaim, Claire G. Coleman's debut novel *Terra Nullius* constitutes an important contribution to the vibrant corpus of Aboriginal Australian science fiction as well as to the global genre of Indigenous futurisms. Its rewriting of Australia's colonial history as a futuristic story where the Earth becomes the target of ruthless and technologically superior alien invaders, aka the Settlers, which leads to the decimation and subjugation of its human inhabitants, aka the Natives, has been rightfully described by reviewers as dystopian and post-apocalyptic (Stratton; Sullivan). However, due to the emphasis that Coleman puts on the construction and agency of non-human entities and their complex relationships with humans, it can be argued that the novel also deserves an ecological prefix. In fact, *Terra Nullius* may easily be classified as what Adam Trexler terms the eco-nomic novel, in that it "[accounts] for the agency of nonhuman things in human affairs. Rather than offering anthropocentric character studies, [eco-nomic novels] capture how geology, geography, and species radically shape human experience" (Trexler). This can be examined through the novel's recurring motifs of biodiversity loss and invasion, a complex problem which takes several forms and can be analysed from both the postcolonial and the ecocritical standpoint. Taking as the point of departure Filippo Menozzi's proposition that "the literary representation of pest proliferation can offer a privileged insight into the intersection between the legacy of settler colonialism and current ecological concerns", the paper will show how the colonisation of humanity by the aliens is not only accompanied by a biological invasion which wreaks major environmental damage as it drives many other Terran species to extinction, but also, in certain respects, functions as a biological invasion in itself, with the Settlers and the Natives perceiving each other as an invasive and/or endangered species. The Settlers' hauntingly familiar treatment of the Natives as a part of the Earth's fauna comes hand in hand with the increasing dependence of both the Natives and the Settlers' survival on the desert country where the story takes place and which soon proves to be much more than a victim of environmental devastation, showing itself capable of both protection and harm. Thus, *Terra Nullius* exposes the fallacy of speciesism and debunks the myth of human exceptionalism, calling for a "re-imagining and reconfiguration of both the nature of the human and the place of the human in nature" (Huggan and Tiffin).

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Actor's Minds, Shakespearean Narratives

My paper will propose a discussion around a topic that connects theatre studies with literary criticism, since I intend to address various ways in which the art of acting contributes to the making of literary history. Theatre actors not only become, in the very act of performing, living ‘archives’ of a certain interpretation of literary narratives, but sometimes also subsequently engage in imaginative (re-)writings of these narratives, either as their commentators and discursive interpreters in both fictional and documentary genres (plays, interviews and memoirs), or indeed as autonomous adapters and creative re-elaborators of the narrative material.

The immediate pretext that prompts me to address acting as a somewhat neglected aspect of conserving and re-producing literary history are five most recent examples of the aforementioned engagement that specifically feature British actors and their refreshing takes on Shakespearean narratives: a play *A Motive and a Cue* by Jack Thorne (2023), featuring two characters of actors belonging to two different generations - John Gielgud and Richard Burton - who collaborated on a legendary performance of *Hamlet* in 1964; a collection of interviews with Dame Judy Dench *Shakespeare, the Man who Pays the Rent* (2023); a memoir by Dame Harriet Walter reporting on her orthodox and unorthodox casting in Shakespearean roles – *Brutus and Other Heroines* (2016); a collection by the same author *She Speaks!: What Shakespeare's Women Might Say* (2024), in which Walter re-imagines 30 monologues of Shakespearean heroines; and finally, a book of monodramas *I, Shakespeare* by Tim Crouch, in which a new voice is given to five minor Shakespearean roles: Malvolio, Cinna (the poet), Peaseblossom, Banquo, and Caliban (2023).

“There is no Great Divide” – C. S. Lewis on Literary Periodization

Clive Staples (C. S.) Lewis, a distinguished British writer, intellectual, and Christian apologist, has made significant contributions to literary history and criticism, primarily through his academic work as a medieval and Renaissance English literature professor at the University of Cambridge. In this presentation, the authors examine his approach to the periodization of literature by focusing on how he connects the medieval era to the Renaissance while also considering ancient Greek and Latin literary tradition—a subject of his early academic interest.

The research draws from Lewis’s literary-critical works, including *Studies in Medieval and Renaissance Literature*, *The Discarded Image*, *The Allegory of Love*, *English Literature in the Sixteenth Century*, and essays from the collection *Selected Literary Essays*. His inaugural speech, “*De Descriptione Temporum*,” is crucial for understanding his perspective on literary periods.

Lewis challenges traditional boundaries between literary periods. He was one of the first to critique the stark distinctions typically drawn between the Middle Ages and the Renaissance by proposing a more dynamic, fluid interpretation of literary history in “*De Descriptione Temporum*.”

Indeed, *Studies in Medieval and Renaissance Literature*, *The Discarded Image*, and *The Allegory of Love* reveal his views on literary periodization and his advocacy for flexibility in defining literary periods whereas in *English Literature in the Sixteenth Century*, for example, he suggests dividing sixteenth-century English literature into three phases.

Overall, Clive Staples Lewis promotes a thoughtful and adaptable approach to literary periodization that is tailored to the context and needs of specific research. His work emphasizes the importance of continuity and connection over rigid divisions and serves as a foundation for further exploration of the relationships among literary periods.

Mohamed Hajjaj
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Parallax Motif in Ulysses: A Case of Depth-Perception

This paper analyzes James Joyce’s *Ulysses* through the lens of the concept of Parallax. By exploring its use in the novel, it aims to offer a new perspective on Joyce’s intention to create a literary work that emphasizes, more than anything else, depth-perception in storytelling. The term, simply put, refers to the notion of how an object seems to shift its position depending on which angle you consider it from. In *Ulysses*, the use of parallax narrative is apparent, yet its motive remains elusive at best. It emerges as a literary technique deployed by

Joyce to first establish the potentiality of narrative dualities in storytelling only to eventually use it to showcase that a deconstruction of narrative opposites/dualities in the coincidentia oppositorum tradition is possible. Echoing Mikhail Bakhtin's notion of the dialogic novel, as well as Deleuze and Guattari's notion of Rhizome — this paper will investigate the extent to which a parallax reading of Joyce's motives in *Ulysses* is applicable to achieving a depth-perception that might challenge our understanding of storytelling.

The phenomenon of parallax will be investigated on two main levels. First, it is assumed that parallax operates as a structural interior motif through which different characters' cognitive experience is presented. This is particularly relevant in the case of Leopold Bloom's cognitive wonderings and his ever-shifting desire towards a perspectival reality that goes beyond traditional binaries. Parallax will also be studied in relation to the significance of the meeting between Stephen and Bloom. This encounter appears to reveal a complex network that operates through a parallax perspective, aiming to provide a form of depth-perception. This depth-perception not only enhances character development but also reflects Joyce's relativist approach to storytelling.

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Radical Roots: Thoreau and Contemporary American Eco-poetics

William Rueckert bases his seminal 1978 essay “Literature and Ecology” on Barry Commoner’s First Law of Ecology: “Everything is connected to everything else.” This provides the springboard for his likening poems to green plants, nodes of endlessly renewable energy that is transferred to the community through acts of reading, teaching and critical discourse. Not only does poetry behave as other energy in the biosphere, according to Rueckert: it can also bring us to a greater awareness of our dependence on the biosphere through its various ecological visions. Chief among the poets is Henry David Thoreau, whose view of all life being in a state of becoming was so radical that to this day we have yet to grasp its true breadth and implications. In the half century that has passed since Rueckert’s critical “experiment,” eco-poetics has emerged as a major strain in contemporary poetry and criticism, in tandem with the more broadly conceived field of ecocriticism. As critical and creative practices evolve in this period of ever-deepening environmental crises, the visions of Thoreau (among others) have been called into question as harboring an overly simplistic Romantic (mis)conception of the purity of wildness. And yet, a close reading of Thoreau reveals a deep—indeed, radical—attention that is very much in line with the sensibilities of today’s eco-poetics. Through comparative readings of Thoreau’s *Walden* and contemporary eco-poets, including Juliana Spahr, Brenda Hillman, and dg nanouk okpik, I will attempt to locate Thoreau within contemporary American eco-poetics, exploring the extent to which he laid the groundwork for current practices and perspectives, and the ways in which his vision has been elaborated, challenged, or superseded. Ultimately, I hope to show how poetry, with its ability to shift scales, has a unique capacity to communicate the interconnectedness that Thoreau observed.

Eric Bergman
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Re-reading Rudolfo Anaya’s Classic *Bless Me, Ultima* through Nepantla and Narrative Theory

As one of the classic novels of Chicana (Mexican American) literature, Rudolfo Anaya’s *Bless Me, Ultima* (1972) has been read by generations of readers. Successive waves of scholars (e.g., Carrasco 1982; Holton 1995; Spencer 2023) have noted religious syncretism in the novel, as Ultima, an old curandera (healer), teaches the protagonist the ways of Indigenous medicines and spirituality in the context of the 1940s borderlands of New Mexico, USA.

Bless Me, Ultima is a coming-of-age narrative. This talk, likewise, loosely follows the ‘coming of age’ of in-betweenness as a concept in the Chicana studies field, from David

Carrasco's (1982) important article on Anaya's novel to Gloria Anzaldúa's seminal *Borderlands/La Frontera* (1999) to her, and others', theorization of nepantla (e.g., Anzaldúa 2015; Maffie 2014).

Nepantla roughly translates as 'torn between ways' from Náhuatl, the Aztec language. By using nepantla, I show that there in a continuum of ways in-betweenness can be represented and created in texts and experienced by characters, from utilizing aspects of multiple categories in a positive process based on agency on the one hand to chaos and the distress of not belonging on the other.

I will argue that, in terms of the conceptual evolution of in-betweenness, nepantla marks the end point. The concept cannot be taken further, and it can lead to a kind of nihilistic abstraction. Rather, I propose a pragmatic method by which to read literature by looking beyond—or rather in between—the normative categories by which we typically analyze texts. This method calls for curiosity, openness, and reading texts closely without relying (as much as possible) on preordained structures of meaning.

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Racial Discrimination in Toni Morrison's Novels *God Help the Child* and *The Bluest Eye*

This paper questions the representations of racial discrimination in Toni Morrison's last and first novel. Both novels, *God Help the Child* and *The Bluest Eye*, show racism's damaging effects on the African American community at large and on African American families. In both novels Toni Morrison depicts how these communities and individual black people absorb the wider culture's racist pictures of themselves and how they direct those emotions at the most vulnerable characters, black children. Racism permeates every fiber of those whom it destroys, including those aspects of humanity that are considered instinctual such as sexuality and protection of children. Particularly striking are Toni Morrison's depictions of male characters whose distorted sexuality and diminished ability to protect the vulnerable make them particularly damaging to black children. Although both novels condemn racism, they do not present the problem as limited to white people, but reveal how much of the damage inflicted on black children comes from African American adults who have internalized racist standards.

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Maja Verdonik
University of Rijeka

Verbal-Visual Features of Narrative Picture Books by David Litchfield

The presentation focuses on the narrative picture books of the British artist David Litchfield. Since theorists of children's literature define picture books as one of the most important types of children's literature, the first part of the presentation introduces theoretical knowledge about picture books as literary and artistic works aimed at children from an early age.

In the presentation of the selected narrative picture books by David Litchfield, the focus is on observing the connection between the linguistic and pictorial levels, that is, the verbal and visual discourses with which stories unfold in picture books. The starting point is Smiljana Narančić Kovač's model, which she established in the study *One Story – Two Narrators, Picture Book as a Narrative* (2015), about the picture book as a narrative in which the story is conveyed through two separate media and different communication channels. In other words, the story unfolds by means of two discourses – verbal and visual – whereby it is considered as a single story as long as it remains coherent, that is, as long as at least some of the components of the story are constant at the level of the narrative structure and are thus common to both discourses.

The presentation will feature David Litchfield's picture books that have been translated into Croatian, namely the picture books from the trilogy *The Bear & The Piano: The Bear & The Piano* (2015), *The Bear, The Piano, The Dog & The Fiddle* (2017), *The Bear, The Piano & Little Bear's Concert* (2020), as well as picture books: *Grandad's Secret Giant* (2017), *Lights on the Cotton Rock* (2019) and *Kid Christmas: Of The Claus Brother's Toyshop* (2022).

Silvana Dunat
Arts Academy in Split

Metonymic Extensions of Vision in Silent Film

The claim stands that silent film had never really been silent because it was almost always accompanied by at least one instrument. Still, its true nature was mute, as the Croatian term *nijemi film* suggests, and it was also predominantly deaf, since its environment was devoid of sound, except for music, of course, but music could communicate with the spectator only on an affective level and was not capable of directly transmitting other types of content. Film in its early days was an "exclusively visual and silent expression" (Dulac 2018a). Everything a film wanted to say to its audience (and audience indeed is a strange word to use for the spectators of a silent film), it had to say it through picture (and occasional intertitles), and the spectator could perceive it only with her eyes. Film as a total art that unites all other arts (Canudo 1923: 2) and can convey the entire human experience was actually reduced to visual perception of a moving image, an image whose movement is basically a *trompe l'oeil*.

On the other hand, film from its very beginnings aimed at achieving an illusion of perceptual completeness, such that can mimic human perception as a whole. The lack of sound did not prevent film from creating this illusion, and conceptual metaphor and metonymy played a crucial role therein. The screen was a synecdoche of the entire film space that was available to the eye at a given moment, but only to the eye. Image was a metonymy of everything else: "Image alone is queen □...□" (Dulac 2018b). It did not take long to realize that not only visual data from the outside world could be represented in film, but also abstract concepts such as thoughts and ideas. Similarly, a picture can be used to convey information that we receive through other senses of our body, and not just vision. By metonymic transfers from the domain of visual stimuli, it is possible to refer to other sensory-perceptual domains and

represent other sensations such as sound and rhythm, the feeling of warmth, cold, hunger, dizziness, confusion, fear and so on.

Using the framework of conceptual metaphor and metonymy (Lakoff - Johnson 1980, 1999; Lakoff 1987) the paper investigates how silent films, especially the French impressionist films of the 1920s, use image to mimic human perception and create the illusion of perceptual completeness. The research focuses on how the filmic means of expression, such as subjective frame and (A)B(A) editing structure, are used to employ visual stimuli in metonymic shifts between sensory-perceptual domains. Image metonymically stands for everything that can be visually suggested, and the (A)B(A) editing pattern, where A stands for the agent of seeing and B stands for the object being seen, is metaphorically mapped onto other perceptual domains. The total art is actually a metonymic art.

Lilijana Burcar
University of Ljubljana

“The Tired Worker[s]” Cultural Network: Claude McKay, Mile Klopčič and Louis Adamič

Claude McKay was the first African-American poet renowned for socially engaged sonnets, most of which he published between 1917 and 1923 at the peak of his poetic and writing career. During his time, his sonnets of social analysis and protest were individually published on both sides of the Atlantic, most prominently in Frank Harris’s *Pearsons’ Magazine*, the *Eastmans’ Liberator* and Sylvia Pankhurst’s London-based *Workers’ Dreadnought* (Brown, James 231-275). His sonnets of social protest against racism, systemic exploitation and imperialism signalled the beginning of the so-called New Negro movement and marked the onset of the Harlem Renaissance, while also bringing about a major paradigm shift in the editorial circles engaged with class struggle on both sides of the Atlantic, specifically in New York and London (Tolson 290; James 231-275). They announced the need for the exploited to see through racism as an ideological trapping, to recognize each other as brothers and sisters, and to join their hands regardless of their colour into a common struggle against systemic injustices.

McKay’s sonnets of social protest eventually found their way into Anna Nussbaum’s European groundbreaking collection of Harlem Renaissance poetry translated for the first time into German under the title *Afrika Singt* and published in Vienna in 1929. The anthology “sent shockwaves through intellectual circles in Austria and Germany” (Cole 72). It was in this way that Mile Klopčič, a socially engaged Slovene avantgarde poet and writer proficient in German, came across Harlem Renaissance poets and Claude McKay’s sonnets of social protest. Klopčič’s chance encounter with Louis Adamič, who was touring the Kingdom of Yugoslavia in 1932, secured his access to original publications in English, which Adamič promptly ordered for Klopčič, urging him to compare his translations from German with the original poems in English. The end result was the 1932 publication of a thematic issue of *Ljubljanski zvon*, in which Klopčič, amongst others, published the Slovene translation of the sonnet titled *The Tired Worker* as Claude McKay’s representative piece. In this way, that is

through this amazingly spun cross-Atlantic network of like-minded socially engaged poets, writers and editors, Harlem Renaissance and socially engaged sonnet writing of Claude McKay entered the socialist avantgarde literary and poetic circles of the then State of the Serbs, Croats and Slovenes. The contribution traces the above outlined trajectory of the Tired Worker's travels and travails by relying on the not yet published or little-known archived correspondence between these crucial literary figures scattered across the European and American continents and/or their editors.

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Vanja Polić Jurković
University of Zagreb

Women's Westerns and Re-Dressing of the West

The paper will examine some of the redressers of the Western myth against the backdrop of stereotypical Western genre as a male-dominated cultural network. The Western, originally written in equal measure by male as well as female authors, became a man's domain in the 1920s, when marketers invented separate gendered categories for popular fiction (Lamont *Westerns: A Women's History*, 2). The idea of the Western as a masculine genre became so ingrained in the cultural imaginary that the notion of "a women's western eventually became a contradiction in terms" (Lamont, 3). Overlooked by feminist literary scholars of the 1970s, 1980s and even 1990s, the Western continues to be revisited by women authors and criss-crossed by women characters. The paper will thus explore famous historical-become-mythical women of the West such as Calamity Jane and Annie Oakley, adding perhaps lesser known but equally enigmatic Jenny Bonnet, in order to point to the women's presence in this allegedly very masculine genre. Finally, the paper will show how a relatively straight-forward generic code of the Western in the late 20th and the first decades of the 21st century becomes a useful tool for revisiting and redressing the always topical issues of gender roles, and gender inequality with the notion of western masculinity, that were long linked with the genre.

Cody McClain Brown & Gaj Tomaš
University of Zagreb

Barbecues and Ball Games? Doubling, Attachments, and the Pursuit of Extraordinary Life in Michael Mann's Heat

Michael Mann's film "Heat" explores the costs of the desire to live a life less ordinary in American society. This is accomplished through the film's central characters, Detective Vincent Hanna and professional thief Neil McCauley. This paper addresses how the protagonist and the antagonist, despite being on opposite sides of the law, mirror each other in their pursuit of an extraordinary existence. While Vincent acknowledges his connections and relationships, albeit imperfectly, Neil believes attachment is the first step in being tied to an ordinary life. He fails to understand how he already has attachments with his crew, his girlfriend, and his loyalty to both. Moreover, we see that in the famous diner scene, Neil fails to learn that attachment and an extraordinary life are not the antithesis of each other. In this paper, we establish the mirroring of the two main characters through the film's cinematography and contrast Neil's idealized version of himself as cold and indifferent to Vincent's emotionally wrought relationships. In the end, we see that it is Vincent's attachments that make him the hero as he saves the life of his stepdaughter, while Neil's denial of his true self is what leads to his fatal end. All this is depicted in the foreground of Mann's dismal portrayal of ordinary lives in American society. The sharply dressed criminals and besuited police actively shape their lives and environments, while the civilian Americans are either witnesses to or victims of crime amid their life of drudgery. This depiction highlights the film's thematic exploration of the desire for a life beyond the mundane and mediocre, suggesting that to live a life less ordinary in America, no matter which side of the law one is on, or what attachments such an existence entails, necessitates violence.

Sven Cvek
University of Zagreb

Post-Socialist Utopianism of Liu Cixin

Since the 1980s, contemporary culture (in which U.S. hegemony remains deeply inscribed) has been portrayed in terms of a crisis of historical or utopian imagination. Notions such as "capitalist realism," "presentism," or "immediacy" have been employed in subsequent cultural diagnoses which, despite their different emphases, register a dramatic change in our sense or experience of time. In it, to the extent that it appears at all, the future figures only marginally, and certainly not in any utopian form. This development may be understood as the mark of a global post-socialist condition, or, as Susan Buck-Morss put it, of "the passing of mass utopia in East and West." If this is indeed the case, we should be able to account for an apparent anomaly: the global popularity of the literary opus of Liu Cixin, in whose sf stories utopian imagination and future orientation seem to be very much alive and well.

In this paper I will try to do precisely that; namely, offer a reading of Liu's brand of sf in the context of a global post-socialist condition characterized by a general weakening of future-oriented imagination.

Elizabeta Šimunić
University of Zagreb

Dystopia in the Novel *Borne* by Jeff VanderMeer

The topic of this paper is dystopia in the novel *Borne* by Jeff VanderMeer, published in 2017. The novel takes place in the future and depicts the world after apocalyptic events caused by an environmental disaster. The world of the novel is eventually inhabited by beings which emerged from the so-called Company, having been created after an environmental disaster or are generated by the infamous Enchantress. The novel presents a dystopian picture of the world shaped by weird fiction elements which contribute to the eerie overtones of the novel. This presentation contains the analysis of the form and characters, and discusses the novel's worldbuilding. Furthermore, a somewhat distorted idea of the person is also one of the main interests of this paper. Unusual living beings, mutants and cyborgs are often introduced into literature and art. The question is – do they sometimes become like people? The main goal is the specification of dystopian elements throughout the novel. The dystopian picture of the world warns the reader about the possible outcomes of the technological development. The issues of biotechnological development, toxic waste, poisonous waters and the impossibility of further societal development due to megalomania all represent possible concerns of the 21st century man.

Martina Domines
University of Zagreb

Witnessing Trauma in Emma Donoghue's *The Wonder* (2016)

In Emma Donoghue's domestic psychodrama, the quotidian intertwines with the gothic when an English nurse arrives to a remote Irish village to observe Anna, a local "living wonder". This eleven-year-old girl is said to have eaten nothing for four months and she claims to have been thriving on "manna", food from Heaven. As the nurse is employed by the local authorities to watch Anna day and night, she has to uncover the truth – is Anna a fraud or is something else happening to the child. The nurse has to witness Anna's daily routine, but also her daily trauma of starvation.

In this powerful novel, Donoghue explores human suffering as decline into mental illness that requires treatment but also as a resource that can be mobilized to claim human rights. By highlighting the vital connection between culture and trauma, pertinent for literary trauma studies, this paper will explore trauma's potential to confuse self and other and collapse all

distinctions (LaCapra). In this sense, it will turn towards the essential role of the listener in trauma testimony by relying on Assman's notion of the "empathetic listener" and Rothberg's concept of the "implicated subject". Thus, in the context of Donoghue's novel, it will focus on the recent trauma studies by evoking the discourse of moral judgment, justice, decency and responsibility in the literary representations of human suffering.

Hrvoje Tutek
University of Zagreb

Final Reckoning? Large Language Models and the Teaching and Study of Literature

With the advent of large language models (AI text generators), the discourse of institutional and methodological crisis characteristic of the humanities across Europe and the US has reached a new stage. After the broader cultural shift from "logosphere" to "videosphere" (i.e. after the drop in the symbolic value of literary culture in the context of dominant visual media), and after the "neoliberalization" of the university, humanities programs have been facing steadily falling enrolment rates and intensified market pressures, such as the most recent, AI-inaugurated, possibility of disappearing need (jobs) for translators, perhaps even teachers. Large language models seem to be ringing yet another death knell for the humanities. The concern seems to be justified – from the perspective of value generation, i.e. from the perspective of capital, what use is there in wasting resources to teach people how to read complex literary texts closely, and write literary-critical essays when a) there is limited potential to generate value in that sector ("no one reads anymore"), and b) there are machines that seem to be capable of doing the job of writing much more quickly and efficiently? Why cling to antiquated notions of literary culture and obsolete discursive technologies if there is a vaster sphere of cultural commodity-production in visual media and social networks, as well as a technologically more efficient option to produce text when necessary? Why indeed? This paper will try to provide tentative answers to this and related questions by discussing literary discourse and the methodology of teaching literature in relation to the history of cognitive technology. Without resorting either to a tired Kulturpessimismus or a sentimental humanist critique of technology ("AI bad, poetry good"), we will sketch a conceptual framework for thinking about the contemporary situation and try to argue for a need to re-conceptualize literary discourse as a particular kind of cognitive tool, as well as its physical medium, the book, as a particular technology that cannot simply be replaced by LLMs or other digital technologies because their technological affordances differ substantially. The question that should be posed is not "will LLMs make the institutionalized study of reading and writing obsolete" but rather "can there be a world where the particular skills and cognitive capacities afforded by the study of literature are valuable"?

Bartosz Lutostanski
Warsaw University

The Postdigital Contexts of Narrative App Fiction

In the following talk, I would like to tackle the notion of the post-digital in the context of a new genre of narrative digital fiction: app fiction. Drawing from the latest research by S Jordan (2019), J Hodgson (2019), D M Berry (2015), and others, this paper will look into a group of phenomena existing at the boundary of the digital and the non-digital. To hypothesise, app novels by American experimental writer Eli Horowitz (*The Pickle Index*, *Silent History* and *The New World*) represent a fascinating, liminal case of contemporary fiction. Its liminality pertains but is not limited to an employment of both print and digital delivery formats; references to a host of traditional (or even old-fashioned) literary genres, styles and forms; and the use of multimodal and multimedial resources in the process of storyworld building and characterisation. As a result, it can be argued that Horowitz's app novels represent not only essentially the "post-digital condition" but also pose a serious challenge to the common digital literature paradigms of literary analysis and reception.

Victoria Vestić
University of Split

Fractal Nets, Rogue Networks and Harlan Ellison's "I Have No Mouth and I Must Scream" (1967)

Fractality (from the Latin *fractus*, meaning "broken") can perhaps be explained most simply as a type of self-referential structure (a kind of "a loop" or a paradox) in which the whole is the same or similar to each of its individual parts. These shapes are also often called "nets", since they assume net-like, complex forms when sufficiently "grown" and varied from initial, usually binary or ternary structures. Some examples of these fractal nets are the Sierpiński triangle, the Cantor set and Apollonian circles. Natural forms, such as flowers, trees and organs are often fractal (Mandelbrot). A key feature of fractality is that it survives fragmentation, meaning the same structure can be present in different media, e.g., a Cantor set can be present in a flower and a drawing of that flower. In his paper "The Fractured Whole: The Fictional World Of Harlan Ellison" Peter Malekin writes that American SF writer Harlan Ellison's fictional works often contain the "dual-world motif" (Malekin 22) and that in "totally non-realistic settings" the "pairs of metaworlds linked symbiotically, in that each gains credibility because of the limitation of the other" (Ibid). In the science fiction short story "I Have No Mouth and I Must Scream" (1967) a rogue AI network called AM styles itself the Judeo-Christian God (Brady) and adapts Biblical scenarios as well as simulates natural landscapes in order to torture the remnants of humankind. The humans that manage to escape the rogue AI do so by means of death. The limitation of this AI network is stated to be its hardware and its inability to survive its own fragmentation (that is, to be able to exist in a different medium) which means it is not fractal. In that sense "AM", falls short of the Judeo-

Christian God Creator as the not merely self-referential, but fractal “I am who I am” (Exodus 3:14) capable of endless regeneration and proliferation across different media. “Death” as a fractal signal will also be explored within the fractal aesthetics of romanticism and Romantic literature, and its concept of the sublime (Livingston) and Adorno’s theory of aesthetics.

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EAAS / CAAS Panel: The Whole Family

Invited talk

June Howard
University of Michigan

The Whole Kinship: Reflections on Publishing the Family after 25 years

I will talk about the process of writing *Publishing the Family*, which is framed around the collaborative novel *The Whole Family*, and its reception; then I will revisit its main themes from my current perspective.

Stéphanie Durrans
Université Bordeaux Montaigne

The Machine in the Garden of American Literature: “Making and Marketing” in *The Whole Family*

Extant documentation provides ample evidence that Howells, the “father” of *The Whole Family*, had meant this collaborative venture as a forum for exploring the impact of a marriage announcement on the various members of a family while weighing the merits and demerits of coeducational schooling. Little did he expect his own “sister” (in the person of Mary Wilkins Freeman) to turn all his plans upside down through her refusal to comply with the part of the prim and proper, old-fashioned, meek, self-effacing, possibly bitter or even jealous maiden aunt that had been assigned to her. While Cécile Roudeau has read Freeman’s chapter as an intrusion of the snake (i.e. the erotic old maid) in the garden of this New England family, I would like to argue that Freeman introduced yet another level of subversion by placing questions of design and aesthetics at the center of Lily’s story, in utter disregard of Howells’s expectations. In so doing, however, she was picking up on one of the many loose threads which Howells himself had introduced in his opening chapter and, true to her function as a “spinster,” spinning it further to see “how it [would] end” (*The Whole Family* 31). In this paper, I will follow this thread and explore the ways in which the twelve contributors gave unity and coherence – albeit unwittingly – to what could easily have slipped out of control by problematizing the question of production lying at the core of the novel and pitting against each other the competing forces of commercial and artistic production. Thus, we shall see that, in the end, there emerges from the text a sharp critique of the very mechanism which brought it into existence.

Pauline Pilote
Université Bretagne Sud

“Our union is our strength”: The Whole Family and the e pluribus unum

By comparing young Peggy with the heroine of Walter Scott’s famous tragic love story, *The Bride of Lammermoor*, Henry Van Dyke, the author of the last chapter of *The Whole Family*, affirms, although playfully, the sentimental background of the collaborative novel. Indeed, framed by the announcement of an engagement on one end and a quick wedding on the other, *The Whole Family*, narrating the concerns of an entire family with the oncoming wedding of one of the daughters, presents a fairly formulaic plot line that recalls many 19th-century romances. Initially published as a series of chapters in *The Harper’s Bazar*, considered as a women’s magazine, the novel takes up sentimental tropes and the commonplace of the conclusive wedding opening up on a happy future. Closing on a wedding and a merry couple, the novel eventually presents the image of regained concord after the strife and quarrel of the plot. This ideal of a union opening onto the future and the plea for eventual harmony also bears political overtones. As much a thematic motif as a writing mode, union is central to *The Whole Family*. Striving to build a coherent whole out of separate elements, the book presents itself as a variation on the *e pluribus unum* ideal. Composed of twelve different chapters, written by different authors and introducing different characters, *The Whole Family* is now read as a single piece, brought together after the publication of the individual chapters in separate issues of the magazine. As such, the twelve chapters may bring to mind the thirteen colonies, coming together as the United States, all the more so since the first chapter brings in George Washington and, through him, the American Revolution, while England – and the American characters’ relationship to it – remain in the background of the story. Yet, despite this foregrounded ideal of union and of separate elements coming together to form a coherent whole, the novel constantly treads the line between union and disunion, presenting a fragmented appearance, advocating for spinsters and bachelors, highlighting individuality over unity. It therefore becomes possible to read *The Whole Family* as casting a humorous glance at the fantasy of union that was so central to US history and literature in the long 19th century, at the same time deriding if not openly criticizing by its form the model of the “Great American Novel” and the ideal of general coherence that usually goes with it.

Kimberly Engber
Wichita State University

Henry James’s “In the Cage” as Progressive Pretext to *The Whole Family*

Representations of female imagination and scientific discourse in late nineteenth-century America serve as pretext for reading the clairvoyant female character in *The Whole Family* as potentially powerful rather than as evidence of a “Pyrrhic” victory (Kilcup 12). Henry James’s 1898 novella *In the Cage* explores technology and its cultural impact through an

unnamed female telegraphist who transgresses social class as she becomes integral to the communication between a Captain and his Lady lover. Is James ultimately representing women's "potential to harness the emancipatory potential of electric powers" or does the text return women to the domestic (Larsen 111)? While some read the ending of *In the Cage* as conventionally realist, Larsen highlights the persistence of daydreaming. The telegraphist moves up her marriage date to the grocer Mr. Mudge, seemingly accepting the need to rise into the middle class, but the narrative concludes more ambivalently with the telegraphist walking alone into the fog. Kilcup positions Henry James's chapter in *The Whole Family* as "offering a way out of the domestic crisis" between outspoken women authors and a more conservative version of the literary family (Kilcup 11-12). Yet she laments the novel's final gesture toward marriage.

Reading James's *In the Cage* as a pretext introduces an interdisciplinary dialogue with scientific discourse and attendant cultural anxieties about invisible power circulating freely in the late nineteenth century. In the spirit of Kilcup's *Soft Canons*, this dialogue considers the paradoxically feminine representations of women as powerful mediators in James's fiction. Invisibility, unknowability, and the imagined are linked to unconsummated, uncontained, electric female desire that may have real effect on the social order. Banta's exploration of James's stance on the rights of women, extending prior work on his dialogue with women authors, positions James as a progressive voice in the American literary and cultural tradition, influenced by his experience in Europe. This paper takes up the question of how fellow contributors to *The Whole Family* may have understood and been influenced by James's female characters. Readings that posit a "plurality of masculinities from which [James] might continually improvise his own" also inform this way of thinking about the collaborative novel as more playful and progressive than prescriptive (Person 4).

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Yifah Hadar
Tel Aviv University

The Whole Family as a Metaphor: Elizabeth's Letter's Position on the Signifying Chain

A clogging and obstructing veil, the composite novel *The Whole Family* as a metaphor of familial loyalty, is situated on a symbolic chain. According to Lacan, poetic metaphor arises as two signifiers replace one another in the signifying chain. What happens then when Aunt Elizabeth's letter's arrival disrupts the coherence of the signifying chain, thereby situating her in a symbolic chain foreign to the one which constitutes her loyalty, marking a "hole" within the innards of the "Whole Family" metaphor?

A Lacanian analysis of the novel *The Whole Family* after Edgar Allan Poe's short story "The Purloined Letter" will reveal that the narrative's concern is the letter's very existence and its message is of no consequence. What is at stake here are questions of femininity and Elizabeth's daring and open sexuality and as a result, the morality of the "whole family". But unlike Oedipus' tragic discourse, which depends upon the veiling of the letter, the *Whole Family* metaphoric construct works toward unveiling, thus ushering separation and ultimately subjectivity.

Elena Furlanetto
Technische Universität Dortmund

Misunderstandings Are Cruel Things: The Whole Family, An Ambiguity Reading

The multivocal and polycentric short story collection *The Whole Family* (1907) is built around the ambiguity of discourse, people, and things. The events told by twelve related narrators unfold in a "moral fog" (*The Whole Family* 71) conjured by the multivocal chapters "and the vague, dumb interchange then taking place between us, and from the silence of which we have never for an instance deviated" (145). The house's riddles and mysteries are mediated by a distinctive poetics of ambiguity: every ending is open, all characters contradict themselves multiple times, say one thing and mean the opposite, judge each other for their falsity while seeing themselves as disambiguating forces, and build a thick net of left-unsaid, leaving much to be read between the lines. The multiple narrators are all figures of ambiguity. Aunt Elizabeth, for example, embodies the oxymoron of "the maiden aunt": both "awful old" and not quite old, wildly desirable and yet unmarried. The Grandmother occupies the difficult position of being a mother in her daughter's house. The School-Girl understands herself as the family's leader and moral guidance. The Son in Law is engaged to two women at once. All of them exist in the fracture between what others think of them and the way they see themselves. Finally, the stories revolve around a letter which shapeshifts depending on perspective, changing addressee and content according to who reads it, sees it, imagines it.

The letter itself, initially offered as a gesture of clarification, ends up being the book's main site of ambiguity.

This paper approaches the book from the perspective of its ambiguity aesthetics, laying special emphasis on ambiguity strategies such as narrative unreliability, multivocality, and the left-unsaid. I argue that *The Whole Family*, like many other literary works in the nineteenth and early twentieth century, recruits literary ambiguity a means of trespassing borders, to oppose the polarities that permeated US society and discourse throughout the nineteenth century.

H. J. E. Champion
Université Paris Cité, LARCA

Family Time: Queering Traditional Teleologies in *The Whole Family*

A family is structured by time, whether generational time, reproductive time, the spending of time, or just dinner time. There are 160 mentions of the word time in *The Whole Family*, the book a tale of the Talberts learning to move with the time (or not). The Father plans to pass on his business to his son in proper time; the Grandmother harks back to old times and complains of new ways; the Daughter-in-Law does not find rhythm in domestic time; the Aunt is out of time, both old and not, both a maid and not, both an aunt and in love with her niece's fiancé. They live in a house out of fashionable time, during a period in which traditional teleologies were under threat on both a macro and micro scale. The stories themselves are fragmented, written to be dispersed over time. The proposed paper on time in *The Whole Family* will take into consideration fears of reproduction and generational time at the beginning of a new century and queer resistance to traditional teleology, as well as the importance of being on time for family dinner.

Michaela Keck
Carl von Ossietzky University

We are like Asteroids Spinning Through Time and Space: Chronotopicity, Identity, and Modernism in *The Whole Family*

The psychological portraits of the novelistic collaborative project of *The Whole Family: A Novel by Twelve Authors (1907-1908)* provide kaleidoscopic glimpses of dysfunctionality beneath the middle-class veneer of normativity and wholesomeness. This dysfunctionality derives from the struggles of individual family members with processes of identity formation, multiple selves, a sense of alienation, deep-seated personal and social anxieties, and, as in the case of "poor Edward Charles," inferiority complex. The chapters – each written by a different author – convey direct access to the family members' psyches and stream of consciousness. The structure of this collaboration thus indicates a strong interest in questions

of identity, subjectivity, and multiplicity and their literary narration and representation. Importantly, the individual psyches and consciousness are inevitably located in time “like ... asteroids spinning through space” (Family 192) as Maria, the homodiegetic narrator of Chapter VIII, states (“The Married Daughter” written by Elizabeth Stuart Phelps). Drawing, therefore, on Mikhail Bakhtin’s concept of the chronotope, I am interested in those moments when “time thickens” (Bakhtin 1981, 84) to elucidate how the twelve authors’ heterogenous spatiotemporal configurations shape the characters’ sense of self. I thus aim to shed light on the novel’s turn to modern subjectivity which, given the collaborative composition of *A Whole Family*, provides multiple clashes between the different selves and subjectivities.

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"It's a public affair, isn't it?": Point of View and Moral Judgment in *The Whole Family* (1907-8)

As *The Whole Family* (1907-8) was published, the question of coherence quickly became a central issue for critics. In an article published in 1908 in *The North American Review*, Clarence H. Gaines compared the text to a game of chess that made sense as it unfolded through every move of each player, and stated that the novel eventually "develops into a consistent and artistic form, because it obeys throughout the basic laws of fiction and of life" (Gaines apud Ashton 54). Susanna Ashton (2001) argues that the authors themselves did not agree with such a claim, and "used their chapters as forums from which to muse upon the unity of a collaborative text and, indeed, upon the unity of any text" (Idem). Without refusing the argument that the twelve writers—and the editor Elizabeth Jordan— used the project to put forward their own perspectives on the limits of a collective literary enterprise, this paper aims at arguing that the effect of cohesion identified by the critic of *The North American Review* is provided by the polyphonic essence of the novel. Through the analysis of the intertwinement of point of view and moral judgment, I intend to demonstrate that the text fictionalizes values which epitomize concurrent (and often competing) conceptions of the individual and the community, and that these conceptions— based on divergent ideas about the public and the private realms, as well as class, gender and generational issues, just to mention a few examples— are at the core of the textual dynamics of the novel. I argue that such dynamics sheds light on ideological and societal changes the United States were going through at the beginning of the 20th century.

The Old Maid as a Sacrificial Lamb in *The Whole Family* and Edith Wharton's *The Old Maid*

In *The Old Maid* (1921), Edith Wharton captures a family entrenched in New York tradition and ruled by the codes of male chivalry and female purity. The novella is set in the 1850s-1860s and ends with an engagement of a marriageable daughter. Wharton is valued as a social historian of American upper-class society. The creator of *Downton Abbey* and *The Gilded Age* Julian Fellowes has admitted having used Wharton's text for detail and inspiration. Wharton's influence on these two period dramas, especially *The Gilded Age*, was noticed by American periodicals and academics who study her fiction. As noted by Alfred Bendixen, Wharton was considered as one of potential contributors to the collaborative novel. Similarly to Wharton's novella, the plot of *The Whole Family* (1908) revolves around the engagement of the marriageable daughter and its many conflicts are resolved in a successful engagement. In both texts the family member who pays the price for this happy event for the whole family is the old maid. The paper will explore the contextual and textual circumstances that place the unmarried woman on a family's sacrificial altar.

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A Theory of Labor and a Theory of Leisure in *The Whole Family*

In my discussion I propose to look at the basic fault line in the novel that might not be so obvious at first glance – the division into characters who work (laboring characters) and those who, for one reason or another, are exempt from work (leisure characters). I then propose to look into ways how this particular fault line determines what we might call feelings, sentiments, behaviors that by the late 19th century have definitively solidified into what Franco Moretti describes as the middle class experience. But how in particular are different forms of labor (industrial, professional, managerial, artistic, intellectual, household. . .) ingrained in that experience and the worldview that it entails? More specifically, on the heels of recent cultural descriptions of “the fictions of American capitalism” my presentation will look into how this early 20th century novel represents the effects of labor on different social forms entailed in it. In the next instance, my presentation proposes to engage with Thorstein Veblen's theory of the leisure class to consider the ways in which the exemption from labor constitutes the pole not so much antagonistic to but contingent upon the different forms that labor assumes in the novel, while also producing its own set of feelings, experiences, and affective structures. In addition, this should be placed in a broader context of the collaborative labor that went into the creation of the novel in the midst of the growing and diversifying demands of the literary market and the various publics to which it was supposed to cater. Generally speaking, in both the novel and the outer sphere, the intersecting lines of

labor and leisure constantly draw and re-draw the boundaries of the public and the private, the market and the home, age and gender differences, cultural strata, and institutional dynamics (the family, marriage, educational institutions, collectives, factories).

Study Group of Nineteenth-Century American Women Writers 2024

Julia Nitz (Martin-Luther University Halle-Wittenberg)

Verena Laschinger (University of Erfurt)

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Coloring outside the Gilt Frame: Textual Performances, Instabilities, and Movements in *The Whole Family*

Howells, one of the masterminds behind the collaborative novel *The Whole Family*, had envisioned the project as sketching out a neat portrait on how co-education and marriage impact one “ordinary” (i.e. white middle-class) family’s life. Yet, as one of the characters, Charles Edward (“The Married Son”) comments: “When you paint a picture with a brush and pigments, that is on a single plane, it can stop at your gilt frame; but when you paint one with a pen and words, that is in all the dimensions, how are you to stop?”. In this 90-minute roundtable, the participants inquire into various textual details, movements, and performances that break the intended frame and destabilize the neat focus on a family affair. Specifically, we ask about the affordances of seemingly small, realistic details, such as foodways (as plot device and signifiers of social status), character mobilities and movements, forms of theatricality (staging, performing, spectating), views on spinsterhood, and the role of the mundane. Such ostensibly minor aspects or “dimensions” of the text that recur through the chapters written by different authors, we suggest, weave a multi-layered texture that undercuts neat framing and textual cohesion and, instead, probes cultural and literary anxieties and desires, tackles norms and indulges in transgression. Mirroring the collaborative format of the novel, we suggest a roundtable format to bring these different aspects into conversation with each other and to explore how they add to the performative dimension of the text in their own complex ways. Following the presenters’ short input papers (7 min. each), we plan to open up the discussion, inviting specifically members from the Study Group as well as the broader audience.

HDAS/CASE Panel on English Literature and the Idea of Criticism

Cian Duffy
Lund University

Percy Shelley and the Futures of Lyric Poetry

In the build-up to the well-known conclusion of his *Defence of Poetry*, Shelley describes poets as ‘the mirrors of the gigantic shadows which futurity casts upon the present, the words which express what they understand not’. Shelley’s (occasionally wavering) faith in the potential for poetry to produce political change – embodied in works like *Queen Mab*, *Prometheus Unbound*, and *Hellas* – has been well-studied. My focus here will be on more personal works: a selection of his late ‘Jane Williams’ lyrics never intended for publication but caught up in a complicated interpersonal web of gift-exchange and seduction. Drawing in addition on prefaces and correspondence, my paper will use these poems to explore Shelley’s sense of lyric poetry as future-orientated, a genre which is capable of shaping the future (through a kind of ‘unacknowledged legislation’) but whose full understanding is necessarily also deferred until the future and the moment of reception. The paper will further compare Shelley’s ideas about the futures of poetry with the Wordsworthian paradigm of ‘something ever more about to be’ as well as with the wider Romantic-period investment in what Andrew Bennett called ‘the culture of posterity’.

Tatjana Jukić
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The Dramatic Monologue and the Function of Criticism

Drawing on a sustained reciprocity of critical concerns in Matthew Arnold’s “Dover Beach” and “The Function of Criticism at the Present Time” – notably on Arnold’s effort to understand political modernity as a literary function – I propose to argue that the Victorian dramatic monologue underlies the idea of criticism at the time and serves to negotiate the conceptual apparatus of Victorian modernity. Moreover, with its emphasis on reconciling tragic excess to melancholy self-reflection, the dramatic monologue heralds the arguments of twentieth-century critical theory about the ideation of modernity (in Walter Benjamin, Carl Schmitt, even Hannah Arendt), so much so that the Victorian position seems accommodated, even redeemed, in the twentieth century. In an attempt to put this case together for critical investigation and historical assessment, I will also draw on dramatic monologues by Alfred Tennyson, Robert Browning and Dante Gabriel Rossetti.

Borislav Knežević
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Revisiting Matthew Arnold's Notion of Criticism

What critical or disciplinary merit may there be in revisiting Matthew Arnold's views on criticism today? Since about the 1980s Arnold's writing on criticism was often associated in academic debates with an elitist concept of the literary canon, criticism and culture in general, which was assumed to have played a major role in the shaping of the discipline of English over much of the 20th century, or until roughly the last third of it. However, it is worth emphasizing that Arnold's ideas were formed in response to a very specific historical moment in 19th century England, which must be considered both in terms of the pre-disciplinary condition of the discipline (of literary study), and a particular condition of English society at the time, as Arnold saw it. This paper proposes to examine the interplay between the national and cosmopolitan perspectives in Arnold's understanding of criticism (and culture), as well as the interplay between the specific historical situation and a more general character of his remarks on criticism. Revisiting his ideas might serve as a specific platform for reflecting on the chief disciplinary issues of English in its historical development as an academic discipline, especially in the context of recent concerns about the place of English within higher education. One of the ideas deserving of review is Arnold's emphasis on disinterestedness of criticism, which in a kinder reading may appear as theoretically naïve, and in a less sympathetic one as conducive to privileging dominant views of literature and culture. However, interpreting Arnold's idea of criticism requires engagement with the fact that his chief interest in writing about criticism was to shore up its cultural stature; as he was in fact writing at a time when the discipline was in a rather rudimentary stage (and certainly unequipped by the kind of institutional framework that was to be developed over the course of the 20th century), the anti-practical bias of his understanding of criticism could be regarded as a preliminary instrument of asserting its cultural authority. Rereading Arnold within the context of historical shifts in the discipline of English, particularly following the relatively recent trend of a massive extension of the research scope of the discipline, may be an interesting exercise in disciplinary self-reflection, and help examine the condition of the discipline of English today.

Anja Müller-Wood
Johannes Gutenberg-Universität Mainz

Ceci n'est pas un roman: Self-Theorising Fiction and the Question of Genre

My paper is concerned with the question when literary self-reflectiveness becomes genuinely self-theorising: when metaliterary gestures and strategies turn from vaguely playful nods to a text's fictionality to more specific reflections upon a text's formal and generic conditions. I argue that Evelyn Waugh's *The Loved One* (1948), although its author is not exactly known for metafictional experimentation, can be taken as such a self-theorising book which, in

contemplating the challenge of writing fiction in a world without substance and spiritual meaning, ultimately holds up the mirror to itself, its scope and generic identity. In a satiric variation on the Jamesian entanglement of European experience and American innocence, Waugh places his old-world protagonist, the British poet Dennis Barlow, in the epicentre of the American culture industry, Hollywood, to deliberate the role and significance of literature in a thoroughly commercialised world; in the process, he reflects upon *The Loved One* itself. The book draws attention to its own aesthetic insufficiencies (e.g. its typecasting, sketchiness and episodic structure), only to close prophetically by promising a more exhaustive treatment of its material in the projected “opus” Barlow appears to have been working on all the time, which he aims to complete after returning to Britain. Here, the reader is invited not only to speculate about what kind of text this opus might turn out to be, but also to reflect retrospectively upon the nature of the “Anglo-American Tragedy” he or she has just finished reading: Is Waugh’s short book a novel, the label under which it is typically subsumed, or should it not rather be considered a novella, given its brevity? Or might it not actually be an exposé for a script that in due course could be turned into the kind of commercial product – i.e., a movie – that it persistently condemns?