

# ELALT4

Faculty of Philosophy, University of Novi Sad

**March 25<sup>th</sup> 2017**



**Publisher**

University of Novi Sad  
Faculty of Philosophy  
[www.ff.uns.ac.rs](http://www.ff.uns.ac.rs)

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**ISBN**

978-86-6065-411-5

**This conference was organized with the financial support of the Provincial Secretariat for Higher Education and Scientific Research.**

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# INVITED SPEAKERS

**Vladimir Žegarac**

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## **The Passive Voice in TEFL and the Relation between Linguistic Meaning, Grammar and the Pragmatics of Communication**

In this lecture, I argue that some widely recognized difficulties in teaching the passive voice to learners of English as a foreign language are underlain by the truth-conditional view of linguistic meaning, according to which language is a fixed public code and linguistic communication is a process of thought-transference (one which involves encoding thoughts to be communicated into utterances and decoding utterances into received thoughts).

The truth-conditional view of linguistic meaning has had a major influence on grammatical theory (where constructions with identical truth conditions have been assumed to have identical underlying syntactic structures) and on the pragmatics of communication (where, at least in the case of the literal use of language, truth-conditionally equivalent utterances have been assumed – more or less explicitly – to convey identical messages).

I try to show that the truth-conditional view of linguistic meaning (which has been superseded in modern linguistics and pragmatics by more plausible hypotheses about the relations between linguistic semantics, syntactic structures and communicated messages) continues to inform foreign language teaching in a way which is likely to hamper effective learning, and I consider the teaching of the passive voice as a case in point.

The second part of the lecture explores the ways in which a non-transformational approach to the teaching of grammatical category of voice in conjunction with an inferential model of communication can provide the basis for developing more effective ways of teaching the passive.

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**There's No Such Thing as a Simple Life: Private, Political, and Other Stories. English Language and Anglophone Literatures as a Change Promoter in the European Context**

Since the 1980s, scholars in the field of cultural gerontology have turned to cultural manifestations to investigate ideas about the meaning of identity within the life course and discuss models of aging presented in literature, art, and film. Within the interplay between the fields of science and the humanities, textual representations are important sources that contribute towards understanding "identity in movement," the matrix of time and experience within the many contexts in which a person moves over the duration of a life. Storytelling has provided interesting insights into the experience of time, and thus of age and aging, not only for the field of the humanities. Textual representations of the past, present and future have proven a powerful cultural medium to present narratives of what it means to live a meaningful life in time by both constructing and deconstructing stereotypical notions of the matrix of time and experience. English and American Studies in the European context has acted as a change promoter not only to disseminate theories, methods, and topics, but also to encourage discussions of the private and the political in- and outside the academic context.

# CONFERENCE TALKS

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## **Translation of Culture-Specific Items: A Case Study of the Lithuanian Dubbed Version of *Garfield: A Tail of Two Kitties***

Culture is a complex notion shaping the conception of the world, ourselves and others. It is manifested in language through the usage of words or phrases that refer to various cultural entities. Films attempt to recreate the original cultural environment but, when they reach audiences abroad, this cultural environment represented in the source language (SL) has to be rendered to the target language (TL). Film translation thus requires tackling numerous culture-specific items (CSIs), i.e. expressions which are conditioned by cultural diversity. Translation of CSIs from SL to TL can be referred to as a cultural translation in which “the content of the message is changed to conform to the receptor culture in some way, and/or in which information is introduced which is not linguistically implicit in the original” (Nida, Taber 2003). Thus, a translator becomes a mediator between two cultures as his/her task is to translate cultural manifestations from one culture to another (cf. Davies 2003).

This study aims to investigate translation of CSIs in the Lithuanian dubbed version of the film *Garfield: A Tail Of Two Kitties* (2006). To reach the aim, the study discusses the concept of culture in translation, explores existing classifications of CSIs, translation strategies for CSIs and presents a quantitative and qualitative analysis of translated CSIs focusing on such concepts as domestication and foreignization (Venuti 1995). In addition, the results of the study are discussed in the light of the taxonomy of CSIs translation strategies proposed by Eirlys Davies (2003).

The analyzed dubbed translation into Lithuanian presented a total of 132 CSIs that were identified and categorized. The results of the analysis suggest that the Lithuanian translation favours domestication over foreignization. In the majority of cases, the translator makes an attempt to bring the source text closer to the target culture. Moreover, as regards CSIs translation strategies, transformation, localisation and preservation of content were used most commonly, whereas addition was the least frequently applied strategy which might have been caused by the time constraints of the dubbing mode.

**Keywords:** culture-specific items, audiovisual translation, culture and translation, dubbing

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## **From Autobiography to Art: Jamie (Jim) Tyrone and His Women in O'Neill's *Long Day's Journey into Night* and *A Moon for the Misbegotten***

The paper focuses on the uniquely structured autobiographical method that Eugene O'Neill employed in his last two plays, *Long Day's Journey into Night* and *A Moon for the Misbegotten*. We follow the theoretical approach outlined in Renza (1977) and state that an autobiography as an act of defacement requires that the recounted experience ultimately become entirely different from the experienced one. O'Neill found a way to tap into this enormous pool of experience and his use of a shaping creative imagination in the reformulation of his life into drama has frequently been pointed out. The emotionally fraught family relationships and the effect these had on O'Neill are nowhere more visible than in these two four-acters (Manheim 1998). Likewise, female figures and how they aid in the construction of the male characters' identities haven't gone unnoticed by the critics (Bloom 1987, 2009).

In this paper we aim to present a more localized approach to the investigation of creative autobiography in *Long Day's Journey into Night* and *A Moon for the Misbegotten*. This is done through an examination of the relationships between the character of Jamie (Jim) Tyrone and the women that form the very structure of his universe. The relationships do not seem to be constructed on the basis of dialogue, as one would expect in this literary form, but rather on the physical absence and at the same time psychological presence of the female figures and the effect these oppositions have on Jamie or Jim. To clarify this, we point out that, with the exception of a confession scene at the end of the latter play (O'Neill 1988), Jamie or Jim and his women do not share much stage presence. This is especially evident in the short dialogues between Mary and Jamie in the former play. By the use of the aforementioned localized approach, we trace and elaborate on the physical and emotional changes evident in the male character caused by the same changes in the female characters and the presence-absence dichotomy.

Finally, we aim to shed more light on this male figure, since it may be that in literary evaluations of O'Neill's works he has been somewhat overshadowed by his younger brother, the dreamy Edmund of *Long Day's Journey into Night*.

**Keywords:** O'Neill, autobiography, male-female/presence-absence dichotomy

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## **Literary Adaptations of "Little Red Riding Hood"**

Fairy tales are among the most ancient types of literature but they are still going strong. "Little Red Riding Hood," a story about the conflict between a brave or downright disobedient girl—depending on whose version of the tale we are reading—and the eternally big bad wolf, is one of the most often and most creatively adapted of all fairy tales. Besides providing a source for numerous imaginative adaptations, the tale is also a popular subject for academic inquiry—see Dundes (1989), Zipes (1993), Orenstein (2003), and Beckett (2008, 2013). Its popularity in either of these areas may be attributed to its simplified framework of good versus evil that has been used to address certain social maladies, most particularly pedophilia, starting from its first literary adaptation by Charles Perrault (1697); or to the potential to replace at least one of its characters with a supernatural being, specifically a werewolf, which is a well-liked trope in contemporary young adult fiction; or possibly to the fact that it has avoided Disneyfication so far, consequently allowing for its ongoing revision in novel ways.

The primary subjects of the present paper are short stories and novels based on the tale "Little Red Riding Hood" written for young adults, but also include brief references to a few interactive storybooks created for younger audiences. These are all non-electronic, i.e. printed literary texts, and their overview forms the introductory segment of the author's doctoral research on the comparison of such texts with contemporary new media adaptations of the tale, such as e-books and video games. While most existing research on the fairy tale focus on its history or the cataloguing of its contemporary adaptations from a socio-historical perspective, this paper provides analyses of the texts themselves. The present work aims to look into the way the elements of the earliest known versions of the story are reappropriated in contemporary revisionist fairy tales, to explore the fluctuating relationship between the two main characters of the story, and, above all, to examine the role of the reader in these texts both as reader and as narrator. While storybook adaptations require actual physical interaction, and picturebooks turn their readers into guided narrators, young adult adaptations offer the excitement of figuring out sometimes veiled references to the tale itself, as well as intertextual links to other narratives, creating in the process the need for a different level of active participation.

**Keywords:** contemporary writing, literature and new media, approaches to literature, fairy tales, narratology

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## **Phraseological Means of Expression: the Function of Cognition and Discourse.**

In our present research, we look upon phraseological units (proverbs and sayings) as cognitive means of expression. We focus our study on their communicative and cognitive functions in the process of communication. We identify proverbs and sayings as semantically set and fixed language units, which may be at the length of a set-expression or a sentence. In literary text, they serve to describe a certain communicative situation or similar ones. Some linguists consider proverbs and sayings to be phraseological language units, while others disagree. In our research, we support the “wide” understanding of phraseology and include proverbs and sayings into the phraseological system of a language. However, there is a separate school in philology studying proverbs and sayings which is called *paremiology*.

We should note that proverbs and sayings express personal subjective point of view, value and attitude. They also reflect personal subjective world understanding, which may show and reflect personal intentions and plans of the speaker. Thus, proverbs and sayings are endowed with special concepts and expressive function of discourse.

In light of the above, we focus our research on proverbs and sayings as communicative language units, their frequency of usage and cognitive functions of expression. We analyzed 2000 pages of contemporary British literary text (published in 2015) and we found 53 proverbs. The aim of our research is to analyze the function of cognition and discourse of proverbs in the contemporary literary text for teenagers, which will let us further study the phraseological teenage picture of the world of British literature.

**Keywords:** phraseology, proverbs, sayings, lexicology, literature

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## **The Lexical Fields of Verbs of Eating and Drinking in English and Serbian: A Contrastive Analysis**

The aim of the paper is to compare and contrast two lexically related fields, those referring to the verbs of eating and drinking in English and Serbian. Verbs of eating and drinking have been chosen as they are the processes that are biologically conditioned, and the verbs referring to them are part of everyday discourse in both languages. There is, therefore, the need to explore different ways of lexicalizing eating and drinking in English and in Serbian. The contrastive analysis will deal with the verbs in the two fields on their semantic level in order to determine the differences and similarities among them. It is also expected that the analysis will offer a better insight into the conceptual structure of these verbs.

The analysis in the paper will employ the method of componential analysis that will decompose the meaning of the verbs into their diagnostic components which would further be used to compare and contrast the verbs within one lexical field. The verbs will then be classified according to their diagnostic components and related meanings into groups and contrasted to the verbs in Serbian. In cases where semantic components of the verbs in English and Serbian match, there is formal correspondence, while cases of translation equivalence occur when semantic components of the English verbs do not fully match those of Serbian verbs.

The results obtained are expected to contribute to the more precise transfer of meaning when translating verbs of eating and drinking from English into Serbian and vice versa. Contrasting the verbs within the lexical fields they belong to and contrasting them in the two languages will reveal the relationships(s) among the verbs and will provide an insight into the organization of the lexicon of both English and Serbian.

**Keywords:** contrastive analysis, componential analysis, semantic components, formal correspondence, translation equivalence

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## **Indirectness as an Additional Strain on Relevance Assignment: the Case of *The Big Bang Theory***

The aim of this research is to investigate the role of indirect speech acts in relevance assignment in a specific discourse such as the discourse of a humorous television series *The Big Bang Theory*. The analysed corpus is characterized by its over-explanatory, geek-like talk exchanges abounding in unnecessary, scientific-like explanations of everyday phenomena in common social contexts, thus resulting in rather indirect responses to clearly posed requests, questions, demands of talk exchanges, etc. The framework of the analysis is the mechanism constructed from the point of view of the Relevance Theory, proposing that the relevance assignment is a result of two factors, contextual effects and processing effort, and their reversely proportional cause-effect relationship. According to this mechanism, the relationship between the two factors is influenced by background knowledge, speakers' communicative intentions and the amount of knowledge presented in a particular talk exchange. The present study will deal with one of the factors, speakers' communicative intentions and hearers' abilities to recognize them and respond accordingly. Moreover, it considers the indirect conversation strategies and how they influence the processing effort within the proposed mechanism. The corpus abounds in indirect speech acts, which in turn puts an additional weight on relevance assignment, weakening contextual effects and thus requesting more processing effort to assign relevance. The purpose of such specific discourse can be seen in the intention to be more indirect, and thus more polite in order to save face in awkward social situations in which the geek-like characters do not know how to behave. However, the posed hypothesis suggests that there is more to it than meets the eye: namely, it is argued that the correlation between indirectness and politeness in such a specific corpus is inversely proportional, i.e. the more indirect the speech act is, the less polite it will actually be, having a purpose to insult, belittle or even humiliate the hearer in the talk exchange.

**Keywords:** indirectness, politeness principle, Relevance Theory, relevance assignment, speaker's intention

## **Blended Language Learning: Students' Perception of EFL Classroom Reading Practices at University Education Level**

The study explores the university students' perception of classroom reading practices in English as a foreign language in blended and face-to-face learning. Blended language learning refers to a foreign language course which combines a face-to-face classroom component with an appropriate use of technology covering a wide range of recent technologies including the Internet, CD-ROMs, interactive whiteboards (Dudeney & Hockly, 2007, p. 137; Sharma & Barrett, 2007, p. 7). Reading is a psycholinguistic process as it uses language, in written form, to get to the meaning (Goodman, 1973, p. 4). Reading is also the process of constructing meaning through the dynamic interaction among the reader's existing knowledge, the information suggested by the text, and the context of the reading situation (Wixson, Peters, Weber, & Roeber, 1987). Reading tasks are highly important in authentic foreign language reading since they direct instruction to the processes, reading skills, and strategies the students should learn (Hudson, 1989). The aims of the study are to determine the effects of blended learning on the university students' perceptions of EFL classroom reading activities and the relationships between their perceptions of EFL classroom reading practices and their EFL proficiency. The participants were 91 undergraduate students of biotechnical sciences learning English as a foreign language at the University of Kragujevac, Serbia. The variables included: 1) two language learning environments - blended and face-to-face; 2) the students' perception of the classroom reading practices including the following factors: the students' former experience in reading activities and their self-confidence in EFL reading skills; the frequency of reading activities and the influence of these activities on the students' levels of reading comprehension; the difficulty of the classroom reading tasks; and 3) the students' levels of EFL proficiency.

The instruments involved an EFL placement test and the students' foreign language reading activities evaluation scale as a self-rating, five-point Likert-type scale created to measure the students' perception of reading practices in a foreign language classroom. The instruments were administered to the participants by their English language teacher during their regular English language classes in a higher education setting. The measures of internal consistency, factor analysis, descriptive statistics, one-way analysis of variance, and correlation analysis were used for data processing. The obtained data were analyzed using SPSS Package for Windows.

The results showed that the students exposed to blended learning had more positive perception of the overall EFL classroom reading activities than their peers who experienced face-to-face instruction. Moreover, the students exposed to blended language environment experienced EFL reading activities more frequently than their colleagues exposed to face-to-face learning. The students in blended language environment considered that EFL reading activities had more significant influence on their levels of reading comprehension compared to their peers exposed to face-to-face instruction. The students' overall perception of classroom reading practices showed a positive correlation with the levels of their EFL proficiency.

**Keywords:** blended learning, foreign language classroom, reading practice

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## **Serbian Lexical Passives and Their English Equivalents**

The focus of this paper is the peripheral voice category of lexical passive. The analysis aims to present and explain the use of lexical passive constructions in the Serbian language, as well as to determine whether there are corresponding constructions in the English language, which would be used to establish the scope of that category in the latter. The paper closely focuses on the lexically passive constructions which are morphosyntactically active, but involve the thematisation of the semantic object triggered by certain nominal or verbal elements in the predicate - the thematisers, as presented by Alanović (2009). The nominal thematisers involve the Serbian nouns such as *predmet*, *objekat*, *meta* and *cilj* (e.g. *on je meta napada*), adjectives such as *dostupan*, *vredan*, *dostojan* and *zanimljiv* (e.g. *knjiga je dostojna objavljivanja*), periphrastic predicates such as *doći pod zaštitu* and *biti pod kontrolom*, and adverbial constructions such as *na popravci* and *pred sudom*, (e.g. *automobil je na popravci*). The verbal thematisers in Serbian are the verbal paraphrases consisting of the conversional pairs such as *dati/dobiti* (e.g. *dali su joj otkaz/dobila je otkaz*), dependent functional verbs such as *pretrpeti*, *doživeti* and *uživati* (e.g. *pretrpeti štetu*), and full verbs emphatically perceived as passives (e.g. *kuća očekuje promene*). The analysis is performed based on the corpus of 128 sentences with the aforementioned thematisers, excerpted from newspaper articles on the Serbian news website *B92* ([www.b92.net](http://www.b92.net)). The lexical passives are identified and the preference of their use to regular passives is accounted for; the constructions are then translated into English and used in excerpting the corpus of the English newspaper articles from the BBC's website ([www.bbc.com](http://www.bbc.com)). The analysis is expected to show that there is a variety of equivalent lexical passives in English, both nominal and verbal, and that their use in newspaper articles is preferred to the use of their morphosyntactic equivalents.

**Keywords:** lexical passives, thematisers, semantic objects, periphrastic predicates

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## **Wh-extraction of Arguments and Adjuncts in Factive and Non-Factive Constructions in Serbian**

The main aim of this paper is the comparison and the analysis of factive and non-factive constructions and their syntactic behavior in English and Serbian in respect to the *wh*-extraction. What we are particularly interested in are the restrictions found in these constructions in Serbian, especially when long-distance extraction of arguments and adjuncts is concerned. These restrictions are noted in English as well. These constructions will only be analyzed based on their syntactic behavior, the semantic and pragmatic analysis will not be taken into consideration. The first part of the paper will be devoted to the basic characteristics of factive and non-factive constructions in English and Serbian and the comparison between them. In this section, we will identify key notions such as operator, Adjunct Prohibition and the difference in the syntactic structures as proposed by de Cuba (2006). The second part will be about the general characteristics of *wh*-movement in Serbian and English and about restrictions on *wh*-movement of factives and non-factives and possible problems with these generalizations. The final part will be about the results which we got based on a questionnaire that we conducted among the students of linguistics concerning Serbian factive and non-factive constructions. In the end, we will present the newly proposed analysis where we will explain the motivation behind the grammaticality difference between factive and non-factive constructions when adjuncts are concerned. The reason for the ungrammaticality of adjunct *wh*-extraction in factives is because of the difference in complementizer *da* between factives and non-factives. Due to two different types of complementizers, the factive *da* creates a phase and as a result there is an adjunct island phenomenon.

**Keywords:** factives, non-factives, verbs, *wh*-movement, extraction

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## **The New American Poetry: Disharmony and/or Cohabitation? What is the Dominant Keyword in This Story?**

In this paper, we point out the general features of American poets in the 21st century (this is a selected sample composed of four poets: Kimiko Hahn, Laura Mullen, Harryett Mullen and Joan Retallack). We will point out the changes, perceived in their creative work, particularly in relation to the lyrical subject and the manner in which poetic forms vary, as far as genre is concerned. We highlight the poets' relation to tradition; in other words, we make an attempt to determine the common points between postmillennial poetry and Second-Wave poetry in relation to the key issues that define the chronological frame of the Second Wave (its relation towards tradition in general, its relation to matrilinearity, its relation to patriarchal binary thought, understanding of the concept of marginality, poetics as a genre, etc.). We point out the significance of postmillennial poets in the context of American Literature in general, and draw a conclusion, related to their status in reference to the classification created by Richard Grey in his book on American Poetry of the 20th century, supporting the development of American Poetry influenced by two significant poetic tendencies – those of Walt Whitman and Emily Dickinson.

**Keywords:** poetry, American Poetry, experimental poetry, lyrical subject, genre, marginalization

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## **Non-Finite Complements in Serbian: Empirical Evidence from Translation**

This paper deals with the problem of variation in the non-finite complementation of certain types of verbs (modal, phasal, *try*, *decide*, etc.) in Serbian. While in English these verbs are complemented by the infinitive (bare or to-infinitive), In Serbian, the syntactic variation is reflected in the variable realization of the verbal/clausal complement as infinitive or a form of subjunctive construction DA+present. Standard (descriptive) grammars of Serbian allow for both options, although it is often emphasized that the use of infinitive is a feature of the western varieties of the Serbian/Croatian dialect continuum. On recent syntactic accounts (cf. Todorović & Wurmbrand 2015, Kovačević & Milićev 2016), the infinitive and a low type of DA particle are instances of more or less the same syntactic structure. The question that needs to be addressed is what regulates the choice of one form over the other. In this paper we focus on the uses of the infinitive instead of the more frequent DA+present. The corpus in our research consists of three translations from English to Serbian done by the same native speaker of Serbian. We have chosen translation as a representative sample of actual discourse which conforms to the concerns of the standard variety of Serbian. That way we minimize the influence of the possible idiosyncratic preferences of a native speaker for one form or the other. Our investigation confirms that *DA+present* is the preferred option, and highlights some rather clear tendencies in the choices of the infinitive. The infinitive is found in impersonal contexts, with the covert indefinite subject (syntactically marked by the so-called reflexive clitic SE). Unaccusative verbs (*biti* 'be', *postati* 'become', etc.) also tend to surface in the infinitive form. Negation also plays a role, as negative modals pick infinitives more often than their positive counterparts. Finally, speaker's evaluation of the likelihood of the event influences the choice of one form over the other. The speaker is less committed to the proposition with an infinitive complement.

We argue that these interpretational differences boil down to the residual modal meaning of the DA+present construction. Speakers do not tend to tolerate instances of free variation; rather, they find specialized uses for one form (in this case, the infinitive), which then consequently becomes less frequent, as it occurs in fewer contexts than its syntactic counterpart DA+present. The question remains why such inferences seem to be absent in English.

**Keywords:** syntax, non-finite complements, translation, infinitive, da + present

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## **Correcting the Curriculum**

This paper will explore the so-called crisis in English Studies from a starting point in the 1930s and a period of profound political crisis. Georg Lukacs's *The Historical Novel* (1937) sets the claims of the European novelists of the early 19c (Balzac, Scott, et al) against those of literary modernism. It is an argument he was to develop after WW2 in *Studies in European Realism* (1950) and *The Meaning of Contemporary Realism* (1955). For Lukacs, such matters of literary discrimination carried real political significance.

In a more or less simultaneous arc of development in Britain, we find F R Leavis's *New Bearings in English Poetry* (1932), followed post-war, by *The Great Tradition* (1948) and *Revaluation* (1952). As in Lukacs's work there is an insistence on the importance of literary discrimination, though with very different emphases.

Both critics were concerned with the revision of literary canons and Leavis had a major influence on the curricula of British universities until the 1970s. His construction of a modernist canon of poetry, deeply indebted to T S Eliot, and his marginalisation of the 'radical' Milton and Shelley, together with a canon of post- 1848 prose fiction (Eliot, James, Conrad and Lawrence) makes a sharp contrast to Lukacs's account of the 'revolutionary' role of his pantheon of writers. Indeed we may see a deeper political rationale at work in the Leavisite canonisation of modernist poets and novelists, whose sympathies were not merely of the right but frequently quasi-Fascist as John Carey's striking polemic *The Intellectual and the Masses* (1999) suggests.

Since the 1970s any form of canonicity in literary studies has been dissolved as post-modernist theory has usurped philology and literature departments as the prime object of study. Literary-cultural discrimination has come to be seen as anti-democratic, while political discourse splinters into a range of *bien pensant* identity issues. The academy has allowed itself, at least with regard to the humanities, to submit to a technocratic functionalism, shielded by the notion of the 'safe space' protecting faculty and students alike from intellectual challenge.

Taking a hint from Frank Kermode's *The Classic* (1975) which affirms the capacity for survival of value, meaning and even virtue in the reading of canonical work my paper proposes a further revisionary account of the historical fiction of both Scott and Fenimore Cooper. Their importance lies not in their foundational status for respectively 19c realism and American literary romance, but rather in their qualities of epic impersonality, their challenge to Romantic and post-modern narcissism alike. These qualities were recognised in the case of Scott by 19c critics from starkly opposing camps - Hazlitt, Ruskin and Chesterton - and in the case of Cooper by no less than DH Lawrence!

**Keywords:** canon, curriculum, historical novel

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## **Translation Strategies in Global News Reporting in Serbia**

Researchers examining the translation of news stories have found that these translations typically employ *acculturation* practices such as *summary*, *paraphrase*, *addition*, *omission*, *re-formulation* rather than direct translation which retains the word order and sentence patterns of the source text (Bassnett 2005: 125). Within the narrative theory framework, Mona Baker (2006) has noted that *addition* and *omission* in news translation may also be used as tools of *selective appropriation* to construct a narrative in the target text which is significantly different to the source.

This paper aims to give some preliminary descriptions of the current practice of news translation in Serbia based on a qualitative analysis of two corpora of translated news stories on two unrelated topics: Brexit-related news during December 2016 and news about the fire in the Cathedral of St. Sava, Manhattan, in May 2016, all published by the Tanjug news agency. The first corpus is comprised of seven English and Serbian paired news articles, whereas the second group consists of the first Tanjug report about the fire and the seven American reports which were cited as the sources for the news in Serbian. Brexit is an example of a neutral topic, in the sense that it is not directly related to Serbia, but illustrates the existing trends within the European Union, to which Serbia aspires. The story about the fire in the Cathedral of St. Sava describes an event from the life of the New York Serbian community, and so is not neutral for the Serbian readership.

Qualitative analysis of the translation strategies employed in transferring the selected news items suggests that there is no standard way of transferring global news, not even within the same agency, but that the procedures employed may depend on the perceived relevance of the topic for the target readership. Contrary to Bassnett's conclusion about acculturation being the dominant norm in news translation, our analysis shows that the commonest strategy employed in Serbian translations of news about Brexit was direct translation and omission, which did not change the general message of the source news. On the other hand, the translations of news about the fire in the Cathedral of St. Sava involved considerable textual reorganization, omission and addition, leading to selective appropriation of the data from the source texts, which seems to indicate that the extent of acculturation of a piece of news is a function of its relevance for the target readership.

**Keywords:** news translation, acculturation, selective appropriation, direct translation

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## **The Use of Modal Verbs in English Legal Texts and Their Serbian Equivalents**

The aim of this paper is to examine and describe similarities and differences in the use and distribution of modal verbs by comparing and contrasting English and Serbian legal texts. The analysis of modals is based on a parallel corpus. The corpus consists of an English version of *The Convention on the Rights of the Child* and its official Serbian translation. The binding character of this text presupposes the prominent use of markers of obligation, necessity and permission. Modal verbs are normally used to express these notions and prove to be the most relevant of these markers in legal discourse. We started from an assumption that modal verbs are more frequent in legal texts in English than in Serbian, where we expected to find examples of lexical items with modal meanings instead. In addition, we assumed that due to its specific use in legal texts of this kind, the English modal 'shall' will show the highest frequency of occurrence. A total of one hundred and twenty six (126) modal verbs and a semi-modal 'need not' were found in the source text. The results of the analysis support the initial presumption that 'shall' will stand out as the most frequent of all modal verbs - it occurs 76 times in the text which accounts to almost 60% of all occurrences. The second ranked occurrence rate is that of the modal 'may' with 21 occurrences (16.5%), while 'should', as the third ranked, numbers 6 occurrences (4.72%). The remaining 9 modal verbs identified in the source text make up less than 20% of the examples.

Despite the high occurrence rate of the legalistic 'shall' in the source text, translation solutions in the target language only rarely take the form of the modal verb. Most often deontic notions of imperative directness and necessity in Serbian legislative writings are expressed by means of the present indicative. The analysis also indicates that translation solutions for the remaining English modal verbs most often take the form of a modal verb or a modal lexeme with a corresponding meaning in Serbian.

**Keywords:** modal verbs, legal discourse, English, Serbian

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## **Political Discourse as Practical Reasoning as Illustrated through the American Presidential Debate 2016**

In my talk, I shall present the method of political discourse analysis proposed by I. Fairclough and N. Fairclough (2012). The scholars point to argumentative and deliberative nature of political discourse as practical reasoning that aims to decide a problem-solving action in a given situation. The novelty of this approach will be explained through references to its established alternatives as focused on representation and power relations. An additional argument for a deliberative character of the political discourse will be delivered, namely its availability for an uncontrolled number of recipients as possible supporters or adversaries. The suggested structure of practical reasoning/argument will be presented, with emphasis on interconnections of its constitutive elements (value, circumstances, goal, means-goal relation and normative proposition).

Fairclough and Fairclough illustrate their models through selected parliamentary speeches that preceded voting by MPs. In my talk, I shall apply it the American presidential debate (part I) between Hilary Clinton and Donald Trump in order to test it on a different type of political discourse, namely dialogic performances. In both cases, the speakers' overall goals seem the same since they all aim at winning the audience's votes/support. But the circumstances of text generation are very different (use of prepared text limited in and through the dialog) so that the applicability of the monolog-confirmed model to dialogic utterances cannot be taken for granted and needs verification, which is what I intend to deliver.

On this occasion, the meaning of the term 'discourse' will be illustrated through the practical necessity of involving in the analyses the extralinguistic and intertextual context. Additionally, I shall point to educational values of political discourse analysis in terms of its suitability for training in critical thinking and argumentation.

**Keywords:** Critical Discourse Studies, politics, deliberation, argumentation, Fairclough, Clinton, Trump

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## **Lexicon as a Key to Dominant Cultural Trends in Anglo Culture**

This paper studies the relationship between language and culture. The object of this linguistic and cultural analysis are Words of the Years 2013-2016 (*selfie*, *vape*, 'Face with Tears of Joy' *emoji* and *post-truth*, respectively), and other candidate words from the defined category shortlist (*binge-watch*, *bae*, *ad blocker*, *hygge*, ...) selected by the Oxford Dictionaries. Traditionally the Oxford Dictionaries launch the Word of the Year at the end of each year. This is done on the basis of their extensive language programme and the Oxford English Corpus, consisting of about 150 million words of current English from newspapers, books, blogs and transcripts of spoken English. The final word chosen from a shortlist of about 5-8 competing words each year is not necessarily new, but has to be prominent or notable within the 12 months. Following Sapire, who claims that language is a symbolic guide to culture, we start from the premise that there is a very close link between a society, i.e. culture, on the one hand, and the lexicon of the language, on the other. Thus, each Word of the Year, as well as the potential shortlisted candidate words, are considered to reflect the dominant cultural and socio-psychological trends in Anglo culture. The main aims of the paper are the following: 1. to account for the meaning of the key words each year (2013-2106), 2. to pinpoint the domains of experience to which the key words belong, 3. to point to the socio-cultural trends which the key words reflect, 4. to ascertain to what extent these specific Anglo cultural trends have turned global. The results of the research are expected to show that the key words mainly belong to the domains of a) computing, b) socio-psychology, and c) politics, whereby the trends promoted in general are a) vast cyber-space usage, b) individuality, unspecified sexuality, and c) emotionality.

**Keywords:** words of the year, culture, trends, English

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### **A Still-Born Hero of the (Post)Modern Days: Don DeLillo's Eric Packer**

Although a lot has been written about DeLillo's novel *Cosmopolis* (2003) and its 28-year-old dot.com millionaire protagonist, Eric Packer, the critics so far have not paid much attention to psychological aspects of characterisation of this postmodern hero, while at the same time they have covered every detail of the work concerning hyperreality, simulacrum, or the dot.com crash. The aim of this paper is to analyze various relevant factors present in the novel itself, and in the historical period behind the text, in order to show that seemingly pro-active heroes of postmodern literature are actually passive in their attempts to stand up to the currents of ideology, politics and history in general. Starting from Otto Rank's work on birth of a hero myth, through theorists writing on modernist decomposition of classically composed heroes, to Fokkema's *Postmodern Characters* (1991), the importance of internal motivation of a character and its changing nature can be considered of great importance for understanding the functioning of postmodern texts. The expected goal of the paper is to offer a valid analysis of a representative character which will contribute to wider studies of this aspect of postmodern literature.

**Keywords:** postmodernism, modern hero, Don DeLillo, *Cosmopolis*, deconstruction

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## **The Trademark Passivity and the Unreal Ambiance of Grief: Narrative of Double Intention in Ann Beattie's Fiction**

Ever since Ann Beattie found the outlet through *The New Yorker*, publishing fifty short stories between 1974 and 2006 (half of them before 1981), she invented a minimalist style immediately recognizable by a willful vagueness, glimpses of profundity in trivial communication, a mixture of empathy and irony, and the recurring pattern of white upper middle class single-trait characters who wrestle with loneliness and anxiety. Coming to terms with the general sense that their own lives are being futile and wasted, Beattie's characters are mostly talking about things that happened elsewhere to others. Her style mimics the impassivity of the generation which has passed from a naive idealism in the 1960's and youthful anomie in the 1970's to the desperate struggling with the middle age at the turn of the millennium. In recent years, Beattie has modified her early elliptical narratives free of authorial comment to a more introspective and carefully plotted approach. Reviewing the story collection *Follies* (2005), Donna Rifkind notices that the "trademark passivity" of Beattie's characters has given way to a new generation's urgency, determination and certitude, whereas Margaret Atwood explains Beattie's hunger for details as a metaphysical pursuit of signs "evoking the floating, unreal ambiance of grief" (Atwood, 1982).

The paper will focus on what some critics have noticed as the narration of double intention in Ann Beattie's short stories: that is, on the reader's impression that "the open story of the objective, detailed present" is often being "juxtaposed with a closed story of the subjective past, a story the speaker tries hard not to tell" (McKinstry 1987, 111-112). Beattie's narrators in "Second Question", "Janus", "Where You'll Find Me" and "The Rabbit Hole As Likely Explanation" tell the stories of other people or inanimate objects in order to forget about their own grief or anxiety. Dreading new commitments and fearing that the emotional issues of the past might never be resolved, Beattie's characters rather live a lonely life than risk the possibility of hurting other people and are abhorred even by the vague idea of causing emotional damage to others.

**Keywords:** American literature, minimalism, narrative, sign

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## **Phrasal Verbs with the Particle *In* – Understanding the Metaphorical Transfer of the Particle and Teaching These Phrasal Verbs by Means of the Cognitive Approach**

The aim of this paper is to show how the particle *in* metaphorically develops its meaning within phrasal verbs in relation to the Serbian equivalents. Another aim is to teach these phrasal verbs by using the cognitive approach and see how effective it is. Idiomatic phrasal verbs have traditionally been difficult for learners to acquire because of their semantic unpredictability. However, according to cognitive linguists, even these idiomatic combinations have an internal logic. In order to understand this metaphorical development and apply this knowledge in class, the paper has two focal points. One is to give a contrastive outline of the phrasal verbs containing the particle *in* along with their Serbian equivalents, compiled from the English-Serbian Aligned Corpus. The Serbian equivalents were analysed to see whether this metaphorical transfer is observable in them as well. The other focal point of the paper is to establish if the cognitive approach to teaching phrasal verbs is more effective than the traditional one. The cognitive approach implies teaching these units by drawing attention to the metaphorical transfer of the particles' meanings and tracing them back to their literal meanings. The traditional approach implies merely providing a Serbian translation. Thirty students were divided into the control and experimental group. In the control group they were taught traditionally, while in the experimental group, they were taught by using the cognitive approach. Both groups were tested immediately and two weeks upon being taught. Regarding the expected results of the contrastive analysis, the transparent phrasal verbs were expected to produce a great number of Serbian equivalents that show the meaning of the particles by using its own system of prefixation (*came in – urušiti se*). This was not expected from the idiomatic combinations (*give in – popustiti*). Concerning the teaching aspect, the experimental group was expected to do better than the control group, especially with idiomatic phrasal verbs, while the control group was expected to do fairly well with the transparent phrasal verbs. In the delayed test, the discrepancy between the results was expected to be even higher in favour of the experimental group. All the expectations proved to be correct.

**Keywords:** transparent phrasal verbs, idiomatic phrasal verbs, metaphorical extension, semantic networks, cognitive linguistics, cognitive approach, traditional approach

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## **Narrative Progression and Cognitive Models in Houellebecq's *Submission***

This paper presents an analysis of cognitive mapping in Michel Houellebecq's *Submission* (Freeman, 2002). The main goal is to illustrate the manner in which cognitive models are developed in narrative progression. Moreover, bearing in mind the seemingly intentional ambiguity in specific narrative segments, the paper examines the mechanism operating within the metaphoric layers of the narrative discourse. In *Story Logic* (2002), David Herman defines the interpretation of narratives as "a process of building and updating mental models of the worlds that are told about in stories" (1). The storyworld of Houellebecq's *Submission* is articulated as factually resembling the real world, and is set in, practically, the present moment or the very near future. Therefore, socio-political and cultural aspects should be considered in the analysis of the manner in which cognitive structures are clustered. Furthermore, Richard Walsh in his study *The Rhetoric of Fictionality* (2007) emphasizes that narratives have "a coherently distinct cultural role" (15) shaped by the set of rhetorical instruments used with the presumption of fictionality for a specific purpose to be fulfilled. The methodological framework will rely heavily on the theory of cognitive models as used in cognitive poetics (Stockwell 2005: 32), narrative theory and contextual anchoring as proposed by David Herman (2002: 331) with the aim of showing that the building of cognitive models in narrative progression depends to a large extent on the rhetorical functions of the specific cognitive structures in the narrative discourse.

**Keywords:** cognitive mapping, cognitive models, literary analysis, narrative interpretation

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## **Chaos is Come Again: Shakespeare's Tragic and Comic Fluidities**

This paper will attempt to give a short summary of some of the most haunting images of fluidity in Shakespeare's opus. By way of a comparative discourse analysis, these divergent images of watery chaos as the vessel of life, death, and transformation will be compared and contrasted with metaphysical concepts belonging to Renaissance Neoplatonism, a system of thought pervasive in Shakespeare's time, which will hopefully shed historical and analytical light on both.

From Hamlet's transfiguring adventure on the high seas to Othello's honeymooning sea voyage to the many watery journeys of *The Tempest*, water as metaphor for life, death, and rebirth will be analyzed through the prism of binaries such as spirit/matter, order/chaos, male/female, as they are conceived in various strands of Renaissance Neoplatonism. Additionally, the enduring relevance of those concepts as reflected in various fluidity/solidity binaries relating to gender, sexuality, and politics, will hopefully also be illustrated in Shakespeare's opus – and beyond.

**Keywords:** Shakespeare, Renaissance Neoplatonism, fluidity, philosophy, religion, gender/sexuality

## Movement of Wh-Phrases in a DP/NP

The parallelism between a DP/NP and a CP/IP has long been noted (Abney, 1987; Szabolcsi, 1994; Giusti, 1996; Ntelitheos, 2002; Bošković, 2008; Caruso, 2012). Following this logic, it is assumed that multiple wh-fronting languages can have multiple wh-words fronted not only on the clausal level, but on the level of a DP/NP as well (Mišmaš, 2014). This paper examines the phenomenon of multiple wh-fronting on the level of a DP/NP in Serbian within the generative framework, in order to gain a better insight into the nature of wh-movement and the structure of the Serbian NP/DP.

In Serbian, an interrogative wh-phrase has to occur at the left edge of a DP/NP (1b), the same as in English (2), and Slovenian (3) (Mišmaš, 2014). However, even though Serbian is a multiple wh-fronting language (Rudin, 1988; Bošković, 1997, 1998; Stjepanović, 1998), multiple wh-fronting in a DP/NP is not allowed, as exemplified in (4). Mišmaš (2014) proposes that wh-words move to the SpecDP because of the definiteness feature. Once this feature is checked, no other wh-word is allowed to move to this position.

On closer inspection, however, it is revealed that having more than one wh-word at the left edge of a DP/N is allowed provided that the highest wh-word is *koliko* 'how much/many' (5, 6). This combination is also attested in Slovenian (Mišmaš, 2014). Mišmaš (2014) argues that *koliko* 'how much/many' can be fronted because it does not carry a definiteness feature. However, this analysis implies that the wh-word *koliko* 'how much/many' is placed above the DP, which is not in accordance with previous accounts of the DP in Serbian (Stanković, 2014, 2015). According to Stanković's analysis (2015), which is based on Caruso's model of split DP (2012), cardinal numbers are placed in CardP, which can take a lower or a higher position than DP. When CardP is lower than DP, the phrase is definite; when it is higher, the phrase is indefinite. This model can be used to explain the ungrammaticality given in (5). The data provide evidence that supports the existence of the DP layer in Serbian and the DP/CP parallelism.

- (1) a. Sofijin crni kaput je nestao  
Sofia-Poss-Nom black-Nom coat-Nom be-3sg disappear-3sg.past  
'Sofia's black coat has disappeared'
- b. Koji Sofijin kaput je nestao?/\*Sofijin koji kaput (crni/\*crn)  
Which-Nom Sofia-Poss-Nom coat-Nom be-3sg disappear-3sg.past/\*Sofia-Poss-  
Nom which-Nom coat-Nom (black-Nom-def/\*black-Nom-indef)  
'Which one of Sofia's coat has disappeared?'
- (2) Which one of Sofia's black coats has disappeared/Sofia's which one of black coats has disappeared?
- (3) Kakšen Majin nemški avto je popraskan?  
What-kind-of Maja's German car is scratched? (Mišmaš, 2014)

- (4) \*Čiji koji/ \*Koji čiji kaput je nestao?  
 Whose-Nom which-NOM/which-NOM whose-Nom coat-Nom be-3sg disappear-3sg.past  
 '\*Whose which/\*Which whose coat has disappeared?'
- (5) Koliko kojih novčanica ima na stolu?  
 how many which-Gen banknotes-Gen have-3sg.pres on table-LOC  
 'How many of which banknotes are there on the table?'
- (6) \*Kojih koliko novčanica ima na stolu?  
 which-Gen how many banknotes-Gen have-3sg.pres. on table-LOC  
 '\*Which how many banknotes are there on the table?'

**Keywords:** wh-movement, multiple wh-fronting, DP/NP, DP/CP parallelism

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## **Translation of Tennyson's "Mariana in the Moated Grange" into the Serbian Language: Metaphors and Metonymies**

The aim of this paper is to shed a new light on translation of metaphors and metonymies from English into the Serbian language. For this purpose, the author has chosen one of the most prominent Tennyson's poems 'Mariana in the moated grange'. By using the contrastive approach, the author, who is at the same time the translator of this beautiful poem into the Serbian language, has endeavoured to give a new insight into the area of translation and semantics. Many examples of metaphor and metonymy will be compared and thoroughly analyzed in order to determine their similarities and differences in both languages. This also represents an attempt to outline the basic components and universality in metaphor. The conceptual metaphors are considered to be largely or mostly universal, more universal than either language or social reality. This paper deals with cultural variation in metaphor, especially its cross-cultural dimension. A general-level conceptual metaphor is, according to Kövecses (2006: 158), instantiated in culture-specific ways at a specific level. This is a kind of cross-cultural variation. The experience of the major emotional events has also been one of the difficulties between the poet and its translator. Since the poem abounds with metonymies and metaphors, the analysis of their translations will undoubtedly be complex and profound. The translator should have paid attention not only to the denotative, but also to the connotative meaning of the words, phrases and expressions and clauses. Without denotation, the author could not be able to reveal connotation. The poem abounds with multiple rhymes, assonance and alliteration, as well as with figures of speech, especially metaphors and metonymies, which should have been saved in the translation.

**Keywords:** metaphor, metonymy, translation, semantics

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**Analytics of Contemporaneity in Art and Literature – Teri Smith's  
Theory of Contemporaneity/Contemporary Art in the Light of  
Philosophical Concepts of Jacques Derrida and Brian Massumi Applied  
to J. G. Ballard Concept-Literature**

Considering the fact that transitivity or more precisely permanent transitivity is still the main determinant for the characterization of the current situation in contemporary literature and art, the crises of modernity once again became active. As one of the possible answers to a series of questions – what is contemporary art and how it is constituted, and what are the characteristics of contemporaneity as a new period (in the totality of social, productive, political and cultural processes and their interrelations) is offered by introduction of the category of the past (absolute – Jacques Derrida, and virtual – Brian Massumi) and its possibilities. In that manner, contemporary as such ceases to be available only through the antinomies in the present (contemporary as future now), but it is determined also in relation to the past – which is not just the past that was once present, but also in relation to a virtual past, which has never become present. Using the interdisciplinary method – performing criticism on the theory of Terry Smith's contemporaneity and contemporary art, linking it with philosophical concepts of Massumi's activist philosophy (concept of the event) and Derrida's deconstruction (concept of the trace), I will show how in a concrete example of J. G. Ballard's novel *The Atrocity Exhibition*, might function neo-avant-garde criticism of modern and postmodern thanks to Ballard's introduction of the concept (of visual arts) in literature. This approach will result in wider contextualization of contemporaneity and contemporary art/ literature, inserting the living past in them (i.e. past antinomies, still active – unresolved past antinomies). In this way, a process of revising the past is being replaced, by a process of inserting a new sense (meaning) into past.

**Keywords:** contemporaneity, contemporary art, neo-avant-garde, trace, event, techniques of existence as a resistance, techniques, absolute past, virtual past

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## **Adaptation of Fitness-Related Terminology from English into Serbian**

In view of the fact that the influx of raw, non-adapted English-based sport terms into Serbian is steadily increasing, this paper will shed some light on their actual and recommended adaptation in everyday use. The analysis will be based on a corpus around 100 terms related to fitness, collected from relevant literature in both languages, as a contribution to *A New English-Serbian Dictionary of Sports Terms*. The lexical units in this corpus will be critically examined from the perspective of adaptation of English terms into the system of Serbian, at the level of content, i.e. translation, including translation procedures found in the corpus and at the level of form, i.e. respelling, which shows numerous sharp deviations from the standards of Serbian. This overview will be followed by a proposal of ways of standardizing the terms under consideration according to the model implemented in the said Dictionary.

**Keywords:** terminology, fitness, adaptation, standardization, dictionary, English, Serbian

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## **Semi-Automatic Lemmatization of a Middle English Corpus**

Lemmatization, i.e. the association of various inflected or orthographic forms of a word with its canonical, or dictionary form, is a major problem in corpus linguistics. A corpus can be lemmatized manually; however, manual lemmatization is not optimal for larger and/or frequently updated corpora. The researcher has experimented with the *Helsinki Corpus of English Texts* ('the HCET') to verify a glottochronological model that attempts to predict diachronic vocabulary changes (Arapov, Herz 1974); the experiment is now considered improper due to lack of lemmatization in the HCET, as concordance software would count each form or variation as an individual word, while the hypothesis itself deals with superlemmas rather than inflected forms.

The corpus thus had to be lemmatized. However, modern-day lemmatizers designed for Modern English cannot handle Middle English correctly due to how massively the language changed in its history. The only solution was to develop a new lemmatizer, the implementation of which was problematic because of a number of Middle English features, including without limitation: (a) suppletive formation; (b) non-codified orthography, where *scylde* and *scilde* are the same word; (c) strong verbs and their conjugation, in particular the ablaut and participle II prefixes; (d) part-of-speech identification and tagging, which on the one hand might be easier than for Modern English thanks to richer morphology in MidE; on the other hand, morph-like clusters would be a problem for morph-based PoS identification. For instance, *-de* is the past-tense dental suffix in *schulde* but is not even a morpheme in *Franclonde*.

While these problems could be solved by machine learning and finite-state transducers (Beesley, Karttunen 2003), the HCET only provides under 120k words for each of its diachronic subsection, which is not sufficient for machine learning in the light of non-codified spelling and grammar Middle English had. Given all of the above, a simple Python application has been developed that employs a truncating stemmer (Jivani 2013) and searches for stems in a pre-made lexicon, which is Mayhew and Skeat's *A Concise Dictionary of Middle English*, converted into a tabular format. This approach, though simplistic, has been proven efficient as it helped lemmatize multiple texts from the HCET, a total of 20k words, with a 3% error rate (exclusive of Latin citations, proper names and some homographs). The source code of the application is now included in a feature-rich corpus editor in early development at the researcher's university.

**Keywords:** corpus, lemmatization, Middle English

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## **Intersectional Nature of Female Immigrant Identity in Chimamanda Ngozi Adichie's *Americanah***

The theory of intersectionality has become indispensable in modern literary studies, particularly when discussing notions such as identity, and experiences and oppression based on identity. The theoretical framework of intersectionality, introduced by a black feminist scholar Kimberle Crenshaw in 1989, is used to analyze how different aspects of one's identity intersect and overlap, and thus determine the position of one (usually marginalized) group, culture or discourse in relation to the dominant group, culture or discourse. This paper examines the female immigrant identity in Chimamanda Ngozi Adichie's novel *Americanah* through the lens of intersectionality, primarily by analyzing the immigrant identity of the novel's protagonist Ifemelu, but also taking into account other female characters in the novel. The main hypothesis that will be examined is that Ifemelu's immigrant identity is conditioned by her status as a black woman from Nigeria. In other words, different aspects of her identity, such as race, gender, class, and her background as an immigrant from a post-colonial, Third World country, all intersect to form a unique experience of immigration in the United States. Furthermore, this paper examines some staples of American culture which alienate Ifemelu and create in her the feelings of otherness and inferiority. American egocentrism, stereotyping and homogenization of Africans, structural racism, white ideal of beauty and western standards of education all represent the forces which undermine and isolate immigrants. One of the focuses of this paper is the conventions of beauty, since in the novel black female beauty transcends the personal and becomes a political issue, where discrimination and resistance intersect. On the other hand, this paper also analyzes how Nigerian culture and beliefs shape Ifemelu and her immigrant identity, particularly when it comes to mental health issues, such as depression. Therefore, in addition to the theory of intersectionality, cultural studies and literary criticism will also be employed in this paper, as a method to examine female immigrant identity. Finally, as this paper will demonstrate, intersectionality goes beyond theoretical framework in the case of *Americanah*, as it is also actively applied in Adichie's writing, especially via Ifemelu's blog, where she documents her immigrant experience and negotiates her shifting identity as a Nigerian woman, then as an American African, and finally as a (non-typical) *Americanah*.

**Keywords:** intersectionality, identity, immigration, gender, race

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## **“Naked we held our swords, hard in our hands”: A Queer Reading of *Beowulf***

Since its inception half a century ago, Postmodernism has been opening the doors of academia to those elements which, in any other time, would have been considered unmentionable, disruptive or outright threatening to the androcentric heteronormativity of the dominant cultural climate. The most prominent among these perspectives include feminist and queer theories, which have, slowly but surely, infiltrated works of popular culture and elitist artistic endeavours alike. Queer readings of canonical texts have, in recent decades, become omnipresent, perhaps even mainstream. Numerous researchers have already offered queer interpretations of authors such as Shakespeare or Dickens, providing fresh insights into the works that defined English literature and culture. Notable examples include Madhavi Menon’s *Shakesqueer: A Queer Companion to the Complete Works of Shakespeare*, a provocative exploration of the Bard’s oeuvre, and Holly Furneaux’s *Queer Dickens: Erotics, Families, Masculinities*, which offers a radical take on one of the central literary figures of the Victorian period. As the oldest surviving text written in the English language, *Beowulf* has inspired a plethora of critical readings, ranging from mythological and linguistic to Formalist and New Historicist. The text is thus no stranger to queer explorations either, like the one conducted by the medievalists Burger and Kruger in their stimulating book *Queering the Middle Ages*, or Zeikowitz’s “Befriending the Medieval Queer”, which discusses the titular hero of *Beowulf*, as well as Chaucer’s *Pardoner*, and the *Green Knight* from the eponymous work. However, such readings of *Beowulf* still remain something of a rarity. The aim of this paper, therefore, is to address this imbalance and contribute to the exciting enterprise of queering the canon, targeting the very foundation of Anglophone literature.

**Keywords:** Beowulf, queer readings, canonical texts, English literature

## John Keats's "Isabella" as a Romantic Demeter: Individuation Unachieved

Although John Keats's intention was to write a lovable, commercially successful poem to pay tribute to Boccaccio, his narrative poem "Isabella or a Pot of Basil" neither received much positive critical attention nor brought the author the financial benefit he had wished for. Unwilling to re-write it or alter its weaker parts, Keats published the poem in 1818. Keeping the original storyline with smaller changes, Keats told us a story of a young couple's forbidden love which finally terminated with a brutal murder of the male. The heroine of the narrative, Isabella, after a series of tragic events loses her mind and finally dies "lone and incomplete."

This study aims to apply the principles of archetypal criticism onto the poem, analyzing its characters, plot and topography. Isabella's tragic life can be seen, as I want to prove in this study, as a paradigm of individuation, a process of achieving personal completeness through the attempt to integrate conscious and unconscious. Isabella, as a mother archetype, undertakes a transitional road from (1) an innocent child to (2) a shy lover and finally to (3) a desperate mother who lost her beloved one. On her voyage to her better and profound self (which includes abandoning the society she lives in), Isabella, as every other mystic hero, undergoes many tumultuous events including an initiation rite through the loss of virginity.

Keats's Isabella is a Romantic Demeter. Along with other strong symbols of a Mother archetype, which we can trace in mythology and folklore (Nature, Mother of Jesus) Demeter is an archaic ultimate representation of psyche. By not being able to fully achieve her motherhood, Isabella's individuation, as I will prove, remains unachieved. Her quest to "acquire identity" or get involved in "Soul-making" as Keats would formulate, stays far from the realm of individuation due to the fact that she could not embrace her pain and suffering. Although her battle to turn her personal life from chaos to cosmos did not turn well, Isabella definitely incited macro cosmic or social "order-making" since the story of her tragic life "from mouth to mouth through all the country pass'd." Isabella's death is a discredit of a romantic heroine seen as a lonely victim of a brutal society. It is also an account of a woman's struggle to fully realize her inner self or to nurture and celebrate a Goddess Within.

**Keywords:** John Keats, Isabella, individuation, archetypal criticism

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## **The Semantics and Pragmatics of Headline Compounds in English: an Empirical Study**

This paper deals with a special type of compound nouns in English, termed here headline compounds and denoting novel, ad-hoc, often nonce, N + N endocentric juxtapositions, like Football Abuse, Consumer Confidence, Russia Doping, which occur in some television news broadcasts and function as compressed, pithy and attention-attracting varieties of customary full news headlines. These compounds express a wide array of meanings, which depend on the semantic interrelations between their heads and modifiers, and whose interpretation is determined pragmatically, by the situational context of their concrete use. In order to verify the validity of the previous statement and to test the quality of understanding of headline compounds, an empirical study will be carried out with some 100 advanced EFL students at the Department of English, Faculty of Philosophy, Novi Sad, Serbia, the results of which will be reported in the paper. Based on a varied representative sample of 50 compounds, selected from an extensive corpus of around 500, collected from European and American English-language television networks, the study will consist of two interdependent stages: in the first, semantically-oriented, the respondents will be asked to assign a meaning to the compounds devoid of any situational context, and in the second, pragmatically-oriented, stage, they will be offered the same set of compounds with a brief parenthesized indication of the relevant situational context. The focus of the discussion of the results will be on a systematic analysis of the range of responses obtained in the two approaches and on the theoretical and practical implications involved in the semantic and the pragmatic approach to understanding novel, ad-hoc headline compounds.

**Keywords:** N+N compounds, headlines, semantics, pragmatics, English

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## **Expression of Literary Wit in Selected 17th-Century English Literature**

The 17th-century English literature marks the highest point of literary wit appreciation and application. This century was infatuated with wit, its definition, analysis, elaboration and even criticism (cf. Summers, Peabworth 1995). However, wit has received surprisingly scarce attention from literary scholars. Only a few extensive contemporary studies on literary wit have been carried out (Errett 2014; Freeman 2009; Furlong 2011; Michelson 2000; Smith 2006). Therefore, this study aims to explore the discourse of wit as a specific means of literary communication in the selected 17th-century English literature. To reach the aim, the following research questions have been set: what modes and mechanisms does literary wit of the 17th-century invoke? How do semiotic processes of meaning generation operate in the interpretation of literary wit? Does literary wit vary depending on its application in different forms of literature?

Though currently wit is perceived and analysed as a projection of humour, in the 17th century it reflected sharp intellectual originality, ingenuity and mental acuity (Lewis 2002; Michelson 2000). Accordingly, in this research wit is not approached only as a subset of humour, but also as a rational structural element of literary works. The study is conducted within the methodological framework of semiotics of culture worked out by Yuri Lotman and hermeneutics (Barthes 1975; Gadamer 2013). The object of the analysis is the expression of literary wit in selected works representing the 17th-century English literature: selected poetry by John Donne, George Herbert, Richard Crashaw, Andrew Marvell and Henry Vaughan; selected witty prose by John Lyly and Thomas Sprat; and selected dramas by John Webster, Francis Beaumont and John Fletcher. Preliminary analysis shows that the 17th-century literary wit tends to apply quip, repartee, overstatement, understatement, self-deprecation, teasing, clever replies, double entenders and transformations of frozen expressions as its modes of expression. It is most often expressed by such stylistic devices as metaphor, simile, hyperbole, pun, antithesis, irony, parody, allusion, satire, sarcasm as its techniques. The modes and techniques of wit vary depending on the context and form of literature. The generation of meaning of literary wit involves a socio-communicative act between the author, the reader and the text. Literary wit can be viewed as a medium of the 17th-century collective knowledge which withstands the flow of time and through communicative act of reading and interpretation is able to affect the ever-changing human comprehension.

**Keywords:** literary wit, 17th century, English literature

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## **The Illustration of Women through Metaphors in William Blake's Poetry – Chosen Works**

The aim of this research paper and the key issue is analyzing the metaphors illustrating the female sex in poems of William Blake (1757 – 1827), taken in most part from his *Songs of Innocence and Experience Shewing the Two Contrary States of the Human Soul* (1794). Throughout the whole paper one can find various concepts, including a number of essential information about feminist literary criticism, the author himself and metaphor as a figure of speech.

The starting point of this research tackles the question of whether, and to what extent, the great romantic poet's view of women coincides with the picture offered by female authors. Furthermore, the paper provides a thorough analysis of the aforementioned metaphors. Another question the paper contains is if the term female metaphors, a term used for the metaphors female authors use in their literary works, could be found in the works of male authors as well.

The method used for acquiring the data represented in the metaphors for the motif of a woman in the works of William Blake was the analysis of the metaphors in the author's poetry through concepts of society and feminism. By means of analyzing the metaphors such as birds, flowers and a number of other creatures representing the illustration of women, it was concluded with ease that the poet's attitude towards the society, and the status of women in it, was unlike that of his contemporaries; that he had a progressive and liberating position considering the female sex, and that his viewpoint was, beyond question, an advanced one in comparison with the popular outlook of that era. It was noted that not only had the artist been using the female metaphors before the term was even coined, but that in doing so he proved that this type of metaphor could be found within the works of male authors, not just the female ones.

The research shows Blake's disapproval of the absolute and indisputable power of men over women, which is apparent and undeniable. The essay presents a multitude of metaphors for the female sex throughout the chosen works of the poet, and underscores the significance of this figure of speech for the art of writing.

**Keywords:** metaphor, women, William Blake, poetry, illustration, gynocritics

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## **EFL Students' Reflection on Teaching during the Practicum**

Pre-service teachers are expected to go through enough training in a relatively short period of time to prepare them to cope with the real classroom. It is important for them to be able to recognize and understand different teaching practices, so that they could successfully apply them in the classroom. However, how pre-service teachers see teaching performance of others (Kegan, 1992) – and their own – depends on many factors besides their pre-service training. The factors that might affect their views include the beliefs and values about the importance of teaching they already have and their experience of teaching from the student-perspective. These beliefs will be reflected in the philosophy of teaching they will implement in the classroom and their professional development (Bailey, 2006) later on. It is, therefore, very important to observe students' practicum not only from the 'outside', how they perform in the classroom, but also from the 'inside': the way they think and feel during the process. After a semester-long BA Methodology of TEFL course and teacher-training, students go to schools to do their Practicum. Once there, they have to keep a journal of the classes observed, as their initial part of the teaching practice. This paper examines whether the pre-service teachers, 3rd-year students, were able to successfully observe and note down the practices, classroom management techniques, and critical points during English language classes. It was important to see if the preparation during the course had been enough for them to critically analyze teaching practices. Over the period of three years, from 2014 to 2016, three different generations of students filled in the questionnaires that contained 22 open-ended questions. The students were required to submit the reflection on teaching once they had finished the observation of their mentor's classes and before they started with their own teaching. The qualitative analysis of 200 questionnaires was done for common themes, particularly those that show students' understanding of the elements of teaching, and the frequency of responses. These were compared to the material and in-class practice students had done during their preparatory semester: micro and macro teaching, peer-observation, lesson planning, etc., with the focus on what students understood as important and effective teaching and classroom control practices. Finally, the paper proposes different approaches for raising students' awareness of different teaching tools, practices and approaches, both during their preparatory classes and during the Practicum.

**Keywords:** TEFL, practicum, pre-service teacher training

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## **Generic Anticausative Sentences: A Case of Two Types of Middle Sentences. Evidence from Slovene**

The paper examines middle formation and anticausative formation, two processes that are said to derive semantically and syntactically idiosyncratic intransitive structures from transitive ones (Chierchia 1989, Levin and Rappaport Hovav 1995). On the one hand, middle formation derives a non-eventive generic sentence such as *The book reads well* from a transitive sentence such as *Someone reads/is reading the book well*; on the other hand, anticausative formation derives an eventive sentence such as *The door opened* from a transitive sentence such as *Someone opened the door* (McConnell-Ginet 1994, Steinbach 2004). In the generative literature (e.g. Alexiadou 2010, Fagan 1992, Grahek 2002, 2008, 2009), these two processes are assumed to be distinct in the sense that middle sentences imply a potential agent (i.e. a sentence such as *The book reads well* is roughly equivalent to *Anyone can read the book with ease*), whereas anticausatives do not and thus allow a reflexive-like interpretation that is emphasised by the admissibility of the *by-itself* adjunct in such a structure, as in *The door opened by itself* in comparison with the deviant *\*The book reads easily by itself*.

In contrast with such a distinction, this paper introduces Slovene data that show anticausative verbs such as *open* appearing in two distinct middle constructions, one of which displays passive-like syntax in which the logical object surfaces as the grammatical subject bearing nominative case, as in the sentence *Ta vrata<sub>NOM</sub> se zlahka odprejo*, while the other displays active-like syntax in which the object remains in its  $\theta$ -marked position bearing accusative case, as in the sentence *Ta vrata<sub>ACC</sub> se zlahka odpre*. I show that while both constructions are roughly equivalent to the English middle *The door opens easily* in semantics, only the latter active construction necessarily implies agentivity like prototypical middles, which I argue to be a reflex of its unique active syntax following Rivero and Milojević Sheppard (2003). The paper thus serves as a relatively novel contribution to the cross-linguistic understanding of the semantics of derived intransitives, since non-active examples like *Ta vrata<sub>NOM</sub> se zlahka odprejo*, which are felt to be less agentive than their active counterparts, suggest that anticausative formation and middle formation can in fact mix, resulting in middle sentences that, like anticausatives, do not imply an agent, and, like prototypical middles, retain the generic property interpretation.

**Keywords:** generative grammar, middle construction, anticausatives, middle formation

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### **Doing away with Place: Cyberspace vs. Meatspace in Jeanette Winterson's *The PowerBook***

With an air of 21st-century's new cosmopolitanism, Jeanette Winterson's *The PowerBook* spans countries and centuries, juxtaposing the real and fictional worlds of the high and low in an endlessly shifting narrative with no central narrative authority. While it formally mirrors the settings' and characters' kaleidoscopic identities, the book takes globalisation's redefinition of location a few steps further. Immersed in the Internet's innumerable opportunities for transformation, *The PowerBook* freely moves back and forth in time and space, establishing an imagined transterritorial and transtemporal community of friends and strangers, historical figures and tourists, the famous and anonymous both real and fictional. The novel's incessant switching between cities and the Internet as sites of global circulations and cosmopolitan encounters creates a peculiar dichotomy of meatspace and cyberspace. Although meatspace still retains some appeal "for a carbon-based girl", as the narrative medium informs us, cyberspace takes its cosmopolitanism to a new level by contracting time and space to present all reality as coexisting dimensions of past, present and future, marked by repetition as the predominant historiographic condition. Using rapidly growing bodies of cosmopolitan theory and geocriticism, the paper aims at analysing the novel's conceptions of place and space, its independence of any specific location, focus on a liminal community as being-in-common, and the corresponding ever-changing cellular narrative structure typical of what Berthold Schoene calls the new cosmopolitan *modus operandi* for British fiction.

**Keywords:** cosmopolitan(ism), cyberspace, geocriticism, Jeanette Winterson, meatspace, *The PowerBook*, place, space

## **EFL Teaching and Movies: What University Students and Teachers Learn Discussing Movies**

The aim of this presentation is to compare and contrast two different situations of using movies in EFL teaching at the university level – one with English majors and the other with History majors. Within the framework of project-based learning, students were instructed to research assigned or chosen British and American movies and present them in front of their class, focusing either on cultural norms or historical events and characters featured in their movies. Although the students' projects were the same, the sample (25 vs. 5 students), the English proficiency levels (advanced vs. mixed-ability class) as well as the objectives were different, and these similarities and differences will be discussed to show there are many lessons to be learned about the ways movies could be used in EFL teaching and the reasons to use them. The presentation examines the execution of the projects in the class and discusses the various responses the students gave in the questionnaire they were asked to fill out after the course, emphasizing the students' opinions on its advantages and disadvantages. It also focuses on the instructor's observations on the organization of the class and possible improvements.

Using movies in foreign language teaching is not a new practice but it is still less common than it might be at local universities, especially given that most students are inclined to watching movies or videos in their spare time. There are numerous reasons why learning a foreign language through movies may be an excellent idea: students can practice their fluency or writing (Sweeting 2004) and improve their listening and speaking skills (Ismaili 2013); students are exposed to different native speaker linguistic features (King 2002); movies are a great example of the authenticity of the language (Katchen 2003); movies provide the opportunity to observe language used in context, and analyzing them is an interesting way to learn about new cultures (Lowe 2007); movies are a visual way to develop key critical thinking concepts (Kasper and Singer 1997). If foreign language teaching is seen not only as a platform for developing students' language skills but also a space for asking and answering important social questions, then movies might prove to be an ideal tool for engaging in critical thinking (Bluestone 2000).

**Keywords:** EFL teaching, movies, language skills, cultural concepts, critical thinking

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## **Colours Denoting Human Characteristics in English and Serbian Collocations**

This paper deals with the meanings of collocations containing colours denoting human characteristics in English and Serbian. A contrastive analysis of the semantic and stylistic aspects of the adjectives is based on a corpus of some 50 English and Serbian collocations each, like 'To turn green with envy' in English and 'Pozeleneti od besa' in Serbian. The analysis will also be approached from the perspective of cognitive linguistics with the application of both cognitive metaphor and metonymy. The main aim of the research is to show the ranges of the meanings of human characteristics that these colour terms express. The paper discusses the following colours: black, blue, brown, green, grey, pink, red, silver, violet, white and yellow. The analysis will show that there is a relatively high degree of correspondence between the two contrasted languages in respect of the expression of human characteristics by the use of collocations containing colours. Also shown in this analysis will be linguistic and cultural points of difference between English and Serbian in their use of collocations with colour terms denoting human characteristics.

**Keywords:** colours, collocations, contrastive analysis

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## **Corpus-Based Approach for Defining ICT Terminology**

This paper explores the corpus-based approach to determine the terms which should be elaborated in the special course on ICT (information and communication technologies) related terminology. In addition, it will provide insight whether Macedonian ICT terminology should be harmonized and whether Macedonian ICT glossary should be updated.

ICT terms come from English language and they are introduction in a target language predominately by the media, and, in some cases, by competent state institutions, and books. The terms are usually randomly translated into Macedonian or simply transcribed and transliterated, and are not properly localized.

In order to provide general information on ICT terms used in Macedonian language, a corpus was created containing terms extracted from relevant websites with ICT-related content. The raw corpus has total of 9,834,564 word tokens and total of 176,550 word types. It is consisted of six subcorpora from ICT-related media websites ([www.it.mk](http://www.it.mk), [www.smartportal.mk](http://www.smartportal.mk), [www.telefoni.mk](http://www.telefoni.mk), [www.metamorphosis.mk](http://www.metamorphosis.mk)), website of the Agency for Electronic Communications ([www.aec.mk](http://www.aec.mk)) - independent regulatory body for electronic communications in Republic of Macedonia, and website of the Faculty of Computer Science and Engineering within Ss. Cyril and Methodius University in Skopje ([www.finki.ukim.mk](http://www.finki.ukim.mk)).

Frequency analysis of the corpus shall provide detailed insight of which terms are trending in the media and in ICT-related university curricula. Comparison of the trending terms with the terms included in the special course on ICT-related terminology shall indicate whether the trending terms are included and elaborated in the special course on ICT-related terminology or the term list should be updated. Analysis of the subcorpora shall indicate whether different terms are used for denoting same concepts which will further illustrate whether ICT terms should be harmonized and included in the National ICT glossary. Comparison of the trending terms and the National ICT glossary shall indicate whether the National ICT glossary needs to be updated with the new terms. In conclusion, by providing sufficient evidence about the appropriateness of the corpus-based approach, the paper will contribute towards introduction of the new approach in defining ICT-related terminology in Macedonian language.

**Keywords:** corpus, ICT terminology, frequency analysis, trending terms

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## **The Revision of the Status of the Particle *Of* in English – *Of* as a Semi-Prefix**

Throughout its development, the genitive in the English language has evolved as a morphologically marked form (inflectional 's' genitive) and as a syntactically signed form (of-genitive). The of-genitive in English is a construction that contains the relational marker of. This marker has been considered a particle or preposition in English. However, the true nature of this particle has been debatable in linguistics. Poutsma (1926) claims that of-phrase can be considered as 'the analytic equivalent of what may be synthetically expresses by inflection'. According to Curme (1935) of should be termed 'inflectional particle', whereas Deutschbein (1917) describes this construction as an 'analytical case'. On the contrary, Jespersen (1924) finds that all prepositions, including of, should be treated as parts of prepositional phrases. Huddleston and Pullum (2002) define of as the most highly grammaticised of all prepositions whose complex historical development led to its expressing a large number of meanings.

The main goal of this paper is to define the particle of as an prefixoid i.e. a semi-prefix with dominant genitive interpretation. The author investigates the complex semantic interpretation of the of-phrase in English, trying to prove that the wide range of semantic relations between the subordinate NP and the head can be categorized as prototypical meanings of genitive. This property of the particle of stands in opposition to the semantic interpretation of all other particles in English, which are all polysemic. Being exclusive in its semantic interpretation, particle of can be described as an element that stands midway between full words and affixes, which leads us to the Marchand's theory of semi-affixes/affixoids (Marchand, 1969), morphemes that can be used both as lexemes and as constituents of compound words with specific, restrictive meaning. Proclaiming particle of a semi-prefix/prefixoid with dominant genitive interpretation allows us to revise the morphological status of particle of in English according to its semantics.

**Keywords:** particle of possession, semi-prefix, affixoid genitive

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## **The Effectiveness of Dictionary-aided Teaching Standardization of English-based Sports Terms in Serbian**

The paper deals with the effects of a new method of using an English-Serbian dictionary of sports terms as an aid in teaching standardization of English-based terms in Serbian. A common justification for attempts to develop such a method is twofold. Firstly, there is an increasing uncontrolled influx of English words into Serbian, especially terms and, secondly, teaching lexicographic conventions in specialized fields is a process-oriented activity which enables students to develop dictionary-aided ESP learning skills rather than passive reception of knowledge in the predominant teacher-centered approach. Building on the author's previous study in 2014, this research is based on a questionnaire conducted with 255 first-year students of the Faculty of Sport and Physical Education in Novi Sad at the beginning of an English course in 2016 and at its end. The main aim of the questionnaire was to assess students' learning and evaluate their progress in practical application of the learning contents related to standardization of sports terms in Serbian. To this end, the questionnaire consists of 22 multiple choice questions which concern six priority-ordered principles of standardization of sports terms in Serbian. They are: bi-univocity, transparency, systematicity, productivity, concision and frequency. The findings indicate that there is a certain extent of improvement regarding all six principles of standardization. The same is true of the students' ability to apply the learned contents, since most of them gave preference to the offered solution over the option of looking up a word in a dictionary or searching the internet. However, the fact that the share of grammatically and orthographically incorrect answers increased slightly in the final test suggests the need for a more systematic development of linguistic competence of students. All things considered, the findings encourage further efforts in developing and monitoring a dictionary-aided method of teaching standardization of English-based sports terms in Serbian.

**Keywords:** English, Serbian, sports terminology, standardization, teaching



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## Phonological Phrasing of Coordinated Clauses

Ever since Emonds (1970) and Downing (1970), a root clause has been taken as the syntactic equivalent of the IP in its phonological representation. Thus, the conjunction of two root clauses (1) is mapped to two separate IPs, while the conjunction of embedded clauses yields a single IP (2), (see also Nespor and Vogel 1986, Selkirk 2005, Truckenbrodt 2005).

- (1) a. [<sub>CP</sub> Billy thought his father was a merchant] [<sub>CP</sub> and his father was a secret agent]  
b. (<sub>IP</sub> Billy thought his father was a merchant) (<sub>IP</sub> and his father was a secret agent)  
(2) [<sub>CP</sub> Billy thought [<sub>CoordP</sub> his father was a merchant and his mother was a secret agent]]

We, however, propose that the phonological phrasing of coordinated clauses depends not only on their syntactic status (root vs. embedded), or heaviness/syntactic complexity of the second conjunct (see Ferreira 1991, Krivokapić 2012), but also on the semantic relation between the conjuncts, and the properties of the subject in the second conjunct.

Semantically, in (1) and is an adversative conjunct followed by the corrective proposition which denies the content of the first conjunct, and we claim this is crucially relevant for the occurrence of the intonational boundary between them. Similarly, the contrastive relation between the conjuncts in (3) yields the phonological parsing in (3b). Other coordinators with the corrective or contrastive semantics in both English (*but, or*) and Serbian (*a, već, ili, ali*) exhibit the same behavior.

- (3) a. [<sub>CP</sub> We knew that [<sub>CoordP</sub> Billy found the way and his mother didn't]]  
b. (<sub>IP</sub> We knew that Billy found the way) (IP and his mother didn't)

Furthermore, the phonological parsing of coordinated root clauses depends on the formal properties of the subject within the second conjunct. As shown for Serbian, the absence of the phonologically overt subject in the second clause induces the parsing in (4b), which is a single IP. This condition is independent of the clause's heaviness, which is shown by the contrast between (4) and (5).

- (4) a. [<sub>CP</sub> Marko je predložio rešenje] [<sub>CP</sub> i izložio ga ostalima]  
b. (<sub>IP</sub> Marko je predložio rešenje i izložio ga ostalima)  
(5) a. [<sub>CP</sub> Marko je ih je pozvao] [<sub>CP</sub> i oni su tu]  
b. (<sub>IP</sub> Marko ih je pozvao) (<sub>IP</sub> i oni su tu)

**Keywords:** phonological phrasing, syntax-phonology interface, Serbian, English

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## **A Functional Approach to Pragmatic Anglicisms in Serbian**

The considerable body of research on anglicisms in Serbian and anglicization of Serbian (cf. Prčić 2011, 2014a, 2014b and references cited therein) focused primarily on lexical, morphological and semantic aspects and, to a lesser extent, on sociolinguistic, socio-cultural and pragmatic aspects. This article deals with pragmatic anglicisms (PAs) in Serbian, defined as a range of directly or indirectly borrowed forms from English with pragmatic functions (discourse markers, interjections, abbreviations, etc.), including adapted or calqued discourse formulas from English in situations when there are corresponding and common formulas in Serbian, or when there is a sort of a 'discourse gap' in Serbian (Mišić Ilić and Lopičić 2011).

It will be argued that the study of formal, typological, sociolinguistic and sociopragmatic parameters of PAs can be adequately enriched by a novel, functional approach, proposed by Andersen (2014). Andersen's taxonomy includes two main types of pragmatic function transfer – functional stability and functional adaptation. Similarly to lexical borrowings, which sometimes undergo a post hoc semantic change in the recipient language, pragmatically borrowed items (primarily interjections and discourse markers) can undergo the change of discourse-functional properties.

The article will illustrate some written public discourse formulas as typical examples of functional stability, whereas functional adaptation will be illustrated by the discourse marker *pliz*. Our small-scale corpus-based study of *pliz* corroborates the findings of several functional pragmatic studies that in transition from the source language to the recipient language politeness discourse markers lose some/much of their original illocutionary force and/or adopt new functions (Terkourafi 2011, Andersen 2014, Peterson and Vaattovaara 2014). Unlike English *please* and Serbian *molim* (both general politeness markers with a wide range of pragmatic functions), it will be shown that Serbian *pliz* exhibits a functionally far narrower range and is mostly used as a marker of speaker's attitude.

**Keywords:** pragmatic anglicisms, pragmatic function transfer, functional adaptation, politeness discourse markers

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## **Two Types of Left Dislocation in English and Serbian**

The paper describes and offers a generative account of the syntactic and information-structural properties of Left Dislocation in English and Serbian laying out the essential diagnostics of differentiating between two types of left dislocation identified in Serbian, namely Hanging Topic Left Dislocation and Contrastive Left Dislocation. Various sources of data are used including a corpus of radio program transcripts and a questionnaire. The analysis is not contrastive. After critically reviewing a number of recent minimalist approaches to the phenomenon of left dislocation, an account of left dislocation in English and Serbian is offered. The proposal unifies the idea that information related to information structure is already present in the numeration (which is empirically confirmed in a number of languages) and the fundamental assumption of the minimalist framework that structure is built by means of features in accordance with the most recent development, namely the phase theory and edge-feature driven movement. The notion of a topic is deconstructed in a combination of the features [+/-a(nchored), +/-c(contrastive)]. The interpretation of an element marked as a topic is the result of its featural content and its syntactic position, reflecting the interaction of syntax, prosody and pragmatics. Pragmatic features are valued but uninterpretable in the numeration rendering the syntactic object containing it active for syntactic operations. Probe (pragmatic) features trigger Agree(ment), but not displacement. It is an edge feature that drives movement or Internal Merge. It is argued that Contrastive Left Dislocation is generated by movement whereas Hanging Topic Left Dislocation in both English and Serbian is derived by base-generation of the left-dislocated constituent in its surface position (adjoined to a CP). What moves in the case of Contrastive Left Dislocation is the resumptive pronoun, and then co-reference is established upon attaching of the left-dislocated element (to a CP) via the operation Match or Match+Agree of Boeckx (2003), which is the only way not to violate the Inclusiveness Condition. In the case of Hanging Topic Left Dislocation, co-reference between the left-dislocated element and the resumptive pronoun is established via the operation Match of Boeckx (2003). The resumptive pronoun clitic moves to the second position in its intonational phrase triggered by the phonological requirement.

**Keywords:** Hanging Topic Left Dislocation, Contrastive Left Dislocation, edge feature, probe feature, resumptive pronoun, Move, Agree, Match

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## **Post-Lovecraftian Fiction in the Light of Lovecraft Studies**

The academic recognition of American weird fiction author H. P. Lovecraft has been continuously on the rise from the 1970s, and in this decade, researchers seem more than ever to link Lovecraft's heritage with a broader intellectual atmosphere and a philosophical attitude, by reason of which some identify a "cultural moment" that may aptly be called the "age of Lovecraft" (Sederholm and Weinstock 33). This moment may be grasped from three interrelated aspects. The first one is ontological and epistemological in nature: a recent branch of philosophy labeled speculative realism, aimed at the critique of Kantian correlationism, has been applied at the fiction of Lovecraft by Graham Harman, who claims that Lovecraft "brushes against several of the most crucial philosophical themes of our time" (10). The second aspect, the posthumanist approach, can be related to the first, but here the emphasis is on a moral philosophical aspect, the erosion of anthropocentrism and the acknowledgement of humanity's insignificance in the scheme of the universe. The third aspect rethinks Merleau-Ponty's body concept by conceptualizing a "prepersonal body" (Trigg 67) pointing to an approach to the body as something alien to the subject. These approaches, however, rarely look beyond the legacy of Lovecraft himself. This is problematic for at least two reasons. First, these approaches might outline a general theory of the workings and significance of horror fiction (or at least a part of it). Second, as it is proper to consider Lovecraft today as a "discursive entity" (Hantke 137) constituted by fans and researchers, such studies should involve weird fiction representing and reinterpreting Lovecraft's literary efforts. My aim in this lecture is to test the applicability of some of the aforementioned approaches to some acknowledged contemporary authors who are deemed unequivocally to belong to what is called the "Lovecraftian" tradition. First, Thomas Ligotti's highly abstract horrors, such as the alienation of the material world, including the narrator's own body, in "Nethescorial," clearly echo the prepersonal body as utilized by Trigg, as well as the application of Bennett's "thing-power" on Lovecraft by Weinstock (69-78). Second, while Laird Barron's nameless, ancient, and primitive horrors, as presented, for instance, in "Bulldozer," bring into mind the posthumanist decline of anthropocentrism, his vulgar style might exemplify an attempt to evoke the horrors which differs from that of Lovecraft as expounded by Harman. By this lecture, I hope to broaden somewhat the scope of the present day's Lovecraft renaissance.

**Keywords:** H. P. Lovecraft, post-Lovecraftian fiction, philosophy of horror

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## **Renaissance of Sherlock Holmes – “Life is Full of Whimsical Happenings”**

When the first Arthur Conan Doyle’s story about the detective Sherlock Holmes was published in 1887, the audience was left wanting more of Sherlock and his adventures. The stories Doyle wrote about Sherlock reached immediate popularity which not only has not faded, but has been rising ever since. The adventures of Sherlock Holmes have had many TV adaptations with the last one showing Sherlock as the 21st century detective.

This paper will talk about the latest BBC adaptation of the original stories and about how much of the original needed to be changed to make Sherlock contemporary. The paper will analyze similarities and differences between Doyle’s writing and BBC TV series. It will compare the original Sherlock with the modern-day one discussing the variations between stories and the character of Sherlock and his peculiarities, determining what needed to be altered in order to transform him into a contemporary detective solving crimes of our time. The paper will also discuss if the authenticity of original characters and stories was preserved, which were the justified changes and which ones needlessly drifted too far away from the original story. In order to write the paper I will re-read the adventures of Sherlock Holmes and watch again the new BBC episodes of Sherlock and read and examine numerous books and studies written about the iconic character of Sherlock Holmes and the shocking and puzzling crimes he managed to solve.

**Keywords:** Sherlock Holmes, detective novel, TV adaptation, modern Sherlock

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## **Is Political Discourse Seasoned with Irony More Persuasive?**

The general pervasiveness of politics in modern societies renders political discourse susceptible to analysis not just on the part of politicians and political analysts but also on the part of linguists, eager to decipher the real message and the true meaning of politicians' statements.

In this paper we attempt to shed some light on the usage of verbal irony in political discourse. In fact, we seek to establish whether there is a direct correlation between verbal irony and persuasion in political discourse. In other words, we investigate whether ironic expressions truly enhance the effect of persuasion achieved with politicians' statements. It is generally accepted that verbal irony performs many pragmatic functions ranging from expressing humour and mild criticism to harsh disparagement of the interlocutor. This is especially relevant in the context of political speeches with which politicians very frequently tend to undermine their opponent's reputation and lure the electorate into supporting their positions. Consequently, this study aims to reveal which of these diverse pragmatic functions of irony is more and which is less congruent with the effect of persuasion of political discourse.

The corpus compiled for the purposes of this research comprises political speeches delivered by American politicians aspiring to win the presidential seat in the US 2016 election. A selection of ironic utterances extracted from these political speeches are presented to a number of Macedonian undergraduate students of English, who unaffected by political affiliation to any of the political parties represented by the presidential candidates, are requested first to objectively determine the pragmatic functions of the ironic utterances (humour, criticism, disparagement), and, then, to rate the degree of their persuasiveness on a scale from 1 to 5.

**Keywords:** verbal irony, persuasion, political discourse

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## **Taglines of Oscar-Winning and Nominated Films: A Linguistic Analysis**

The paper deals with taglines associated with US Academy Award winning films and Oscar nominees in the period between 1990 and 2015. The list of taglines has been compiled based on the Academy of Motion Picture Arts and Sciences' database of winners and nominees in the category of Best Picture over the past 35 years.

Preceded by a theoretical – linguistic and cultural – discussion of film taglines as memorable dramatic phrases and advertising devices whose aim is to attract audiences by echoing the tone and the essence of the films they represent, the selected taglines are described at the syntactic, semantic, pragmatic and phono-orthographic levels of linguistic analysis. In addition, extralinguistic factors and implications are accounted for in the light of the cultural and historical context that contributed to the creation of a particular tagline. From the points of view of syntax, semantics, pragmatics, phonology and orthography, phrases such as “The one movie that has it all” (from the 2002 winner *Chicago*) will be analysed alongside simple sentences, such as “The List is Life.” (1993 – *Schindler's List*), “Nothing on Earth Could Come Between Them.” (1998 – *Titanic*) or “Break the story. Break the silence.” (2016 – *Spotlight*) and complex ones, like “Moving at the speed of life, we are bound to collide with each other.” (2006 – *Crash*). Also, the selected taglines will be viewed from the viewpoint of language functions.

It is expected in this research that exploiting simple memorable sentences that contain elements of language creativity, primarily connected with and triggered by aspects of associative meaning and various socio-cultural references, will prove to be the most frequent and productive formula for forming a successful film tagline. As for language functions, the assumption is that achieving appellative and aesthetic goals are the primary targets of film taglines.

The methodology employed in this research will be qualitative – the analysis is going to be carried out by means of describing and exemplifying various patterns of film tagline formation at the aforementioned levels, with the inclusion of the stated non-linguistic factors.

**Keywords:** tagline, associative meaning, language function, film, linguistic analysis

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## **Assessment of Translation Competence of MA-TS vs MA-TEFL Students**

EU institutions do not require any formal training or a degree in translation for translation positions, which is a challenge for viability and sustainability of translation programmes. The aim of this research is to assess the translation competence of students of TS (Translation Studies) vs. students of TEFL (Teaching English as a Foreign Language) at the University of Osijek to see if formal training influences the result of the translation test, and how. In order to make an assessment of the translation competence we have used a standard sample text for computer-based translation from English into Croatian and administered it in controlled conditions, matching those during EPSO competition in terms of length of text, duration, and access to reference materials. We have had two independent evaluators assess the quality of student translations using standard evaluation criteria, and in case of considerable disagreement in the evaluation, the third evaluator has also assessed the translation. We have also carried out a detailed error analysis to identify the types of errors found and translation strategies used. Furthermore, we have correlated the results with students' high-school leaving exam score in English, years of training, as well as their BA grade-point average. Finally, based on the results obtained we make an assessment of the learning outcomes of the TS programme and give recommendations for further development of translation competence.

**Keywords:** translation competence, assessment, translation quality, learning outcomes

## **Bareisms, Allusions, Newspeak and Manipulation: ‘Decommunization’ in Audiovisual Translation**

Every cinematic market has some ‘cult’ films and series, which are directed by ‘iconic’ directors. In case of Poland, Stanisław Bareja holds a unique place in the history of audiovisual market as most of his productions, directed in the period of ‘real socialism’, are perceived to be perfect examples of comedies skillfully balancing between a parody of communist system and repressive censorship imposed upon every sphere of contemporary life (Haltorf 2015:22). The corpus of the study will be based on Bareja’s last sitcom entitled ‘Zmiennicy’ (translated into English as ‘Subs’), which was internationally broadcast by TV Polonia. The series of 15 episodes was directed in 1986, and its debut took place a year later on Polish TV, still governed by the communist regime. Its first public international presentation took place in completely different political and economic realities, when TV producers and translators were not restricted by top-down political censorship. The program of the newly developed Polonia TV targeted at Polish communities living outside their homelands as well as their descendants or relatives for whom a subtitled version of the show will be provided. From this perspective, the intended audience encompasses Polish native speakers, learners of Polish and people completely unfamiliar with the Polish language and culture (Reiss and Vermeer 2014:90). Therefore, a whole spectrum of potential viewers, issues connected with form, time and manipulation, inevitable changes of cultural and linguistic environment, shifts of skopos and the very specificity of the series constitute a multifaceted translatory task (Hermans 1985:10-11). Bareja’s play with communist censorship is characterized by the intentional use of numerous allusions and humorous misuses of newspeak, which altogether are frequently labeled as bareisms (Łuczak 2007:192). Bareisms, a spiteful term originally coined by Kazimierz Kutz to criticize and ridicule works of Bareja, have evolved into a more general concept denoting ridiculous statements, slogans, notices, announcements and motives which are still being formed by means of awkward applications and misuses of newspeak, especially of communist origin (Ostrowska 2013:71). However, the use of allusions and humorous stylistically marked dialogue lines in English subtitles tend to lose much of their original specificity and to be oversimplified, deprived of bareisms or simply ‘decommunized’. The study aims at investigating the influence of techniques applied in the translation on the transfer of bareisms, allusions and newspeak as well as their overall recognizability by the viewers. Potential instances of ‘decommunization’ will be presented by the use of contrastive-descriptive method and underpinned by translation techniques proposed by Hejwowski (2015).

**Keywords:** bareisms, allusions, newspeak, decommunization, audiovisual translation.

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## **The Chronotope of the Gaeltacht in the Poetry of Seamus Heaney**

The presentation and the subsequent paper deal with the chronotope of the Gaeltacht in the poems of Seamus Heaney. The Gaeltacht is a unique area in Ireland, because it is not merely geographical, but linguistic since it presents an Irish-speaking region. Using the theoretical framework provided by the Russian philosopher Mikhail Bakhtin, we define this region as a literary chronotope and examine it in the poetry of Irish Nobel laureate Seamus Heaney. He travelled several times to the Gaeltacht, primarily as a child to get learn to speak the Irish language. This is why this chronotope is associated with childhood and early memories of language acquisition, in the broader context of language policies and the relation between English and Irish. When it comes to geography, Heaney singles out Donegal, in the north of the island, covering a quarter of the entire Gaeltacht. The memories of it become more intimate since specific names of people and places get mentioned. Furthermore, several place names are mentioned, each connected to a particular memory which belongs to the overall metaphor of a given poem. The toponym of Loughanure and Mount Errigal particularly stand out since they represent milestones in the topography of the area. Heaney introduces images of islands off the coast of northern Ireland, as well as toponyms related to the mythical past of the country. Place names get especially intimate in the last collection *Human Chain*, in which the poet recollects the path the ambulance vehicle took when he was transported to the local hospital having suffered a stroke.

All in all, the place names of the Gaeltacht provide us with an overall image of the entire region, as formed by Seamus Heaney. He presents it in his poetry as an area on the outskirts of civilization where near-magical events take place, which renders it suitable for writing poetry about it.

**Keywords:** Seamus Heaney, chronotope, Gaeltacht, toponymy, place names

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## **Intonation of Declarative Utterances in Serbian EFL Students' Pre-rehearsed Oral Presentations**

The use of intonation has been repeatedly found to be inadequate in EFL students' academic oral performance, even at higher proficiency levels, and even in relatively simple oral tasks. Pauses, nuclear tones, and pitch range have been highlighted as problematic by empirical research with EFL speakers of different L1 backgrounds, and with Serbian EFL students, classroom practice and research point to similar problems (Paunovic, 2013; Paunovic & Savic, 2008). Additionally, inappropriate intonation-unit boundary tones, both initial and terminal, such as, among others, those related to *uptalk* or *upspeak* (Cruttenden, 1997; Liberman, 2006; Warren, 2016), have been observed in students' speech, even in expository types of oral discourse, and even in relatively simple declarative utterances.

This paper presents a study of the intonation contours produced by 2<sup>nd</sup> year English department students in pre-rehearsed oral presentations on a topic of their own choice, as an assessed assignment in the elective course *Integrated skills: Developing oral presentation skills*. In the first part of the paper, we analyze the methodological aims and the content of the course, offered as an elective in the third semester of the BA study program in *English language and literature* at the Faculty of Philosophy, University of Nis, Serbia. In the second part, we present the acoustic investigation of the intonation contours produced by seven students in their final-project oral presentations in the autumn semester of 2015/2016 (3 male, 4 female, average age 20.1, level of proficiency B2 CEFR). The recordings (1,206 seconds, 20.1 min. total) were transcribed verbatim, analysed for their discourse and syntactic structure, and then acoustically analysed (Praat v.5.3.56). The acoustic analysis included the cues of pitch level (F0 maximum, minimum, mean), pitch range/span (in Hz and semitones), pitch movement (F0 contour), intensity (minimum, maximum, mean), and pause duration (ms), measured at selected discourse points, particularly at relevant intonation unit boundaries. In line with some previous studies, our findings show that participants demonstrated an inadequate mastery of intonation signals, even though the presentations were pre-rehearsed, and even though the course focused primarily on the use of prosodic cues in oral discourse.

**Keywords:** intonation contours, boundary tones, pitch range, pitch movement, Serbian EFL students

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### **Gothic Elements in Louise Erdrich's *Love Medicine***

The paper analyzes how Louise Erdrich uses different Gothic elements to explore the complex issue of Native American identity in the postcolonial era. In *Love Medicine*, Erdrich portrays Native American characters that are shaped by the culture, religion and values of the white world as well as tribal spirituality and native beliefs. These characters are faced with having to overcome the clash between the two which seems to be the primary source of the supernatural elements in the novel. As a matter of fact, all the mysterious ghostly beings arise from the conflict between these two opposing and rather different worlds, and can be said to represent an intrusion of the repressed ethnic cultural heritage. In the novel, Louise Erdrich portrays characters that struggle to come to terms with their native sense of self. This aspect of their identities has been suppressed by the white world through the imposition of Christianity and the colonizers' belief system. Ghosts and ghostly creatures that appear in *Love Medicine* as reminders of what once was, and that haunt Erdrich's Native American characters, symbolize attempts either to recreate the lost aspects of the characters' identities or to repress and ultimately erase them. On the one hand, ghosts represent a doorway between the past and the present through which the characters can revisit the past in order to make peace with it. On the other hand, ghostlike creatures have the power to haunt and influence the present when one chooses to deny and forget one's ethnic heritage. Either way, all of these creatures and supernatural occurrences speak about the great trauma of colonization and its consequences on the Native American people.

**Keywords:** Louise Erdrich. *Love Medicine*, Gothic elements, ghosts, ethnicity

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### **The Construction of Cultural Identity in Kureishi's *The Buddha of Suburbia* and Ishiguro's *When We Were Orphans***

The protagonists of the two novels that have marked the British multicultural literature of the second half of the twentieth century *The Buddha of Suburbia* by Hanif Kureishi and *When We Were Orphans* by Kazuo Ishiguro provide the opportunity for drawing a number of parallels concerning cultural identity. Both Banks and Karim grow partially or fully in the society where the dominant culture is completely different from theirs. No wonder the writers have chosen these characters because they themselves have experienced such a position in the society. Ishiguro was born in Japan but moved to England in the early childhood years, where he also attended school, while Kureishi was born in the suburbs of London, but since his father is a Pakistani he always carries with himself the burden of not belonging to the community where he lives. Both novels, although situated in the different time frames, analyze the theme of cultural identity and the influences that families and a place of living have on one's identity. In both novels the same location, London, has been used and the storytellers move to it or go out of it.

Unlike Christopher, Kureishi's Karim wholeheartedly accepts new challenges in escaping from a troubled family life. He uses drugs and sex to overcome the painful path from childhood to adulthood in the racist suburbs of London. Kureishi's abundantly exploits humor in order to alleviate the trauma suffered by Karim in such an environment. Karim's sharp and sarcastic tone helps the reader understand the prejudices prevailing in London at that time. Thus, both Karim and Christopher live a life of outsiders in the society where they do not belong to the majority. Christopher seems to be a representative of a large number of displaced and alienated people. He is forced to change his behavior constantly in order to belong somewhere.

Both novels deal with the experiences of two young men who were in an isolated position. Of course, these two heroes cope with their peripheral place in the society in a different way, but the overall conclusion is that the strong cultural identity has its support in a stable home and a family life. Unfortunately, the feeling of being at home has uncertain and inconsistent nature, depending on the circumstances and influenced by the opinions of others. For these reasons, Karim is being rejected as an Englishman, although he was born in England, and Christopher, although being an Englishman, feels that Shanghai in China is his home more than London in England.

**Keywords:** cultural identity, belonging, a family, home, prejudices

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## **Developing Word-Formation Competence in ENFL University Students**

This paper deals with word-formation competence (WFC), a type of linguistic knowledge, for the first time systematically described here, focusing on the interpretation and creation of words, both established and novel, which have entered, or are entering, or could enter, the vocabulary of English as a result of one of its synchronically productive word-formation processes. In the first part of the paper, definitions of four prerequisite terms and concepts (word formation, competence, word-formation competence and ENFL university students) will be provided; and in the second part, the scope of WFC will be elaborated, from three interrelated angles: (1) the whys, covering the practical reasons for developing WFC in ENFL university students, in undergraduate and postgraduate courses, (2) the whats, covering the theoretical basis and a proposed checklist of the elements of WFC to be imparted, acquired and mastered, and (3) the hows, covering the methodological aspects of developing WFC efficiently and effectively, supported by carefully selected instructional materials, preferably a dedicated, specially prepared students' usage-oriented resource book, designed to arouse their active interest in word formation and to encourage their own research into its workings.

**Keywords:** word-formation competence, ENFL university students, practice, theory, methodology

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## **Anxiety in Academic Speaking Situations among EFL Majors**

Due to the nature of their future professions, EFL majors will have to use spoken English in a wider variety of situations than other students learning English as a foreign language because their future jobs will require them to speak fluently in different formal contexts such as the classroom situation, translating and interpreting, academic presentations, etc. In addition, these kinds of situations carry a greater responsibility load, which in turn increases the level of anxiety attributed to speaking situations generally. For that reason it is important to investigate the level of speaking anxiety and factors influencing it in order to be able to train students in problematic areas and thus decrease their anxiety level, which will lead to improved oral performance in the future workplace.

In the reported study, a total of one hundred and forty-five students (N=145) studying at all four years at the Department of English Studies, Faculty of Philosophy in Novi Sad were tested with the aim of establishing which explanatory variables have the independent power to explain the level of English language speaking anxiety among students. The instrument used in the study was taken from Yaikhong and Usaha (2012) and adapted for the purposes of the current investigation. The response variable in the study was the average level of anxiety measured by means of the questionnaire, whereas the explanatory variables included gender, the year of study, the first language, the number of presentations students gave during the course of their studies, the grade in language skills, the expected grade, the self-rated grade and the perceived difficulty of the English language. The results indicate that the overall levels of speaking anxiety are low, with the variables of gender, expected grade and self-rated grade accounting for the highest percentage of the variance. Girls are statistically more anxious than boys, providing evidence of a gender gap in the affective responses to foreign language classroom climate. Unexpectedly, students who rate their knowledge of the English language higher also tend to be more anxious when they are speaking in class. This is possibly due to the fact that they have a better metacognitive and metalinguistic knowledge and are more critical of the potential mistakes they could make in their production of language.

Pedagogical implications of the results primarily relate to addressing appropriate strategies to help alleviate anxiety levels among EFL majors.

**Keywords:** speaking anxiety, academic speaking, EFL majors, quantitative study, questionnaire

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## **Socialist Translation Practice(s) vs. Ideological Frameworks (Yugoslavia 1945-1975)**

Presence as well as absence of translations of important literary works or seminal non-literary texts in a particular period in history in a specific target culture often may serve as an indicator of significant social factors at work. Among other issues, translations or their absence point to the social and political context of the period; what is more, the retranslations of literary works primarily indicate a shift of balance in some of the crucial areas of the target culture's polysystem. Our major research question is whether through observing closely the elements of translation (or retranslation) process such as: the translator, the intended target audience, the intended purpose of the text translated; would provide us with an insight into a broader social setup and allow for the description of general translation practices affected by ideological positioning.

The preliminary research of the translation histories of several canonical literary works in Yugoslavia after WWII, leads to a hypothesis that the texts affected by the ideological positioning and/or exposed to overt or covert censorship are the works which pertain to the establishing of the national cultural identity (e.g. plays) (Prunč, 2008) and the works of fiction with a strong educational and didactic message, such as children's books (Pokorn 2012). Interventions on fictional texts apparently involve exclusion of elements incongruent with the desired popular understanding of socialist Marxist outlook, i.e. elements related to religious practices. In the case of major dramatic texts, the need to provide ideological acceptability of the translator appears to be above and before textual interventions. However, although the interventions on the texts leave little doubt about the presence of ideological control, the official censorship agencies have not been established in Yugoslavia, therefore, there are no archival records that would provide reliable information about the nature and the purpose of the intervention. In addition, the interventions detected in the text, show an obvious lack of consistency, allowing for further speculations about possible auto-censorship.

Quite contrary to the practice dominant in the translation of literature, translation practices related to some of the seminal works in social and critical theory, especially in the 1960s and 1970s, in spite of their obvious ideological incongruence, occur without much intervention to the text, and with minimal ideological guidance for the reader.

It is our aim to further explore the circumstances involved in the process of translation in SFRY and to attempt mapping socialist translation practice(s) against this broader context.

**Keywords:** translation history, retranslation, polysystem, socialist translation practice, ideology, censorship

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## **Translating Political Discourse: Recontextualizing the EU Crisis in British and Serbian Online Media**

Translation plays a subtle but important role in international news reporting because newspaper agencies exchange and use reports as a common source of information (Chilton & Schäffner, 1997; Reiss & Vermeer, 1984; Reiss, 1995). Although it is more or less invisible in media reports, translation is an integral part of cross-cultural political activity (Chilton & Schäffner, 1997). The decision regarding the choice of texts to be translated as well as the information that will be either highlighted or concealed, i.e. reformulated and adapted in the target text is already political by nature (Schäffner & Bassnett, 2009: 8). A prominent translation strategy in online media is recontextualization, i.e. reformulation and adaptation of selected news items for a certain target audience (Schäffner, 2013). It is a transformation tool determined by culture-specific goals, values and interests and it includes: selection of information (omissions, additions); restructuring, re-ordering, rearrangement of information; transformation of genre (e.g. interview into report on interview) and incorporation of (selected) information in a new text, including syntactic (and stylistic) adaptation (Schäffner, 2013). Proper identification of these strategies in the translation of political discourse into one or more target languages enables the identification of both subtle nuances between the meaning in the source and the target text as well as the reasons why certain media opt for a recontextualization of a certain piece of news, i.e. why political texts are not translated faithfully. The aim of this study was to investigate the extent to which recontextualization as a translation strategy was used in online media reports focusing on different approaches to one particular political problem. A comparative analysis was conducted on a corpus of newspaper article headlines focusing on issues related to Brexit as the cause of a spreading European crisis. The corpus was compiled from article headlines with identical topics published in two different languages in the online editions of the Serbian Politika and the British edition of The Guardian in the period from 1 September to 30 November 2016. First, a certain headline was selected in the Serbian Politika and then the key words from each headline were entered into the search bar of the British Guardian. The more or less identical headlines obtained in that way were compared with respect to the strategies of recontextualization yielding thus particular instances of adaptation and reformulation clearly indicating how the selected headlines were tailored for a particular audience.

**Keywords:** translation, political discourse, recontextualization, EU crisis, British and Serbian online media

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## **The adverb *taka* in the English and the Macedonian Language - Contrastive Analysis**

The English language and the Macedonian language belong to different language groups. This is the initial reason for the great differences between the two hence the interest for this research, i.e. through various linguistic insights, definitions and comparisons, the goal of this research will be to find and define the similarities and differences in terms of the Macedonian adverb *taka* (in Eng. *thus, so, in this/that way/manner, like this/that*) used as an adverbial of manner in both languages.

The examples used in this research will be from written translations, both literary and academic texts, from Macedonian into English language. Due to the small number of translations of scientific/academic texts from Macedonian into English, the majority will be examples from literary texts.

Also, most of the examples will be from texts translated from Macedonian into English by native speakers of the English language. The reason for this is the fact that in these cases the translation will be "unbiased" or "natural" and because the English language is the mother tongue of the translators the sentence itself, or actually the syntax, will be also "unbiased". Since the existing translations of texts in the opposite direction, i.e. from English into Macedonian will not precisely show the similarities and differences necessary for this contrastive analysis, they will not be used in this research.

One of the most common and maybe most specific examples of an adverb used as an adverbial of manner in this corpus of examples is the adverb *taka*. Even though there is a great number of appropriate translation equivalents, in a large number of examples this adverb of manner has either been translated wrongly or has no translation equivalent at all, or has been translated with a phrase which in some way is appropriate according to the context of the translation into English language.

The focus of this paper will help better understand the similarities and differences between the adverb *taka* used as an adverbial of manner in both languages. The results received will have a pedagogical contribution as well as a special contribution for translation. Actually, because the adverbials of manner cause confusion and present a problem for the students/learners as well as the speakers of the languages, with this research we will help define them and in doing so clarify certain essential characteristics of theirs.

**Keywords:** *taka*, adverb, adverbials of manner, translation

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## **The Baudrillardian Body in *The Body Artist* and *Zero K* by Don DeLillo**

The notion of the body has frequently occurred in literature and various other social studies and humanities. In general, the body is considered to be the physical part of the body-soul binary that constitutes the Self. In literary theory, the body has often been defined as “a mere auxiliary to the Self, a vehicle or object that houses the mind or the soul” (Hillman and Maude, 1). As such, the body can be interpreted in terms of Baudrillard’s theory of simulacra, which would define the body as a simulacrum. As defined by Baudrillard, simulacrum is “a copy without an original” (Smith 199). It can also be defined as an artificial construct that serves the purpose of simulation. Regarding such definitions, the body can also be interpreted as a generated instrument with the purpose of simulating life in terms of performing social and cultural roles. In DeLillo’s fiction, and specifically in *The Body Artist* and *Zero K*, the body is often represented as an instrument of life and his characters often seek ways to surpass it. However, in his prose, there is an underlying motif of the body as something essential and inseparable from the Self, as well. In these two novels, DeLillo uses the notion of the body to discuss life and death, as it is closely related to both, but also art and the contemporary society, along with the role the body has within them. Concerning the aforementioned body-soul binary, DeLillo also focuses on the possibilities and realizations of the afterlife, as well as technology and its role in achieving life after death. This paper aims at highlighting important parallels between the two novels by discussing the similarities and differences of the role of the body and its implications in both novels.

**Keywords:** the body, Baudrillard, *The Body Artist*, *Zero K*, Don DeLillo

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### **In the Hands of an (in)Experienced Teacher - Modal Verbs vs. Students**

When it comes to language teaching, many factors can influence the level of learnt and acquired language. In order to improve teaching methods used in a classroom and achieve better language acquisition among students, they are to be examined in as many aspects as possible. The target language that is the main focus of this research is about modal verbs, modality and their usage in both present and past. However, the purpose of this research is not limited to the language itself, but it is also to evaluate whether the tests provided to teachers by the authors of the book themselves correspond to the target language presented in the book, in this case modal verbs, and to examine whether the more experienced teacher was able to teach the target language better than the inexperienced teacher. Another question that imposes itself is to what extent the students have accumulated the target language and are able to use it after some period of time when it was not used nor re-presented. The research took place at the end of the school year and the students were explained that doing the test provided would not influence their final grade in order to somewhat relieve the pressure of testing itself. They were not acquainted with neither the purpose of that testing nor the testing itself. The data is to be statistically processed and analysed so as to determine the veracity of the afore-mentioned questions. In order to evaluate whether the target language in the test corresponds to the language presented in the book, modal verbs, modality and their usage are analysed beforehand. What came as a surprise to the researcher is the fact that the students, both taught by the more experienced and inexperienced teacher, were reluctant to do the last testing assignment which can be explained in several different ways. The final result that is expected of this research is to provide tangible data about the authors of the book's validity of utilisation of the same target language both in the students' book and tests, as well as to demonstrate that the students who have been taught by the more experienced teacher have acquired modal verbs better than the students who were taught by the inexperienced one after some period of time.

**Keywords:** modal verbs, modality, language teaching, language acquisition, testing, experienced teacher, inexperienced teacher

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### **Narrative Voices in Julian Barnes' *Talking it Over* and *Love, Etc.***

In postmodern literature, the concept of past has an important role. Postmodernism questions the very possibility of comprehending something that happened in the past (Hutcheon 2004). Julian Barnes is one of the most prominent advocates of this standpoint in contemporary British literature. In all of his novels, the issue of the past is present in one form or the other. He also questions the notion of objective truth and in his works he tries to prove that truth is an exclusively subjective phenomenon. In his works, Barnes has approached this issue from many different angles. This paper focuses on his novel *Talking it Over* (1991), and its sequel, *Love, Etc.* (2000) where he developed a narrative through which he was able to show that different people would most definitely have different memories about the same past events they all participated in. He used polyphony and created a multisided confessional narrative where the three protagonists and a few marginal characters take turns to tell the silent interviewer their stories. The person to whom they are telling the story, the narratee, as this character will be referred to in the paper, communicates with the characters and directs their narrative sequences by asking them questions and reacting to their stories, while remaining silent to the reader who can only make conclusions based on the character's response to the interviewer's incentives. This type of narrative directly includes the readers, since it is up to them to make up their mind about the characters and their actions, without authorial intrusion. For the purpose of analysis of the narrative voices, in this paper the author first defines Barnes within the postmodern literary canon. Moreover, she classifies Barnes' narrators based on their involvement in the plot using the theoretical framework provided by Gerard Genette (Genette 1980). Furthermore, the (un)reliability of Barnes' narrators is brought into question, using the classification suggested by Uri Margolin (Margolin 2015). Finally, the author provides a detailed analysis of the narrative voices in these novels in terms of characterisation, examines the different parts they play in telling the story and claims that the narrative technique used supports Barnes' views on truth and (personal) history.

**Keywords:** postmodernism, unreliable narration, multisided confessional narrative, Julian Barnes, contemporary British literature

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## **The Manipulative Power of Language in Political Discourse**

Politics has always been the central topic of interest in every country. Politicians invest a lot of time and efforts to win elections because winning the elections means gaining power. Therefore, they strive to present themselves in the best possible manner and persuade the ordinary people to vote for them. In order to achieve their aim they use a lot of language techniques to present themselves as the right choice. And if they are the right choice then their opponent is obviously not, so while they are trying to acclaim themselves and their political party, they use strategies to attack their opponent and the policy they represent.

This paper aims to analyse the political discourse of the American politicians during their election campaigns. More precisely, the paper's objective is to conduct a critical discourse analysis of selected speeches of the two main political opponents in the last elections in the USA, Donald Trump and Hillary Clinton. The research gives an insight into the manipulative function of language and it shows how politicians use it to present themselves and their policies in the best possible manner. The analysis covers two aspects: the lexical-semantic and pragmatic aspect and is based on the supposition that the strategies politicians use while talking about themselves and describing their opponents differ. As expected, they use more positive terminology to talk about themselves and their policies, and negative terminology to criticise the opponent's policy. They also employ different pragmatic strategies to convince the voters in their arguments. Whenever they are confident in the truth value of their propositions, they intensify the illocutionary force by using intensifiers. In addition, in order to involve the audience in their arguments and make them agree they use inclusive pronouns and rhetorical questions. Finally, although carried out on a relatively small corpus, the analysis gives an insight into the language techniques employed by politicians to win elections.

**Keywords:** political discourse, elections, American politicians, lexical-semantic strategies, pragmatic strategies

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## **Professional Development of Business English Teachers Working in Institutions of Higher Education in Serbia**

Business English has been expanding significantly in the past two decades in Serbia. In order to meet the demands of contemporary education in general, and more specifically, the field of ESP teaching, teachers need to keep pace with the latest relevant developments, but also have thorough knowledge and understanding of their own teaching environment. Therefore, continuous professional development has become a key requirement in the field of education today.

This paper deals with professional development of Business English teachers working in institutions of higher education in Serbia. Following a brief description of Business English teaching at tertiary level and the current situation regarding the opportunities for professional development of Business English teachers, the paper gives insight into the teachers' needs with respect to their pedagogical practices and presents the features of their working environment which are relevant for professional development. The research has been conducted with 30 teachers by using two research instruments: a survey and an interview. The results of the study will show that Business English teachers have not been given sufficient pedagogical support. However, the research will also give valuable guidelines which can be used for improving the current situation, i.e. devising relevant programs for professional development of Business English teachers in Serbia.

**Keywords:** business English, professional development, tertiary level

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## **What Do We Owe to a Literary Work of Art?**

Ever since poets, men of letters and philosophers managed to silence the criticism issued by Plato to the arts generally and poetry (literature) in particular, there have been numerous accounts explaining the value of literature. Whether in light of its ability to inspire aesthetic delight and emotional arousal, or due to cognitive lessons and moral insights it provides, hardly anyone would claim nowadays that literature is not worth attending to. But what does that exactly mean?

On the one hand, if literature is valuable, it seems we have reasons to pursue literary experiences, and to do so in a way that will enable us to get the maximum out of it. Yet, given the variety of ways in which we can engage with literature, it is worth asking, what is the proper way of doing so? On the other hand, if we fail to pursue literary experiences or if we attend to literary works in some way which fails to do justice to them, what harm is thereby produced and to whom? I accommodate this set of questions within an ontological axis, where the dominant question concerns the very definition of literature and its distinction from other literary forms, and an evaluative axis, where we search to explain literature's value by elaborating on the distinctive kind of aesthetic experience it affords.

To support the theoretical concerns of this research, I draw on the theories of literature developed by Derek Attridge, who claims that there is an ethical dimension involved in reading, by Peter Lamarque and Stein Haugom Olsen, who insist on the importance of literary stance and 'appreciation' for the proper engagement with literature, and by Peter Kivy, who claims literature is about a good story, rather than aesthetic delight.

**Keywords:** appreciation, literature, literary experience, the value of literature

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## “The Posthuman Turn” in J.M. Coetzee’s *The Lives of the Animals*

J.M.Coetzee’s novella *The Lives of the Animals* deals with some well-known arguments about human-animal relations. Although animal rights are apparently its main theme, it is more fully an argument about human existence. More specifically, it poses a choice between two different modes of being human: poetic imagination and affective relations, on one hand, and philosophical reason and rational argumentation, on the other. As such, Coetzee’s text belongs to a number of texts, both fictional and theoretical, which follow the logic of what is today called “the posthuman turn”. Its primary claim can be found in Giorgio Agamben’s words: “In our culture, the decisive political conflict which governs every other conflict is that between animality and the humanity of man (Agamben, *The Open* 80). The posthuman turn owns much to the new materialist paradigm which seems to challenge the existing boundaries between the biotic and the abiotic, discourse and matter, as well as culture and nature, thus forcing us to develop an entirely new epistemological mode and to start thinking about subject-object relations in new ways. In its neo-Romantic preference for the pre-rational and unpredictable intensities of emotion, in its insistence on the importance of the return to nature and the return of various forms of vitalisms, in its deconstruction of philosophical rationalism and its focus on individuality, otherness and ethics, *The Lives of the Animals* is a posthumanist work *par excellence*. It raises a number of questions about the nature of power, the possibility of politics and the form of resistance in our contemporary world. In the light of Foucault’s work on biopolitics and neoliberal governmentality, this article examines the object-oriented ontology expressed in *The Lives of the Animals* as a site of resistance to the dominant forms of biopolitical governance in our 21<sup>st</sup> century.

**Keywords:** human, animal, posthumanism, biopolitics



# MY <sup>elalt</sup>4 NOTES

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This conference was organized with the financial support of the Provincial Secretariat for Higher Education and Scientific Research.