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Faculty of Philosophy
Department of English Language and Literature**

Book of Abstracts

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**Re-Examining Gender Concepts and Identities in
Discourse(s) and Practice(s) Across Periods and
Disciplines**

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Re-Examining Gender Concepts and Identities in Discourse(s) and Practice(s) Across Periods and Disciplines

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KEYNOTES

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RESILIENCE, RESISTANCE, AND HEALING IN ANTI-GENDER AND PANDEMIC TIMES

We find ourselves in the throes of a violent backlash against queer, feminist, trans and non-binary voices and movements. So-called “gender ideology” is portrayed as a threat to language and free speech, to women and mothers, to defenseless children and traditional family structures, and even to an ideal of nationhood. Since the end of 2019, COVID-19 has made structural inequalities all the more painfully present, with women, Blacks and other marginalized groups and communities falling back economically and politically, and LGBTQIA+ populations struggling to access health care and maintain legal protections. And yet. Queers, feminists, and trans folks and their allies have found new ways to build community during these pandemic and backlash times and to resist forms of oppression. Naming these efforts comprises a form of resisting being made small or called names we have not chosen and do not identify with, and of celebrating our inclusive selves and communities. Using the tools of philology to diagnose and analyze the forms and functions of anti-gender discourse and to recognize and celebrate resilience, resistance, and healing strategies constitutes the political potential of Anglophone Studies.

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EMBRACING DIVERSITY IN THE MULTICULTURAL CLASSROOM

It is now increasingly recognised that the language learning experience is not meant to exclusively develop students’ proficiency in the target language. A host of global competencies can also be fostered in the process of equipping students with the capacity to use English. These competencies enable young people to be more successful in the real world outside the classroom, which includes the various personal and professional domains in which they might want to use English. As societies and language classrooms around the world become increasingly multicultural, one of the key competencies that teachers

can focus on consists of their students' capacity to embrace diversity. This talk considers the benefits of furnishing students with an appreciation of diversity, and it evaluates a range of techniques and resources that can assist teachers to do so as part of English language teaching.

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TIME REFERENCE IN APHASIA

In Germanic, Romance, Slavic and many other languages, referring to a particular time frame of an event (past, present, future) is done by verb inflection and/or a periphrastic verb form for tense and aspect: *yesterday he walked, today he is walking, tomorrow he will walk*. Other languages, such as Chinese and Indonesian do not use verb inflection but aspectual adverbs as markers of the time frame of the event. Some African languages, like Akan, use grammatical tone to distinguish between past and present time frames. Aphasia is a language disorder after brain damage that manifests at different linguistic levels, dependent on the size and site of the lesion. In agrammatic aphasia the grammatical problems are most prominent: the sentences of agrammatic speakers are short and simple and many bound and free grammatical morphemes are omitted or substituted. Verbs and verb inflection are particularly vulnerable. In-depth studies to these verb related problems demonstrated that verb forms used to refer to events in the past and completed events (past tense, perfect aspect) are selectively impaired in agrammatic aphasia. However, in languages in which aspectual adverbs are used, reference to the three time frames is equally impaired. In this presentation I will present a hypothesis why reference to the past is impaired in agrammatic aphasia and present data from a dozen languages to illustrate the effects of this agrammatic aphasia on time reference.

PARALLEL SESSIONS

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WEAVING NATIVE AMERICAN IDENTITY WITH GENETRIX MOTIFS IN L. M. SILKO'S *CEREMONY*

This paper seeks to address genetrix motifs in Leslie Marmon Silko's novel *Ceremony* and ways in which they help Tayo, a mixed-blood war veteran, understand the intricate webs of his identity. The significance of genetrix in the Native American communities is adumbrated in the first pages of the novel which present the story of Ts'its'tsi'nako or Thought-Woman in poetic form. According to the story and Paula Gun Allen's studies, Ts'its'tsi'nako created the sacred hoop or universe through her manifestations (Spider Woman, Corn Woman, Earth Woman) which prove to be important in Tayo's healing. Ts'its'tsi'nako's manifestations are manifold and focus on woman as a creative force. Little Sister, Auntie, Grandmother, Ts'eh, and Night Swan, invigorate Tayo on his journey to self-realization, thus confirming the omnipresence of Ts'its'tsi'nako and feminine creative principle. Furthermore, the characters of Grandma and Auntie delineate important features of social organization of traditional Native American communities, such as gynocracy, matrilocality, matrifocality, and matrilinearity. Women like Little Sister and Night Swan are illustrative of free sexuality which was customary in traditional Native American communities. On the other hand, the attitudes of other (female) characters to free sexuality portray how the collective identity of Laguna Pueblo Indians has changed over centuries. Therefore, the aim of the paper is to present the female progenitive power that constructs Native American personal and communal identities on the example of Silko's *Ceremony*.

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GENDERED DYSTOPIA: THE CONTROL OF SEXUALITY AND THE REPRESENTATION OF GENDER IN MARGARET ATWOOD'S *THE HANDMAID'S TALE* AND *THE TESTAMENTS*

Dystopian novels *The Handmaid's Tale* (1985) and its sequel *The Testaments* (2019) depict regimes useful for feminist criticism of oppression and physical violation of women in contemporary patriarchal society. This public regulation of sex determines gender roles to a great extent within the dystopian worlds of *The*

Handmaid's Tale and *The Testaments*. Some dystopian societies are apparently androgynous while others are built upon deeply entrenched and seemingly inescapable gender designations. We will undertake to examine the gender politics of Atwood's *The Handmaid's Tale* and *The Testaments* by analyzing how the author adheres to or subverts the characteristics of dystopia specifically in terms of gender representation. The texts illuminate anxieties about gender issues of the writer's times. It is arguable that Atwood's concern is the perceived threat to women's rights from the growing American religious political right in the 1980s and the current political landscape. *The Handmaid's Tale* and *The Testaments* are dystopias in which strict religious dogma rules intercourse and procreation. It is our contention that in these two novels Atwood suggests that neither enforced equality nor religious fanaticism will solve the gender and sexual inequalities of the day. Furthermore, the author uses socio-political satire to comment subversively on the complexities of the patriarchal social and political structures present in the societies in which she wrote, through her outright undermining of the genre of dystopia itself.

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A CONTRASTIVE INTERLANGUAGE ANALYSIS OF LEXICAL BUNDLES IN ENGLISH AS A FOREIGN LANGUAGE WRITING: L1 CHINESE, JAPANESE, AND KOREAN

Correct and register appropriate use of frequently recurrent multi-word sequences (e.g., lexical bundles) plays an important role in proficient linguistic output. However, the ways in which these multiword sequences are used by second language (L2) writers is still insufficiently understood, particularly in relation to the potential influence of first language (L1) background on target language production. In the present study, a learner corpus of 420 argumentative essays was analyzed using a modified lexical bundle approach to determine how frequently recurrent word sequences were used by L2 English academic writers from three L1 backgrounds (Chinese, Korean, Japanese). The main goal in this study was to use these methods in order to identify intra-group production tendencies and intergroup production differences that help to distinguish each L1 group. Importantly, to provide a more reliable form of analysis, the corpus was controlled for target language proficient, writing conditions, and topic. Using a contrastive interlanguage approach with quantitative and qualitative measures, unique tendencies related to broad functional categories as well as individual lexical bundles were identified in the writing of each L1 group. Findings include relative overuse of text-oriented bundles by L1 Chinese writers, relative overuse of participant-oriented bundles by L1 Japanese writers, and a general tendency to relative underuse of lexical bundles

types and tokens by L1 Korean writers of L2 English. Methodological and pedagogical implications of these findings are discussed.

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FACTORS AFFECTING EFL TEACHERS' IDENTITY FORMATION

The question of how teachers construct their professional identity has emerged as an important evolving research area recently. The purpose of this study is to investigate EFL teachers' identity formation with references to related theory – Wenger's (1998) concept of communities of practice and social theory of identity formation as a dual process of identification and negotiation of meanings. The data were collected via semi-structured interviews from six purposefully chosen EFL teachers at tertiary level in Turkey. Thematic analysis was applied to analyse the data. The findings of the study highlighted that the professional identity formation process involves multiplicity of identities- the interplay between reification and negotiation of meanings. The participants' experience revealed that social and cultural factors as well as institutional policies and procedures are among the major factors that have an impact on professional identity formation of EFL teachers.

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ADVERTISING GENDER IN “BARNUM’S AMERICAN MUSEUM” AND *THE GREATEST SHOWMAN*

This talk aims to focus on the history of language and modality of advertising gender from the 1850s until today, using examples of print advertisements for the original “Barnum’s American Museum” and its multi-media adaptations. In 1850 mainly posters were composed to advertise the Barnum US tour with Swedish singer Jenny Lind highlighting a very feminine character. Text-image-compositions (posters, flyers, caricatures) were used to draw attention utilizing typical stylistics from the semiotic word and image field ‘circus’ (Bouissac: 2010). Print advertisements for the later “Barnum Circus” remained in the rhetoric style of classic announcement posters for more than a century, while changing their language and imagery continuously (Hagner: 1959). This time, more flamboyant individuals such as the Bearded Lady. 1970’s Broadway musical *Barnum* was advertised with print, radio and TV commercials mainly featuring outtakes of the upcoming show with a mixture of classic and more fluid gender identities. These advertisements rely much stronger on spoken language and/or (moving) visual

impact. The 2017 biographic film-musical *The Greatest Showman* retells the history of the Barnum Circus using a broad variety of current media methods and showcasing cross-dressing artists. The advertising strategy does no longer rely on print advertisements, but mainly focusses on digital online media such as webpages, social media platforms (including a dance tutorial on YouTube) to excite the discourse (Baumgarten: 2013). The planned talk aims to reconstruct the development of media usage within advertising gender during the last 150+ years on the example of the Barnum narrative.

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ANALYZING STUDENTS' ATTITUDES TOWARDS CULTURAL DIVERSITY AND GENDER IDENTITY THROUGH DIGITAL STORYTELLING (DST) IN THE EFL CLASSROOM

There is a rich body of literature about the use of digital storytelling (DST) in language learning to date, but most of these stories adopted the form of first-person narration for self-reflection and advocacy in adult education. This longitudinal study (2018–2021) was based on a quasi-experimental research aimed at analyzing students' creative skills and attitudes towards the use and integration of digital stories based on cultural diversity and gender identity in the EFL classroom. For this purpose, 329 pre-service teachers at the University of Alicante (Spain) employed collaboratively several authoring tools (Storyjumper, Storybird, Powtoon, etc) to create their own DSTs aimed at teaching English to children from an inclusive and diverse perspective. The research procedure covered five different stages, from pre-production to DST implementation in a real classroom setting. Quantitative and qualitative data were gathered through several instruments: a pre-post-test, including items partly adopted from previously validated scales on attitudes towards cultural and family diversity (Hachfeld et al., 2011; Averett & Hegde, 2012), 64 digital stories created by the teacher candidates, class observation and semi-structured discussions. The Wilcoxon signed-ranked test for non-parametric data was used to compare the two related samples (pre-post) and results regarding participants' attitudes towards diversity and inclusiveness. The research findings revealed statistically significant differences before and after the treatment, the teacher candidates adopted more favorable positions towards diversity and advocated for more inclusive materials and better technological training to promote diversity in the EFL classroom.

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A COGNITIVE APPROACH TO METAPHOR TRANSLATION IN CHILDREN'S LITERARY DISCOURSE: THE CASE OF ROMEO AND JULIET

Metaphor as a concept has traditionally been viewed as a literary device through which writers can hold readers' interest. However, recent evidence suggests that metaphors can go well beyond their rhetorical function and can be examined from a cognitive standpoint. In this study, a cognitive approach to metaphor translation in children's literary discourse is used, with a reference to Romeo and Juliet, and its translations into Arabic. Specifically, the study attempts to explore the ways in which metaphors are presented to the Arabic reader, taking into consideration the way English and Arabic cultures and languages conceptualize experiences and notions. The paper argues that the use of metaphors presents a challenge for Arab translators because the transfer from one language and culture to another one is hampered by linguistic and cultural differences; the difficulty of translating metaphor is also due to the differences that exist between children's and adults' understanding of metaphors. In this article, I describe an exploratory study that investigates the ways in which Moroccan elementary school children perceive metaphors. The results indicate that Moroccan elementary school children tend to misinterpret metaphors because they use different cultural references when attempting to interpret them. The results also stipulate that comprehension of metaphors involves the transfer of knowledge from one conceptual domain to another which depends largely on the cognitive development of the child.

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EQUIPPING STUDENT TEACHERS' COMPETENCE IN INTEGRATION OF LOCAL FEATURES AS MEANINGFUL CONTEXTS INTO PHONICS INSTRUCTION

Walza (1989) refers to contextualization as a "combination of culture with the curriculum and language practice" (p. 161). To teach phonics in context, teachers can use authentic texts with local features or rich examples pulled straight from learners' lives as the reading materials for phonics instruction (Topple, 2012). Training in contextualized phonics instruction was introduced into a practicum in a language teacher education program in northwest Taiwan in fall semester in 2020.

This qualitative case study used documents, videos, and interviews to explore the influence of training on contextualized phonics instruction of three student teachers' competence in their designs and implementations of contextualized phonics instruction in Taiwan. This study had the following major findings. First, student teachers' competence in phonics instruction was constructed by practicum, their students, and cooperating teachers in cooperating schools. Secondly, student teachers, students, and their cooperating teachers held positive attitudes toward the contextualized phonics instruction, because such lesson designs were relevant to learners' lives and learners could learn the local culture. Moreover, these three student teachers faced challenges in contextualized phonics instruction in terms of writing phonics texts, activity designs, and learners' different English proficiency levels. Finally, these student teachers had positive attitudes toward the training, particularly the local community tours, collaborative lesson planning, and the advisors' modeling of phonics instruction. Three suggestions were provided in terms of the integration of phonics instruction in elementary school: language teacher education, learners' fund of knowledge and local features in the practicum, and the importance of glocalization. The sample and setting selected for this study limited the generalizability of the findings. Future study should involve more diverse language teachers with varying levels of education and teaching experiences in different cities.

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FINDING A VOICE OF HER OWN: REPRESENTATION OF SUBJECTIVE EXPERIENCES OF WOMEN IN BRITISH DRAMA

When in her eponymous book on *Feminism and Theatre* (1985) Sue-Ellen Case accentuated that „very little work ha[d] been published that relate[d] these theories to a feminist perspective on the theatre“ (3) and that she „[found] the subjective voice to be a liberation from the impersonal, omniscient and seemingly objective voice patriarchal culture ha[d] used for centuries to render certain experiences invisible“ (3), the author could only hope for the proliferation of dramatic texts, theatre performances and affiliated studies imbued with feminist thought. Feminism, along with the pluralistic openness of postmodernist and gender theories and practices, has indeed liberated women dramatists in unprecedented ways and consequently opened up the space of the then exclusive male-zone (see Čirić-Fazlija, 2016; Case, 1985: 28) to their respective (subjective) experiences and voices that have been defiantly contesting patriarchal forms of social and cultural practices and discourses ever since the 1970s. Informed by the theories and theatre studies of Case (1988), Aston (1995; 1999), Aston and Reinelt (2000), Schmidt (2005), and by Hutcheon's groundwork on postmodern poetics (1985), this paper aims to critically

examine three plays by British women dramatists —Liz Lochhead’s *Blood and Ice* (1982), Christina Reid’s *Tea in a China Cup* (1987), and Rona Munro’s *Bold Girls* (1991)— to the purpose of foregrounding the subjective experiences of diverse British women set among/against socio-historic and cultural events which privilege the white male patriarchal perspective.

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REVISION OF PATRIARCHY IN JOHN BARTH’S “PERSEID”

The aim of this paper is to present a revision of patriarchy and the deconstruction of traditional gender roles in John Barth’s novella “Perseid”. Through an ironic and playful depiction of the ancient Greek myth of Perseus, Barth pointed out patriarchy as an ideological subtext of mythology that promoted the image of a perfect male figure whose heroism was based on the oppression of women. In his revision of the ancient Greek myth, John Barth takes a pro-feminist stance and gives voice to female victims that were previously silenced in the original myth. Perseus achieves immortality only when he is able to truly understand his female victims. With the help of Calyxa and the New Medusa, who are the main factors in Perseus’ successful re-education and final enlightenment, Perseus achieves self-transformation. In this way, Barth rewrites the myth of Perseus in a feminist key (very much in line with the feminist sentiment of the latter half of the 20th century) and argues that social progress and gender equality are possible only when women’s perspective is recognized and incorporated into official historical and cultural narratives. The revision of patriarchy in “Perseid” brings to the surface gender stereotyping and gender discrimination and is caused by strong female characters who advocate equal opportunities for all.

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YOU HAVE (NO) RIGHT TO REMAIN SILENT: (UN)HEARD VOICES IN THE SELECTED NOVELS BY MARGARET ATWOOD

Although she has openly denied to be ‘a feminist advocate’ in her impressive collection of fiction, Margaret Atwood keeps her avid interest in issues concerning the position and the role women happen to play in the prevailing (if not still

dominant) patriarchal culture and society. Most of all, she tries to give her female characters not only the possibility to deal with their innermost traumas and anxieties, but, also, to express themselves both through a number of narrative strategies and other literary means: either by sharing their (un)heard views among themselves, or by presenting their case openly to those who try to keep them silent. It is the aim of the paper to analyse how some of such women in the selected novels by Atwood (*The Edible Woman*, *Surfacing*, *The Handmaid's Tale* and *The Testaments*) defy their alleged passivity and exercise the right to testify about themselves even if such acts can incriminate them before men that want to hold them submissive and subjugated. The paper will also try to compare the impact of Atwood's books and their visual representation as films or TV series on raising the public awareness about the need to counter the violence and repression against women, who seem to be equally under duress in both really democratic and utopian dictatorship environments.

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MARY SHELLEY'S GENDERED APOCALYPSE IN *THE LAST MAN*

The apocalyptic vision of the world and the figure of the last man enter British literature with the 1806 translation of Jean-Baptiste de Granville's fantasy novel *Le dernier homme* (1805). It is less known, however, that Mary Shelley's last novel *The Last Man* (1826) takes up the same theme to talk about England in 2073 ravaged by a virus and leaving a single man on Earth. In writing this novel Shelley is trying to make sense of her own life riven with loss and death but she also questions gender relations in terms of seeing herself as the last man, widowed and abandoned by family and friends. In the complex network of human relations she presents in the novel, Shelley exposes both toxic masculinity and femininity and thus, complicates early nineteenth-century notions of gender. Therefore, by analysing its central characters, this paper will use the methodology of the ethics of vulnerability (Gilson, Ganteau) and caring (Noddings) in order to talk about the intricate web of social relations Shelley presents in the novel. These terms have gained new momentum during the Covid-19 pandemic and show Shelley's universal engagement with everlasting questions of how vulnerable humanity is and why we should take care of each other.

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GENDER AND VIOLENCE IN TONY MORRISON'S *A MERCY*, ELENA FERRANTE'S TETRALOGY *MY BRILLIANT FRIEND* AND CHIMAMANDA NGOZI ADICHIE'S *PURPLE HIBISCUS*

This paper intends to explore the portrayal of violence and gender in its relation to different historical periods, countries, cultures and religions. The aim is to determine the role these different aspects have in forming of characters' identities and more specifically how it is all related to gender. The research will focus on Tony Morrison's *A Mercy*, Elena Ferrante's Tetralogy *My Brilliant Friend*, and Chimamanda Ngozi Adichie's *Purple Hibiscus*. All three novels, regardless of the different periods they fictionalize and discuss, and literatures they belong to, are connected by the captivating darkness that runs deeply through their fictional fiber and portrays the horrible conditions and struggles women have to go through because of the violence they were succumbed to, but also the violence they have to resort to in order to survive and even thrive in the ever changing, but always firmly men's world. Morrison's novel is set in the early stages of the slave trade in America when racial, religious, and class tensions were just beginning to form, Ferrante's tetralogy focuses on the post WWII Italy, poverty stricken and violent neighborhoods of the outskirts of Naples, and *Purple Hibiscus* is set in postcolonial Nigeria, a country struggling with political instability and economic difficulties. All three authors with their respective novels render vibrant pictures of the lives of young girls and grown women, mothers, daughters and friends, across times, countries, but also classes, that offer plenty of space for a comparative research focusing on the presence and role of violence in their lives.

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TRANSLINGUAL WORD FORMATION AND GENDER: A CORPUS LINGUISTIC STUDY

In most Indo-European languages, agent nouns are masculine by default (Luraghi 2014). Audring states that “[m]any languages have morphological means of deriving words for male and female persons and animals, with morphemes that resemble the gender markers found elsewhere in the language” (2016, 5). German nouns such as Student + -in → Studentin (‘female student’), include the suffix ‘-in’ which adds

semantic information about the referent in specifying that the agent is female (-identifying).

When collecting data for an eye-tracking study on German-English word processing, I came across examples such as *Gamerin*, *Developerin*, and *Bloggerin*. The base of the item *Gamerin* is the English word 'gamer' meaning 'somebody who enjoys playing computer or video games', however it contains the German derivational suffix '-in'. In English, the word 'gamer' refers to both male and female persons. In German, the word 'gamer' is translated as 'Spieler', and the term used to refer to female players is 'Spielerin'. However, *Gamerin* specifically refers to the natural gender of the referent i.e., a female player who enjoys playing video or computer games, as opposed to board games or sports.

In this paper I carry out a corpus analysis to compare the salience of translingual items such as *Designerin*, *Runnerin*, and *Dancerin* and examine the concordances in which they occur in the German Web 2013 Corpus (Jakubicek et al. 2013) and the English Web 2013 Corpus (ibid.). I also discuss whether certain items are too entrenched in the German lexicon to be considered translingual word formations.

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THE CONCEPTS OF IDENTITY AND GENDER STEREOTYPES THROUGH A LENS OF PHILOSOPHICAL-LINGUISTIC TEACHINGS OF HILARY PUTNAM AND LUDWIG WITTGENSTEIN

The aim of this paper is to offer an analysis of the concepts of gender and identity stereotypes through a lens of philosophical-linguistic teachings of Hilary Putnam and Ludwig Wittgenstein. By claiming that we define everything by the means of language that is accessible to us, the two philosophers point out that everything we claim to know is the result of the language we use. To have an identity means to commit to certain linguistic conceptions of the language we use, because we define ourselves and the world around us according to socially standardized descriptions. Those descriptions are part of a certain language because the world cannot speak and define itself, only we do. To have an identity means to speak a language and be defined in a certain language – which means that descriptions are always the result of our use of language. Stereotype (Putnam) is just a standardized use of our linguistic concepts, and it could be implied that the concepts of gender and identity are language stereotypes that are socially constructed and must be seen as inevitable but also as fallible, changeable, and contingent. Language stereotypes change because people change their language practice. If everything that we perceive is a product of our language practice or stereotype that we accept, we must accept the argument against private language (Wittgenstein). From this linguistic-philosophical perspective, concepts such as identity and gender are seen as social constructs,

based on our commitment and use of certain vocabularies deeply rooted in our language.

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SEXIST SLOGANS AND MESSAGES IN ADVERTISING

Sexism is an old phenomenon that showed up in the 1950s and is still present at today's time. Sexism is discrimination on the basis of gender, which usually affects women and it is associated with stereotypes and objectification. Sexism is present in different forms, however, it is very noticeable in the media. Sexism in language is a problematic issue because it can influence people's image of the world. It easily creates an image of a society where women have lower social and economic status than men. It is important to discuss this topic because using nonsexist language may change the way that users of English think about gender roles. This paper will present and offer analysis of different sexist slogans and messages in the advertising industry from the 1950s to 2020s. Firstly, we will make a distinction between sex and gender and explain basic terms. Then, we will introduce basic facts about sexism in language, and the advertising industry. Finally, we will do the analysis. The analysis of sexist ads will be done according to Norman Fairclough's 3D model that is part of a critical discourse analysis. The main goal of the paper is to show how depiction of women went from women as housewives to women as sexual objects in the period from 1950 to 2020s.

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ABUSE OF 'RAPE' IN LINGUISTIC CRAFTING OF POLITICS OF FEAR IN SERBIAN PROGRESSIVE PARTY'S PRESS RELEASES

The paper presents the analysis of realization of macrolevel strategy of cognitive/emotive coercion through the linguistic realization of microlevel strategies of representation (referential and predication strategies) of social actors and legitimization of such representation in the corpus comprising Serbian Progressive Party's press releases. The press releases under review were compiled during the period November 2018 – March 2019 so as to get insight into the perception the ruling party in Serbia had of the anti-government protests taking place across the

country at the time. The analysis draws on the tenet of the socio-cognitive approach in critical discourse analysis that the discursive construction of social inequality presupposes mediation in the form of social cognitions (mental representations of group members) between discourse (text) structures and social structures, incorporating findings from the evolutionary psychology which point to the evolved human cognitive abilities to conceptualize group membership within dichotomy between in-group and out-group members while associating the out-group members with threat connoting cues. The results of the analysis reveal the normalization of discrimination of political opponents achieved by deploying cognitive/emotive coercion in representing them as a threat to the in-group wherein ‘rape’, as a threat-connoting-cue lexeme as well as a trope of power relations, plays a prominent role. Such representation of the out-group members is corroborated by legitimization strategies realized by the lexical markers of epistemic amplification which presuppose the out-group members’ social problematization and moral wrongness.

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“YOU LOOK UPON A WOMAN”: EXPLORING THE POSITION OF WOMEN IN J. R. R. TOLKIEN’S MYTHOPOESIS

The world of J. R. R. Tolkien’s Middle-earth is inhabited by various characters and races which greatly embellish the storyline of Tolkien’s high-fantasy fiction. However, it should be noted that Tolkien only developed several female characters within his novels. Women of Middle-earth are usually perceived as female stereotypes which can only be examined through their relationships with male characters. The aim of the topic is to explore the significance of female characters such as Galadriel, Éowyn and Arwen and to explore the roles which the three women have in *The Lord of the Rings*. Galadriel in her purity resembles the figure of the Virgin Mary, however she is a wise and compassionate elven leader who supports the protagonists on their journey by providing protection and council. Éowyn is portrayed as a restless, courageous and strong-minded individual. Éowyn is the only woman in Tolkien’s opus who encompasses aspects of both genders, whereas her personality combines elements of both femininity and masculinity. She secretly disguises herself as a male warrior, rides into battle and defeats the Dark Lord’s lieutenant. Compared to Galadriel and Éowyn, Arwen may be the least prominent female character because she is commonly examined through her relationship with Aragorn. Nonetheless, her personal sacrifice is an important part of her development once she gives up immortality in order to stay with Aragorn and support him in the war against Sauron.

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APPLICATIONS OF SPEECH-TO-TEXT ASSISTIVE TECHNOLOGIES IN LANGUAGE PROCESSING

The paper discusses speech-to-text applications in the context of spoken and written English language processing, as well as human-chatbot interaction focusing on conversation with personal digital assistants (Snyder, 1977; Costa, 2018; Hester, 2016). As chatbots interact with large audiences using different language-based and speech-based interfaces, this research aims to present how communication skills in English as a foreign language may be enhanced by using speech-to-text assistive technologies while also suggesting possible applications of other speech-to-text technologies for dictation. For the purpose of the present paper, a brief historical context on the development and “personifying” of chatbots (e.g., Eliza, Alexa, Cortana) will be given and then related to the theoretical framework of psycholinguistics as well as to recent speech-to-text assistive technologies and their role in the future.

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RE-EXAMINING GENDER ROLES IN HAROLD PINTER'S *THE HOMECOMING*

The main subject of Pinter's play *The Homecoming* is an astute revelation and sharp criticism of various ways women are misrepresented, mistreated and betrayed in the Western patriarchal society. By depicting the theme of gender relationships, particularly the relationship between husbands and wives, Pinter denounces conventional images of men as detached authorities and women as either submissive wives or prostitutes. The male protagonists in the play share one-sided view of female social and female roles: Teddy sees his wife Ruth only as an obedient wife and mother. Whereas he refuses to acknowledge her sexuality, his father and brothers perceive her only as a sexual object and unashamedly offer her to work as a prostitute to enhance the family's standards of living. The male protagonists are engaged in a constant power struggle against each other in order to gain ultimate dominance and superiority in the family. They also try to subdue Ruth by defining her family role according to their needs, so she unwillingly enters the struggle for power in order to defend herself. However, what makes Ruth different from the men in the play is that she offers strong resistance to questionable patriarchal definitions

of both female and male social and family roles. The theoretical framework of the paper relies on the critical insights of Billington, Hughes, Raby, Sakellaridou, Taylor-Batty, etc.

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THE ANALYSIS OF FEMALE CHARACTERS IN COMING-OF-AGE NOVELS

The aim of this paper is to analyze main female characters in young adult/coming-of-age novels and show the manner in which the characterization of young female characters is achieved during their coming out journeys, as well as the manner in which sexual orientation, religion and race intersect. One of the focuses of the paper will be to determine whether it is necessary for young lesbian characters to abandon their faith and their moral setting once they come out of the closet, in order to fully embrace the new reality of their lesbian existence. The primary works include *The Henna Wars* by Adiba Jaigirdar, *Oranges Are Not the Only Fruit* by Jeanette Winterson, and *The Space Between* by Michelle L. Teichman.

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THE ENGLISH /z/ as a CHALLENGE TO NORWEGIAN L1 EFL LEARNERS

This conference presentation discusses a study on the English consonant sound /z/ as a challenge to intermediate learners of English as a Foreign Language (EFL) whose first language (L1) is Norwegian. Previous literature indicates that certain segmental properties of the English language might pose substantial problems to EFL learners' pronunciation (Lintunen, 2013; Szpyra-Kozłowska & Radomski, 2012). For instance, Norwegian L1 EFL learners tend to experience significant difficulties with the production and perception of the English consonant sound /z/ due to the lack of the /s/ – /z/ contrast in Norwegian, their L1 (Moen, 1988). The study further presented at the conference aims at investigating the English consonant sound /z/ as a challenge to Norwegian L1 intermediate EFL learners in the

naturalistic EFL instructional context that involves one semester of study. Specifically, 16 Norwegian L1 intermediate EFL learners (further – participants) were recruited for the study at a regional university in Norway. In the time-frame of one semester, the participants were asked to perform a range of tasks that involved i) spontaneous speaking; ii) semi-prepared speaking; iii) a transcription of an English short text in the International Phonetic Alphabet (IPA); and iv) a written reflection on the English /z/ as a possible challenge to their English. The results of the analysis of the aforementioned tasks indicated that the participants experienced difficulties with the pronunciation of /z/ in the spontaneous speaking and semi-prepared speaking tasks (92% of all participants). In addition, the majority of the participants had problems with the correct transcription of the English /z/ sound in the IPA transcription task. The analysis of the participants' reflections on their experiences with the English /z/ revealed several reasons which, according to the participants, contributed to the range of problems associated with it. These findings and their linguo-didactic implications will be discussed at the conference.

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NEEDS ANALYSES AS AN INSTRUMENT TO CREATE CEF-PP FOR THE MEDIA FIELD

As a lingua franca the prevalence of the English language remains beyond doubt. A high demand for professional communication skills in English among experts in the field of Media requires designing a Needs Analysis (NA) and implementing it in the university syllabus. The main goal is to react to the needs of Russian students so to bring specialized content to light and to create an authentic material bearing in mind specific working environment. The NA included an assessment of the Common European Framework of Reference for Languages (CEFR) to identify English language skills that graduates use frequently, an online questionnaire to students in order to see expectations of the course subject, interviews with academic and university lecturers, former students and professionals in the field to outline and frame a thematic content, as well as difficulties that are met by employees in their everyday work. The research yields considerable details on the communication situations mainly needed and used in international companies. The data is a contribution to language curriculum design in the course of teaching English for Specific Purposes as far as it lays the basis of a syllabus which stands on the real demand of the students and employers for English Language and Communication.

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MALE AND FEMALE STUDENT INTERPRETERS: DO THEIR PERFORMANCES DIFFER?

Interpreting training focuses on the acquisition and improvement of interpreting skills in order to achieve performance that meets professional standards. Until March 2020, interpreting training at the research site (Matej Bel University in Slovakia) took place in the real environment of the interpreting booth; after this date it was transferred to a virtual environment. The present study examines consecutive interpreting performances that were delivered in a virtual environment in the winter 2020/2021 semester, taking into account the gender of the assessed subjects. The research sample consists of 8 first-year master's students, 4 women and 4 men who enrolled in the course Consecutive Interpreting in Practice. The students completed three interpreting recordings – one at the beginning, one in the middle, and one at the end of the semester – for the purposes of monitoring their potential progress. The research focuses on the formal component of interpreting (hesitation sounds, vowel and consonant lengthening, corrections, repetitions, extraneous sounds, false starts, unfinished sentences) as well as on the semantic component of interpreting (added information, omitted information, negative shifts). The research also pays attention to criteria such as satisfaction with one's own interpreting and vocal confidence. The research suggests that differences by gender in the formal and semantic components of students' interpreting performances are not clear-cut. Some formal shortcomings are better eliminated by male students (false starts, vowel and consonant lengthening, hesitation sounds) and others by female students (corrections, repetitions). In terms of content, female students are slightly more faithful to the original. Overall, male students are more satisfied with their interpreting performance. This study was written as part of the project grant “VEGA 1/0202/21: Reflexia kognitívnych a osobnostných charakteristík v tlmočnickom výkone študentov PaT a profesionálov v reálnom a virtuálnom prostredí” (“Reflection of Cognitive and Personality Traits in the Interpreting Performance of T&I Students and Professionals in Real and Virtual Environment”).

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INTERTEXTUALITY AND INTERSECTIONALITY IN CANDICE CARTY-WILLIAMS'S *QUEENIE* (2019)

Candice Carty-Williams's best-selling debut novel *Queenie* (2019) has been marketed and reviewed as the story of "a Black Bridget Jones". Critics like Afua Hirsch have challenged that comparison and pointed out that the book "tells a far deeper story than the one it has been compared to." (Time Magazine, 19 Mar 2019). According to an interview with Anita Sethi, it was Carty-Williams herself who chose the tagline: "[I]t was going to be a hard sell because there hadn't been any books like it. Bridget Jones is the closest. Also, most fiction by black authors gets pigeonholed into literary fiction. I wanted *Queenie* to be widely read and understood." (The Guardian, 8 Feb 2020). The fact that Carty-Williams chose a comparison to a marketing label that is still frequently belittled by critics in order to preclude another labelling-practice based on her ethnicity speaks volumes not only about the whiteness of the British book industry, but also the lasting popular appeal of chick lit.

It has been widely established that the genre has a problem with representation, its most successful titles focussing largely on white, Western, middle-class, heterosexual, able-bodied heroines. However, recent scholarship has also shown that the chick-lit formula can be adapted to and evolve in different cultural contexts. My paper wants to show in how far Carty-Williams's novel has adapted the formula that became famous with Fielding's *Bridget Jones's Diary*, which innovations it brings to the genre and how it manages to subvert the neoliberal, postfeminist politics that – at least in the heydays of the genre – have dominated the narrative.

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GENDER STEREOTYPES IN AYN RAND'S NOVELS

The Russian-born American writer Ayn Rand (1905–1982) is the author of three novels, two of which, *The Fountainhead* and *Atlas Shrugged*, got into the top-list of bestsellers in accordance with surveys conducted by The New York Times and the Library of Congress. Such wide-ranging success of Ayn Rand's novel is caused, in the first place, by the underlying philosophy of Objectivism. The quintessence of this philosophy is the ethical idea of rational egoism, which is based on the understanding that selfishness is a virtue. Although questions of gender are not considered explicitly in Objectivism, the stereotypical representation of femininity

and masculinity in Rand's novels adds to the overall controversy of Rand's philosophy. All protagonist female characters are provided with masculine "positive" identity, while some of the minor male characters are the bearers of feminine "negative" identity. This male/female inversion fully corresponds with the myth of the American Adam, which has been historically dominant in the American society. The current research investigates the development of female characters in Rand's novels in two aspects. Firstly, the development of Rand's female characters is analyzed as the reflection of the author's philosophical views which were formed owing to her personal life experience. Secondly, the study considers how the images of female characters are realized artistically. Starting with a more realistic method of unfolding characters in the first novel, in the following novels Rand creates unplausible stereotypical characters.

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STRIVING FOR MULTIPLE GOALS IN TEACHING READING AND WRITING IN A CONTEMPORARY ENGLISH INTEGRATED SKILLS COURSE: PROBLEMATISING INTERPERSONAL AND INTRAPERSONAL ISSUES FOR ATTITUDE AWARENESS AND CHANGE AND IMPROVED EFL PROFICIENCY

This paper presents a case study of literary analysis and essay and diary writing used as vehicles to elicit and challenge students' attitudes to a number of interpersonal and intrapersonal issues. A selection of contemporary short stories written in or translated to English were discussed in the Contemporary English 1 course with Year 1 undergraduates at the English Department, Faculty of Philology, University of Banja Luka, followed by student commentary in the form of digital diaries or argumentative/persuasive essays. The aim was to sensitise students to issues such as the situation of women, infanticide, identity, self-presentation and self-actualisation, as well as aspects of relationships between women and men, as depicted in different periods and contexts since the mid-1900s. The issues were problematised as featuring in the stories and/or special emphasis was placed on them in discussion sessions. The accomplishment of the original aim of the course, increasing students' full range of English skills—receptive and productive, as well as grammar and vocabulary use—is presented as results of the end-of-term questionnaire measuring students' perception of improvement of their EFL proficiency. Content analysis of the students' diary entries and essays reveals the extent and depth of their engagement in the themes discussed and the class proceedings. The findings are weighted against comparable EFL research.

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THE EFFECTS OF STUDY ABROAD ON LANGUAGE IDEOLOGIES: THE CASE OF ERASMUS STUDENTS IN FINLAND

Study abroad has been promoted as a successful way to adopt a transnational identity, connected to an enhanced flexibility to adapt to different contexts and ways of living, and a richer multilingual repertoire (e.g. Benson et al., 2013; Kinginger, 2013). Furthermore, in my own understanding, study abroad mobility seems to be a part of the “cultural logics of capitalist accumulation, travel, and displacement that induce subjects to respond fluidly and opportunistically to changing political-economic conditions” (Ong, 1999: 6). Consequently, the acquisition or enhancement of certain identities and certain languages through study abroad might also be affected by a perceived need to respond to the material conditions of late capitalism (Duchêne & Heller, 2012). In the present paper, I will focus on a group of international students at a Finnish University, with the aim to understand how language ideologies and practices with respect to the local language (Finnish) as well as with respect to English as an international language, are constructed, and in what ways they are shaped (or not) by means of the mobility experience. For this aim, both quantitative (Likert-scale questionnaire) and qualitative (semi-structured interviews) methods have been used in order to collect and contrast data, both at the beginning and at the end of the stay abroad. The selected data comes from a bigger PhD project which aims at understanding the impact of the Erasmus program regarding identity, investment, and language learning across three different areas in Europe (Northern, Eastern, and Southern), in which a total of 463 international students have participated. However, for this particular presentation, only the international students in Finland have been considered, in order to achieve a deeper understanding of the role of language(s) in this particular setting, which constitutes a challenging environment with regard to language practices and linguistic ideologies. Preliminary results point to the importance of institutional discourses which impact on and emerge from the students’ account on their language ideologies and linguistic practices with regard to the above-mentioned languages. Furthermore, the mobility experience shows up as an opportunity to incorporate certain linguistic discourses, ideologies, and practices, but also to challenge and resist others, while some students find intriguing ways to mediate and navigate between the different linguistic landscapes they encounter in their daily life in Finland.

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RECONTEXTUALIZATION OF THE AMERICAN SMALL-TOWN GENDER CONCEPTS AND IDENTITIES IN *TWIN PEAKS: THE RETURN*

David Lynch and Mark Frost's 2017 series *Twin Peaks: The Return* revolutionized the concept of TV series yet again after its equally groundbreaking initial run in the early 1990s. This paper focuses on re-examining the original key characters and plotlines created in the first two seasons of *Twin Peaks* and the additional prequel film *Twin Peaks: Fire Walk with Me* with the 2017 genre changing "limited event series". Special focus is given to exploration of gender and youth identities in a comparative study between the '90s TV aesthetics and the 2017 limited series. The Small-Town Americana concept is re-examined in a world that has lost its innocence a long time ago and eventually got stuck in a romanticized past without being capable to move beyond (post-)postmodernism. Postmodern critical theory is applied in the analysis of the social constructs considering the change in gender portrayal and the fluid notion of identity with a focus being on doubles and doppelgangers. Special attention is given to the crisis of representation and recontextualization: the concept of the American Dream becoming a "cyclic nightmare", the small-town businesses being swallowed by big town monopolistic entrepreneurs, inner (and outer) conflict of good and evil, changing the future by recontextualizing the past. Final argument is a discussion why (in David Lynch's words) TV has become art cinema, where filmmaker's artistic concepts can be fully explored (e.g. sound, choice of music, lightning) in addition to a wide area of possible individual interpretations of the work itself.

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THE UPSIDE DOWN WORLD OF THE *CLOUD NINE*

In the play *Cloud Nine*, Caryl Churchill portrays sexual and colonial mistreatment as different forms of one and the same history of oppression. All of the main features of the play (structure, plot, characters) reveal these malignant forms as interconnected, equally destructive mechanisms of the fabrication of "the other" which is used by a patriarchal man of the Western society in order to confirm his idea about his self-proclaimed superiority and to justify his indisputable family authority, as well as his "enlightening" mission among the primitive peoples of the "black" continent. By dramatizing ideological stereotypes as imposed and restrictive, C. Churchill actually deconstructs the ideological matrix itself which is

used by this deeply oppressive system to maintain the illusion of the current state of affairs as natural and universal. To integrate efficiently these two criticisms – feminist criticism of patriarchy and socialist criticism of colonialism – Caryl Churchill locates the first act of her play in the British colony in Africa from the nineteenth century, and the second act in the modern London of 1979 (around a hundred years after the first act) but with the characters from the previous act only twenty-five years older. This unusual experiment with time, where actual time is overlapped with fictional time, is only one among many original theatrical techniques used by Churchill in this play (others would be cross-dressing or cross-casting) with the final aim of achieving, what Bertolt Brecht would call, “alienation”: in the first act, she alienates her characters from their own gender or racial identities in order to deconstruct them as deeply ingrained and artificially construed, and in the second act, she alienates the chronology of the play itself in order to suggest that the past is not actually that far from the present and that everything is still upside down on the *Cloud Nine*.

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THE USE OF GENDER-SENSITIVE LANGUAGE IN THE NAMING OF JOB TITLES ON THE WEBSITES OF THE INSTITUTIONS OF BOSNIA AND HERZEGOVINA

Gender-sensitive language (GSL) refers to gender equality making both men and women visible and treated as persons of equal value, dignity or respect (European Institute for Gender Equality, 2021). As a consequence of such situation, many language reforms have been made in English to reduce sexist language as much as possible (for example, the deletion of the noun “man”, the avoidance of the generic “he”, the inclusion of both (female and male pronouns), etc. On the other hand, this topic has only recently been recognised in Bosnia and Herzegovina (BiH), and only a few GSL manuals have been published. This paper seeks to address to which extent GSL is used in the naming of job titles of civil servants working at BiH institutions. Corpus consists of 28 websites and lists of employees. Special focus was given to the analysis of job positions held by women (e.g., “šef” and/or “šefica”). The results revealed that GSL is not coherently used in naming job titles and that each institution has established its own “GLS rules”. Such a situation leaves plenty of room for further research studies, such as, for example, exploring whether women do (or do not) want to be professionally addressed by GSL job titles and whether the use of male-oriented job titles is perceived by women as language discrimination (or not).

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POWER, POLITICS AND PINK: READING GENDER AND POLITICAL POWER IN THE *HARRY POTTER* AND *DISCWORLD* SERIES

A relatively recent approach in literary and cultural studies, cognitive poetics is concerned with the analyses of literature through human cognition, i.e., the mental processes involved in reading and the way the human brain interprets a variety of signs in a work of literature, from language to visual signs, like shapes and colours. In literary studies, different colours have different symbolic meanings and can relate to various phenomena both inter- and extratextual. In Western, Anglophone cultures, the colour pink has traditionally been associated with femininity, in all its forms, which has enabled authors to reinforce or subvert the expectations and stereotypes by colour coding their female characters. Subverting the stereotypes and criticising various forms of inequality in modern society is one of the underlying topics in the *Harry Potter* and *Discworld* novels, where these issues are represented against the backdrop of a fantastic setting, governed by magic. Both book series also feature female characters directly connected to the colour pink, holding the most political power in their respective settings. Expounding first on the theories of cognitive poetics and cognitive cultural studies (Stockwell, Turner, Hogan, Zunshine) about colours and human cognition, as well as feminist theories (Judith Butler's ideas of gender performativity), this presentation will analyse the gender expectations and stereotypes, using the examples from the fiction of Terry Pratchett and J. K. Rowling.

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GENDER AND OTHER PREDICTORS OF SUCCESSFUL EMERGENCY REMOTE LANGUAGE LEARNING AND TEACHING

During the first wave of the COVID-19 pandemic, over 6,000 language teachers and learners from 118 countries filled out an online questionnaire investigating their handling of the transition to emergency remote instruction. Inferential analyses of responses from language instructors indicate that:

- gender was predictive of teacher engagement, but not negative affect, psychological overload, perception of student coping, or concerns about learning outcomes;
- teachers coped better when they worked in higher education and used real-time synchronous delivery;

- educators in developing countries were more engaged;
- psychological overload was mediated by perception of student coping;
- instructors' stress levels were affected by anxiety about the future, living conditions, self acceptance, appraisal of the situational impact, course optionality, and perceived effectiveness of virtual delivery;
- teachers left that remote instruction depressed students' progress by around 64% (!) compared with in-person classes;
- future learning outcomes are the biggest cause for concern in beginner-level classes;
- the breakup of some constructs in clusters of naturally correlating variables suggest that in crisis situations these may function differently than during 'business as usual'.

All the survey respondents also answered questions about the languages they speak and CEFR-aligned level of competence in each. We will demonstrate how the number of languages spoken weighted by the proficiency level moderates participants' coping behaviour in and attitudes to emergency remote instruction. We also discuss factors distinguishing better- and worse-coping language learners.

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THE ENGLISH OF COOKBOOKS AND RECIPES—A DIFFERENT GENRE ALTOGETHER?

Teaching and learning language for special purposes can pose a challenge on multiple levels, beginning with building up familiarity with the relevant lexis, preferred structures and discursive conventions, through selection from the identified material, to its gradation. We will introduce insights from both self-compiled and already available (collections of) texts and concordancing tools in the language classroom. Drawing on concrete examples from cookbooks and recipes, we shall see how corpus linguistics can reveal a plethora of information about the lexis, grammar, information structure, and cultural associations in the genre investigated, which often differs vastly from the conventions and principles of "general English". We identify both intra- and cross-linguistic differences, spanning from collocations through information positioning, compression, and impersonal constructions to genre-specific ellipsis and information structure patterns (Author, 2018).

The concrete examples will demonstrate the pertinence and relative ease of using corpus linguistics with ESP, thereby helping both teachers and learners in a manner whose ecological validity can go far beyond the relevance of the coursebook.

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THE CORPUS-AIDED INSTRUCTION FOR THE IMPROVEMENT OF EFL WRITING

Educators would agree that we need to provide effective instruction for ESL/EFL students' language development and improvement. Long's (1983) study found that formal instruction has advantages to L2 learners. Second language researchers have investigated the preliminary impact of input that has been purposefully maneuvered to implementing language instruction (Sharwood Smith & Truscott, 2014). This study analyzed lexical bundles from international second language (L2) students' placement test essays and utilizes them to the L2 writing instruction in intentional and incidental language learning to examine the effectiveness of the lexical bundle interventions through a multimethod research design. Corpus research was employed as the first phase to generate a list of lexical bundles. Mixed-methods research with quasi-experiment and qualitative research was subsequently used as the second phase. 367 college students' placement test essay samples were used for corpus research. With the extracted list of lexical bundles, mixed-methods research was subsequently implemented to 50 L2 students in the college writing classes. The interventions yielded some effectiveness of lexico-grammatical writing gains. Based on the preliminary findings, suggestions and implications are discussed. This presentation would help ESL/EFL educators and teachers improve awareness of lexico-grammar along with the knowledge and information of corpus linguistics. It is also hoped that the audience can build corpus literacy (i.e., the ability to use the technology of corpus linguistics for language development) to support their language learners to develop 21st-century skills.

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BEYOND A BODY WITHOUT ORGANS: KAZUO ISHIGURO'S *KLARA AND THE SUN*

Posthuman studies have discussed the contemporary subject beyond the bounds of biological sex or binary constructs of gender identification. Following Rosi Braidotti and Donna Haraway's theories, this paper discusses the concept of posthuman consciousness in Kazuo Ishiguro's latest novel *Klara and the Sun* (2021). The reader is confronted with an artificial figure whose growing consciousness participates in the 'subject's' construction. Contrary to the idea of the android as a nonsubject, a nonbeing, the author shows how Klara, a female AF (Android

Friend)—a body-machine, a figure of inter-relationality—gradually develops remarkable capacities thanks to its/her ability to observe what happens outside. What is outside the store window paradoxically imparts knowledge on Klara and helps it/her to structure consciousness, and develop emotions. Although it/she results from a mechanic assemblage, a body without organs, as Gilles Deleuze and Félix Guattari theorised in *A Thousand Plateaus*, Ishiguro goes beyond the artificial by constructing a ‘female machine’ that becomes more and more conscious of ‘herself’: “The more I observe, the more feelings become available to me”. If we may argue that the novel is about what it is to be human in a future of advanced technology, *Klara and the Sun* also exemplifies a new vision of posthuman subjectivity.

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JACKIE KAY’S TRUMPET: (UN)WRAPPING ONE’S IDIOSYNCRASIES, PERSONALITY, EGO, SEXUALITY, AND MEMORY

Jackie Kay’s first novel, *Trumpet* (1998), restores the existence of Joss Moody, who was born a woman but lived as a man. The chapters that alternate between first-person narratives of Moody’s wife and his adopted son, and third-person points of view of various outsiders (the doctor, registrar, funeral director, drummer, cleaner, old school friend) provide the readers with an intersection of private and public spaces where gender roles are acquired, challenged, dissolved, and performed. One chapter, called ‘Music’, stands out in its capacity to speak for the absent one: Joss ‘unwraps himself with his trumpet. Down at the bottom, face to face with the fact that he is nobody.’ The novel examines the logic of embodiment by raising the questions of whether Joss assumed a male gender identity because of the trumpet or because he liked the big cover up. His death that publicly reveals his birth sex challenges the binary logic and leads Joss’s wife and his son to adopt the action of running here and there: their narrative, through which they desperately try to reconstruct Joss as a husband, partner, lover, father, and famous trumpeter, gradually transforms into one that questions their own roles, thus revealing how gender is at the core of individual identity. This paper tends to read *Trumpet* as a performative inquiry that asks, according to Richard Schechner, the following questions: “What constitutes individual identity and social reality? Are these constructed or given? And if constructed, out of what?”.

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L2 SPEAKING ACTIVITIES IN A VIRTUAL CONTEXT: USING TIKTOK AND FLIPGRID

The predominant virtual nature of university teaching in the 2020–2021 academic year has made it necessary to rethink many teaching tasks commonly carried out in the language for specific purposes classroom, including those aimed at the practice of oral expression. To adapt to the new context, we developed a series of activities to practice speaking in L2 in the language for specific purposes classroom through two different applications: TikTok and Flipgrid and with different groups, English L2 and Italian L2. The aim was to measure the possibility of including a social network such as TikTok or a more academically oriented application such as Flipgrid in the practice and assessment of oral expression when face-to-face instruction is not possible. The activity consisted in the elaboration of several short videos that were shared with the whole class for peer assessment. Data were obtained with different instruments: questionnaires and feedback sessions. They showed that, in general, the activity is motivating, although there are differences in students' perception. In the TikTok groups, some students did not consider this application to be appropriate at university level, since it is too closely linked to leisure; others found it difficult to give their presentations the formal register required by some of the topics approached in the language courses. However, we did not encounter these problems with Flipgrid. In any case, it turned out to be a positive experience for the practice and evaluation of oral expression in a compulsory non-face-to-face context for both students and teachers.

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ARAB WOMEN IN AMERICA: WHEN THE EAST MEETS THE WEST

The lives of Arab women have been determined by a historical context in which Islam is dominating, all-encompassing reality. Arab women are considered to be generally submissive, obedient and silent, almost an invisible figure in the traditional Arab society. But what happens when an Arab woman is faced with Western feminism, values and traditions?

The first part of this paper will focus on non-fiction book *Superman is an Arab* (2012) by Lebanese author Joumana Haddad and analyze gender discrimination in

Arab society, the struggle of Arab women for freedom and independence, and the history and rise of Arab feminism. Through close reading of this book, this paper will examine religion, gender and sex in the context of Arab feminism, and it will discuss whether Arab feminism is an oxymoron, as some Western authors have called it. The second part of the paper will focus on main postulates of Western feminism, and analyze Arab women in that context through novels *The Girl in the Tangerine Scarf* (2006) by Syrian-American writer Mohja Kahf, and *A Woman is No Man* (2019), a debut novel by Palestinian-American author Etaf Rum. Through detailed analysis of these two novels, this paper will discuss the (im)possibility of preserving Eastern traditional and patriarchal values in the Western context (specifically in the United States), culture clash, Western perception and stereotypes about Arab women, and the (im)possibility of emancipation of Arab women in the American society. Under the influence of Western feminism, will these women take on a new identity – will they become Western Arab women, reject traditional Eastern values, and gain economic and political independence? Through comparison of the above-mentioned literary works, this paper will discuss differences and similarities between Arab and Western feminism, and whether it is possible for Arab-American women to stay true to Arab traditional values and be a modern, independent Western woman at the same time.

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FROM DOLORES TO WYATT AND BEYOND: WESTWORLD RE-THINKING THE POST-HUMAN AND GENDER

One way to understand contemporary post-humanism is to see it as an emerging paradigm challenging the set of parameters determining the nature of humanity. Inevitably subject to radical changes due to technological development and the changing environmental conditions brought about by humans themselves, the protagonist constructed as the fictional post-human in this context is understood as an alternative to human, other than human, otherness symbolizing a transformation. It is the alternative which oscillates between the myth of the monster and the hybridity of a techno-body.

The paper investigates how the television series *Westworld*, produced by HBO, incorporates the concept of the post-human identity, developing it through an elaborate and evolving interaction between hegemony, technology and gender. Starting from the premise that “technology alone does not contribute to the changes in gender roles, but rather strengthens and reinforces the existing stereotype” (Vertesi), it is our hypothesis that *Westworld* as a fictional media content represents an example of the fictions of the new century, which together with a wide range of other disciplines and intellectual networks diverts our attention to the nature of our

reality bringing into focus new kinds of realism, perceived as formal mechanisms with which to capture the real, interpreting it as our being in the world.

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CONFERENCE INTERPRETING IN BIH FROM A GENDER PERSPECTIVE

Conference interpreting is still a largely misunderstood and underappreciated profession in Bosnia and Herzegovina. Professional standards are present to a very limited extent, poor quality is often mistakenly accepted as standard, training is limited, the market is unregulated – to name just a few problems. The situation has been changing in the region, but in BiH improvements have been slow. International standards are not unknown, but they are often deliberately avoided. Adding to this is the problem of perception of interpreting as a ‘female job’. How much does that impact the perception of the profession? How does this perception reflect on interpreters themselves? What is the self-perception among interpreters? This paper will offer a view of the profession from the gender perspective, comparing international research and practice with the situation in Bosnia and Herzegovina.

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IMPLEMENTING CULTURAL HERITAGE IN ELT

21st century has brought massive changes into our professional and personal lives. Teachers and students have gone through a number of educational transformations and shifts towards digital spheres. School educators have transferred to online teaching environments and have explored a significant number of new digital ways, teaching materials and resources in order to facilitate their pupils’ learning. Therefore, the aim of the article is to explore these transformations in the education sector, especially in the area of cultural heritage implementation in secondary school curriculum in Slovakia. The first task will be devoted to analysing Slovak and European cultural heritage sources, whereas the second task will be oriented on selection of concrete examples and their effective implementation in ELT at secondary schools. The attention will be also directed to what types of cultural heritage are presented during English language lessons and to what extent. We assume that implementation of cultural heritage not only in English language

lessons could positively reinforce life skills of our learners, future 21st century citizens of the globe. While investigating into the topic we will be guided by the premise that teaching language through culture and culture through language is an effective approach to fostering intercultural communication and global competences of learners. The inspiration for elaboration of the article comes from our active participation in the current Erasmus+ KA2 project (“Cooperation for innovation and the exchange of good practices. KA226 – Partnerships for Digital Education Readiness. Supporting school–educators in use of cultural heritage for inclusive digital education”).

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FEMINIZATION OF POLISH LANGUAGE – DOOMED TO FAILURE OR BOUND TO SUCCEED?

This paper addresses an ever-increasing use of feminatives in Polish, i.e. feminine nouns that have been derived from masculine nouns. Morphologically, special inflectional suffixes are added that assign the feminine gender to originally masculine nouns. The phenomenon is by no means getting stronger; yet, it is constantly confronted with obstacles. Poland has for centuries been a patriarchal society defined by the Catholic Church, where women have been confined to a motherly, domestic role and clearly subordinate to men. Much as this social system appears as an anachronism these days (as one witnesses commendable demands for equality between men and women), it is still deeply rooted in Polish culture and Polish minds. Fighting it is not easy, especially in a country where a strongly conservative government is in power, supported by the Catholic Church. The linguistic androcentrism has undoubtedly found its ‘cozy’ place in the Polish language, with names of professions and titles being largely men-oriented, as morphologically manifested by the use of masculine endings. However, with Polish feminist circles growing bigger, one can observe a shift towards replacing the masculine endings with feminine ones. This linguistic process has both advocates and critics. Those who oppose it argue that it is artificial and that the newly-derived forms sound silly. Furthermore, the right-wing ruling party along with the Church see it as a threat to the traditional model of the family. The supporters, on the other hand, reply that it is simply a revival of something that was already in use before World War II. In addition, the Polish Language Council clearly approved reviving and (sometimes) deriving such forms.

I carry out a short analysis of current sample newspapers in Poland, both liberal and conservative, with a view to establishing how ‘popular’ the feminization of Polish is. The investigation reveals that although both liberal and conservative newspapers use the new feminine endings (yet, they happen to use masculine endings as well

when referring to female professions and titles), the latter seem more reluctant to come to terms with using them. I discuss the implications of these results in the context of the future of new feminine endings.

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RETHINKING BINARY OPPOSITIONS: NON-BINARY GENDER IDENTITIES FROM URSULA K. LE GUIN'S *THE LEFT HAND OF DARKNESS* TO TODAY'S SOCIAL MEDIA PLATFORMS

The goal of the paper is to explore the notion of gender as a spectrum as opposed to a fixed category, with special focus on the importance of language for establishing gender identity. Relying on Judith Butler's concept of gender and performativity, we determine the constitutive power of language. Ursula K. Le Guin's novel *The Left Hand of Darkness* presents its readers with a postgender society on the planet of Gethen. This planet stands in stark opposition to Le Guin's heteronormative contemporary society, deconstructing gender norms and eradicating binary oppositions such as male/female and light/darkness. We may consider the inhabitants of Gethen as non-binary individuals who raise questions about the entire system of gender representation. Le Guin's novel was ahead of its time and thus paved the way for today's freedom in expressing one's gender fluidity. Connecting Le Guin's novel and our contemporary society, we shall explore the rise in the numbers of adolescents and young adults who identify as non-binary. Non-binary gender identity is not a novelty, but its rapid growth can be attributed to the widespread popularity of social media platforms such as TikTok. Consequently, this platform may be viewed as a norm-defying space in its own right where the correct usage of pronouns when referring to non-binary individuals is one of the main tools for establishing one's gender identity.

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LVCS AND FULL VERBS: A CASE OF SYNONYMY OR A LACK THEREOF?

The term 'light verb construction' (LVC) is applied to a construction consisting of a light (or semantically bleached) verb and a deverbal noun. LVCs are often compared to their corresponding full lexical verbs (FVs) in terms of the supposed synonymy between them. As a matter of fact, since LVCs contain two diverse components (a

verb and a noun), they give speakers the opportunity to exploit both the verbal and the nominal categories to achieve greater precision of expression.

Given that the synonymy between LVCs and their corresponding full verbs is often pointed out, this presentation aims to discuss the factors motivating the occurrence of LVCs, their use and productivity in a language, i.e. to document the circumstances that encourage the periphrastic structuring of the predicate. By exploring examples from English and Macedonian online corpora the following phenomena will be considered: a clear semantic difference between LVCs and the corresponding FVs, the possibility of premodifying the noun in the LVC with an adjective and the possibility of quantifying the noun in the LVC. Particular attention will be paid to the aspectual opposition established between LVCs and FVs, as well as the possibility for different hierarchization (and reduction) of arguments offered by the LVCs, which is closely related to the information structure of the sentence.

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EXPLORING EFL/ESP STUDENTS' PERCEPTION OF DISTANCE LEARNING VIA MICROSOFT TEAMS DURING THE COVID-19 PANDEMIC

The COVID-19 pandemic is the most crucial challenge that the national education systems have ever faced. All conventional face-to-face classes have turned into distance learning classes and educational institutions across the world have accepted and appreciated the online platforms of learning. The main reasons for this acceptability are ease of use, learning flexibility, and a controllable environment. Microsoft Teams is an innovative online learning platform with unique features that can support EFL/ESP learning and create an effective online learning environment. This paper aims to examine students' perceptions and attitudes towards EFL/ESP distance learning via Microsoft Teams at the university level. The participants in this survey are EFL/ESP students (ca. 200) of the Faculty of Educational Sciences, Faculty of Pharmacy, and Faculty of Veterinary Science, University of Sarajevo. This study is based on action research and the key instrument for data collection is a questionnaire for students planned at the end of the semester. The analytical-descriptive method will be applied for the analysis and the obtained data will be processed quantitatively and qualitatively.

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GENDER DIFFERENCES IN THE USE OF VULGARISMS AND SWEAR WORDS BY ENGLISH AND BOSNIAN SPEAKERS

Swearing is an outward manifestation of strong emotions, and it is likely to occur when a strong emotion is communicated or when an individual exhibits a particularly strong attitude toward another person. This paper offers a sociolinguistic analysis of vulgarisms, employing gender as a primary social variable to differentiate between the use of vulgarisms by English and Bosnian speakers. Research questions and hypotheses are the following: RQ1: Do gender-identity and culture have an effect on using vulgarisms? RQ2: Does use of vulgarisms represent a generational/cultural gap? H1: Women use vulgarisms in the same amount as men. H2: Women use vulgarisms in the same way as men. The methodology employed in this work is a questionnaire based on the DTC method that examines gender differences when it comes to the use of vulgarisms in Bosnian culture, with a particular emphasis on participants aged 19–30. Due to objective reasons, we were not able to investigate gender differences in the use of vulgarisms in English in the same way, so we described a corpus survey conducted by McEnery (2006). McEnery used an annotation scheme where all of the examples mentioned in the Lancaster Corpus of Abuse (LCA) were annotated in such a way that these examples preserve the appropriate metadata recorded in the BNC. Results of his analysis conclude that males aim Bad Language Word (BLWs) at male targets more frequently than they do at female targets. According to the findings of our study, there is little difference between men and women and their use of vulgarisms. In conclusion, our study from a quantitative standpoint concludes that there were instances when women utilized vulgarisms more than males (expressing anger, dissatisfaction), and vice versa.

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CRITICAL FEMINIST DYSTOPIAS OF OCTAVIA E. BUTLER AND MARGE PIERCY

Back in the 1970s, US science fiction was radically enriched and expanded by the inclusion of iconic feminist authors such as Joanna Russ, Ursula K. Le Guin, Alice Sheldon or Marge Piercy. Informed by the social and cultural debates linked to the second feminist wave in the US, their fiction explored ingrained misogyny and gender discrimination of their time by projecting feminist utopias located on other

planets whose critical imaginary served as measurement of failure of utopia in the dystopian “present”. However, in the late 20th century, a number of US female science fiction authors far more directly and systematically focused their attention on the dystopian “here” (the United States) and “almost now”, that is, on the near future of the 21st century. Their alarmingly prescient dystopian visions foreground the interplay of sexism (and other forms of discrimination) with the historical triumph of rampant corporatism and neoliberalism. Briefly identifying moments/themes in the prose by Piercy and Sheldon which might be viewed as a blueprint for subsequent full-blooded dystopias, the paper discusses the critical imaginaries of Octavia E. Butler in her 1990s Parable series, *Parable of the Sower* and *Parable of the Talents*, and of Marge Piercy whose early feminist utopia, *Woman on the Edge of Time* (1976), evolved in 1991 into feminist cyberpunk *Body of Glass* (published in the US as *He, She and It*). Butler, certainly the champion of critical “afrofuturist” dystopia, brilliantly intertwines critical strands of gender, race and class, by reflecting on ways of resistance and alternative social models to neoliberal feudalism and neoslavery, practiced by an African-American girl, while Piercy offers a similarly multifaceted reflection on gender, class and humano-androcentrism in the world where a woman and a cyborg fight the all-powerful corporations.

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ŽEDNE PREKO VODE: MEME FEMINISM IN TRANSLATION

In *Theories on the Move* (2006), Susam-Sarajeva examines the impact of translation on the travels of literary and critical theory across national borders. Noting that translation studies has neglected to study the translation of philosophical and theoretical texts, she examines the translation of structuralist theory into Turkish and of French feminist writing into English in order to argue that translation strategies have played a key role in the reception of imported schools of thought. Building on Susam-Sarajeva’s argument, my paper examines the impact of Anglo-American feminism when translated into the Yugoslphere. Instead of addressing the translation of conceptually dense texts of feminist theory, however, I examine the translation of feminist memes into Bosnian/Croatian/Serbian and their transmission via social media. Unlike their often-unintelligible theoretical counterparts, these feminist texts are seemingly hyperlegible. And yet, they invite us to grapple with difficult issues concerning the asymmetry of power in situations of cultural contact. Taking the Bosnian-based feminist meme pages “Krajnje neuračunljive” and “Sve su to vještice” as my case studies, I engage with the politics of translation in order to ask: How are women’s experiences translated? What role do domestication and

foreignization play in the transmission of feminist ideas from the Anglo-American context into Bosnia? How does the digital context shape the translation strategies employed? Do these projects uphold the feminist values of egalitarianism and transnationalism by valuing differences across borders or do they perform a self-colonizing function? And, ultimately, what do Tito and Jovanka have to do with any of this?

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RE-EXAMINING VICTORIAN GENDER IDENTITIES: WOMEN AND SCIENCE IN CONSTANCE NADEN'S POETRY

Being a scientist, philosopher, poet and social campaigner, Constance Naden (1858–1889) best embodies the spirit of the New Woman movement, whose purpose was to promote female agency and independence in the still predominantly patriarchal Victorian society. Although as a child Naden showed a great talent for painting, she later became interested in science, philosophy and languages. She studied botany and French at the Midland Institute in Birmingham and then physics, geology, chemistry, physiology and zoology at Mason Science College. With her mentor Dr Robert Lewins, she developed a philosophy called Hylo-Idealism, which supported the reconciliation of matter and spirit and, more importantly, poetry and science. In addition, she edited the Mason College magazine, published numerous scientific and philosophical articles as well as two collections of poetry. Despite the fact that she was an evolutionary theorist, Naden disagreed with Darwin, Spencer and their followers, who claimed that women were actually ‘undeveloped men’, naturally inferior to them both in their body and mind; that they were emotional rather than intellectual, and that their mental efforts could potentially harm their reproductive abilities. The purpose of this paper will be to examine the ways in which Naden fought the prejudice against women’s involvement in science. The paper will especially focus on the four poems collected under the title “Evolutional Erotics”, in which Naden uses scientific language and humour to present men’s dismissal of female intellectual capacity as well as women’s confusion about their newly acquired educational and professional opportunities.

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BRITISH AND AMERICAN ENGLISH – A RECIPROCAL INFLUENCE

The main goal of this study is to expound on the reciprocal influence between British and American English, primarily lexical in nature. I specifically wanted to focus on the British English influence on American English, the so-called “Briticization of English” which also goes under the name of ‘Britspeak’ or ‘Anglocreep’. It is a particularly recent phenomenon and excludes the masses, being mainly pertinent to an educated elite and to journalistic terminology. This survey, mostly consisting of statistical analyses, can be regarded as an in-depth study of my previous work “The Americanization of English”. I intended to demonstrate the lexicographic influence of British English on American English vocabulary by undertaking lexicographic investigations and corpus analyses, as well. In order to conduct corpus analyses, I used the on-line versions of “The Corpus of Contemporary American English”, “The British National Corpus”, “The Corpus of Historical American English”, and “The Corpus of Web- Based Global English”. The on-line dictionaries I consulted were “Merriam Webster’s Dictionary” and “The Cambridge Dictionary”. I also wanted to pay tribute to Ben Yagoda, an illustrious American writer and educator, professor of journalism and English at the University of Delaware. Thus, I included in the final part of this work an excerpt of his famous blog on the internet “Not one-off Britishisms” (<https://notoneoffbritishisms.com/>) in order to provide a concrete example of the Briticization of English.

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ALICE MUNRO'S “PICTURES OF THE ICE”: A MASCULINIST STORY?

Canadian Nobel prize winning author of short stories Alice Munro is often regarded one of the world’s core feminist writers. Most of the literary critics agree that Alice Munro’s work shows absolute understanding of women, their situation and needs. This analysis focuses on the depiction of male characters in Alice Munro’s short story “Pictures of the Ice”. With no intention of questioning Alice Munro’s status of a feminist writer, and no intention of using the term masculinist with any negative connotation, I will argue that that the depiction of male characters in this story reveals Alice Munro’s profound understanding of men, and a great deal of compassion for their existential issues. The analysis of three male characters will be provided, as well as the analysis of the information provided about these male characters from the point of view of female characters in the story. Finally, I will

argue that the greatness of Alice Munro as a short story author lies exactly in her incredible insight into the nature of both women and men, and her ability to transform that insight into wonderful stories enjoyed by generations of readers of both genders.

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DUOLINGO AS A TOOL TO SECOND LANGUAGE ACQUISITION

This paper examines Duolingo as a tool to second language acquisition. Duolingo is one of the most famous apps used in Mobile Assisted Language Learning (MALL). The topic of second language acquisition with the use of ICT resources has been broadly studied by linguists internationally. However, with its new platform “Duolingo for Teachers”, not only researchers, but also teachers are interested in seeing the possibilities of this application. Throughout this paper, the main characteristics of Duolingo as regards its learning process are identified. Language acquisition mainly occurs due to gamification consisting of getting points by playing in a learning platform similar to a game. It has been discovered that due to its layout and design, Duolingo appears to be very motivating and entertaining. This research proposal is aimed at analysing the effects of Duolingo on the acquisition of SLA. The methodology used consisted of dividing two groups of students. The first group used Duolingo while the other did not. Then, a test took place in order to see which group got better results. By doing this, it seeks to demonstrate that even though this free app states to improve language skills, it does not apply to all functions of the language. There are several negative aspects which are still to be investigated in depth such as lack of interaction and feedback as the teacher’s role is absent. Another significant drawback is the unnatural sentences. They are highly unlikely to be used in a real-life situation with native speakers.

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“WITNESS TESTIMONY”: SURVIVING, WITNESSING, AND WRITING WOMEN’S TRAUMA IN MARGARET ATWOOD’S *THE TESTAMENTS*

Using theoretical and critical lenses of trauma theory, particularly Laura Vickroy’s concepts of survivor narratives and effects of trauma in fiction, this paper analyses Margaret Atwood’s novel *The Testaments* (2019), with focus on the intersection of

gender and class in victim/survivor identity formation. Drawing on the proposed methodological framework, our discussion explores the multivocality and multidimensionality of women's experiences of suffering and witnessing, set in a dystopian totalitarian society that enforces various forms of gendered inequality and coercion, including reproductive servitude. Building on the idea of the literature of witness and the act of testimony, *The Testaments* presents three interleaved stories from limited viewpoints of three narrators, oppressor and oppressed, who have singular fates but share suffering due to traumatic events and internalisation of patriarchal oppression. In this paper, we demonstrate how these experiences shape the survivor's personality and the victim's sense of self, also blurring the boundaries between victims and perpetrators. Bearing witness and testimony of survival and trauma constitute an essential transition toward emancipation of the narrative, whatever its limitations. While the novel's "testimonies" reflect different survival strategies of the characters and ways of expressing their trauma in the struggle to gain voice and agency, its narrative strategies explore the (im)possibility of representing traumatic experiences in written form. Our analysis shows how surviving, witnessing, and writing women's trauma in *The Testaments* resist representation in conventional writerly forms and require complex textual strategies and aesthetic experimentation.

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