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## **Formal Approaches to Embedding**

*Keynote address: Boban Arsenijević, University of Graz*

CLITIC CLIMBING, COMPLEMENTIZER DROP, AND THE SIZE OF VERBAL COMPLEMENTS  
IN TORLAKIAN SERBO-CROATIAN

**Boban Arsenijević**  
University of Graz  
boban.arsenijevic@uni-graz.at

## **CLITIC CLIMBING, COMPLEMENTIZER DROP, AND THE SIZE OF VERBAL COMPLEMENTS IN TORLAKIAN SERBO-CROATIAN**

Krapova & Cinque (2018) generalize that Balkan Sprachbund languages do not display clitic climbing, except for a few peripheral ones, including Serbo-Croatian (SC). Torlakian SC (TSC) shares this property, and yet manifests a high degree of integration in the Balkan Sprachbund. Unlike other SC varieties, TSC also allows complementizer drop under certain conditions – a large part of which is shared with clitic climbing. I use this combination of properties as a window into the nature of both these phenomena, and into the structural properties of restructuring configurations, tackling the question of whether those structures involve clausal embedding, or whether they are monoclausal.

The first part of the talk presents empirical data from TSC and a shallow analysis in terms of constraints, which for clitic climbing centrally involve the following:

- pronominal clitics must form a cluster and climb until the closest clause boundary,
- for each case value, there can be at most one clitic bearing it within a cluster/clause,
- clitics within the cluster must surface in the fixed ordering: Dat, Gen, Acc, and (in line with the general linearization rules, e.g. Kayne 1994) a clitic generated structurally more deeply embedded must surface after a clitic generated less deeply embedded,
- restructuring allows (with some degradation) that two identical clitics expressing arguments of the two verbs in the restructuring configuration be collapsed into one realization.

... and regarding complementizer drop:

- complementizer *da* can be fully realized, absent, or reduced,
- absence of the complementizer corresponds one-to-one to the absence of structure above VP, i.e. to the monoclausal structure (in other words, no complementizer in monoclausal configurations),
- therefore, complementizer drop requires adjacency of the two verbs,
- the presence of climbed clitics improves the grammaticality of complementizer drop (in those contexts in which something degrades it).

The talk is concluded by a discussion of the theoretical consequences of the analysis, arguing that it supports the monoclausal model of restructuring contexts and the view that what occurs as clitic climbing is merely clitics being linearized in the second position within the clause in which they are generated (as argued by Aljović 2005, see also Cinque 2001 for a general model, and Wurmbrand 2001, Cinque and Krapova 2018, Todorović and Wurmbrand 2020, for SC).

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**Julia Bacskai-Atkari**  
University of Potsdam  
julia.bacskai-atkari@posteo.de

## EMBEDDED INVERSION IN WELSH ENGLISH: CONTACT EFFECTS AND MARKEDNESS

In Standard English, embedded interrogatives show distinct word orders from root interrogatives: while there is T-to-C movement in root clauses, (1a) and (1b), leading to subject-auxiliary inversion, there is no such movement in embedded interrogatives, (1c) and (1d). It is a standard assumption that in (1c), the CP is headed by a zero complementizer, while in (1d), *if* occupies C.

- (1) a. What **was** it?  
b. **Was** it a bird?  
c. I don't know [what it was].  
d. I don't know [if it was a bird].

In Welsh English, the inverted order is common in embedded questions (Paulasto, Penhallurick & Jones 2021):

- (2) a. Did you see [what kind of coal **was** it]?  
b. I asked them in the camp, [**would** they like the plums].

Patterns like (2) are most likely affected by contact with Welsh, which retains direct question word orders in embedded clauses; at the same time, cognitive factors (ease of processing) cannot be ruled out either (Paulasto, Penhallurick & Jones 2021). The Celtic contact effect is reinforced by the prevalence of the same structures also in Irish English (Filppula 2008) and in Scottish English (Miller 2008). Evidence from learner Englishes as well as from other varieties (e.g. Colloquial American English, Murray & Simon 2008) support the role of cognitive factors.

Embedded inversion is apparently more frequent in *wh*-questions, (2a), than in polar questions, (2b), in Welsh English (Paulasto, Penhallurick & Jones 2021). This suggests that the preference for verb fronting is stronger in cases where it competes with a zero complementizer rather than a visible one. I argue that this is due to a preference for overtly lexicalizing [fin] on C in Germanic, either by a complementizer or by verb/auxiliary fronting (cf. Bacskai-Atkari 2020); while English has a zero [wh] complementizer available in embedded *wh*-questions, zero complementizers represent a marked option as they are not as transparent for language acquisition as overt ones. This leads either to doubly filled COMP effects in embedded *wh*-questions (as is common in Germanic) or, as in Welsh English, to T-to-C movement. In this way, the contact with Celtic is certainly a factor, yet it affects the grammar only on the surface as it is rooted in a markedness factor that is present in the language anyway.

**Keywords:** complementizer, interrogative clause, language contact, markedness, verb fronting, Welsh English

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**Iva Dozet**

University of Novi Sad  
iivadozeti@gmail.com

## HOW FAR IS TOO FAR: THE COMBINED EFFECT OF SYNCRETISM AND SYNTACTIC DISTANCE ON SUBJECT-VERB AGREEMENT

The notion of subject-verb agreement has been a prominent topic within linguistic research, with various factors being identified as relevant for its successful realization. Among these factors, syntactic distance has commonly been used to explain the discrepancy in attraction errors found between local nouns in clausal and prepositional postmodifiers.

- (1) The editor of the books was/were
- (2) The editor who rejected the books was/were

(Franck et al., 2002: 378)

The distance between the local noun within an embedded clausal modifier and the node at which agreement with the verb occurs, as in (2) is greater than the distance in (1), where a local noun is contained in a prepositional modifier. Franck et al. (2002) state that it is precisely this discrepancy in position within the hierarchical structure that accounts for the greater number of errors in cases where the local noun is in a prepositional, rather than a clausal postmodifier.

The present paper seeks to investigate the role that syntactic distance plays in the occurrence of attraction errors in Serbian. However, in addition to syntactic distance, the paper controls for one more factor, case syncretism. Previous research, mainly that conducted by Siloussar (2018) suggests that an attractor noun syncretic with the nominative plural influences agreement, causing more attraction errors.

In Serbian, as in Russian, the accusative plural is syncretic with the nominative plural, constituting it as a strong attractor. Thus, in addition to the nominative singular head noun and a predicate variable in number, the experimental condition in this comprehension experiment contains an accusative plural attractor in either a prepositional phrase or embedded clausal modifier, as exemplified in (3) and (4), respectively.

- (3) Osiguranje            za            putovanja            je            kupljeno.  
insurrance<sub>-N.SG.NOM</sub> for<sub>-PREP</sub> travel<sub>-N.PL.ACC</sub> be<sub>-PRS.3.SG</sub> buy<sub>-PTCP.PST.N.PL</sub>  
"The travel insurance was bought."

- (4) Osiguranje            koje            je            namenjeno  
insurrance<sub>-N.SG.NOM</sub> which<sub>-PRONOUN</sub> be<sub>-PRS.3.SG</sub> mean<sub>-PTCP.PST.N.PL</sub>  
za            putovanja            je            kupljeno.  
for<sub>-PREP</sub> vehicle<sub>-N.PL.ACC</sub> be<sub>-PRS.3.SG</sub> buy<sub>-PTCP.PST.N.PL</sub>  
"The insurance meant for travel was bought."

Based on previous research, it is expected for syntactic distance to play a role in agreement, i.e., more attraction errors are expected to occur in sentences with a prepositional, rather than a clausal modifier. However, as this paper also investigates the role of syncretism in agreement, it is expected for attraction errors to increase in both conditions due to the presence of the accusative plural. Thus, the primary objective of this paper is to examine whether syncretism is able to affect agreement even in syntactically distant environments.

**Keywords:** subject-verb agreement, attraction errors, case syncretism, embedded clause, prepositional phrase, accusative case, morphophonological features



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**Nina Ilić**

University of Novi Sad

nina.ilic@ff.uns.rs

**Valentina Đorić**

Faculty of Sport and Psychology

valentina.djoric@tims.edu.rs

## ADJUNCT EXTRACTION IN FACTIVE AND NON-FACTIVE CONSTRUCTIONS

This paper offers a comparison of factive and non-factive constructions (Kiparsky & Kiparsky, 1970) and their syntactic behavior in English and Serbian with respect to the *wh*-extraction. What we are particularly interested in are the restrictions found in these constructions, especially the long-distance extraction of adjuncts. Whereas previous research has shown that adjunct extraction out of non-factive clauses is allowed, the results of adjunct extraction out of factive clauses were inconsistent. De Cuba & Mitrović (2008) claim that factive complements do not allow adjunct extraction because factive verbs do not select an additional *cP* layer (which offers an escape hatch for adjuncts) as opposed to non-factive verbs. This extra level in the *CP* is selected by the verb and it is projected by a semantic operator [*Op*]. On the other hand, Sekicki (2016) obtained results that show that adjunct extraction out of factive clauses is possible in some cases. The main aim of the present paper is twofold: to reexamine the acceptability of adjunct extraction out of factive clauses and to offer a possible explanation for the differences in acceptability judgments. As expected, the results of the pilot research showed that the sentences containing non-factive verbs (*think* ‘*misliti*’, *doubt* ‘*sumnjati*’, *consider* ‘*smatrati*’) allow long-distance extraction of adjuncts (*Zašto sumnjaš da ga je ostavila?* ‘Why do you doubt that she left him?’). It should be emphasized that each question was followed by an answer in order to make sure that the extracted adjunct was interpreted in relation to the embedded clause (*Gde si mi rekao da je Nemanja otišao?* - *Rekao sam ti da je otišao na more.* ‘Where did you tell me that Nemanja left? - I told you that he left to the seaside.’). The results also confirmed that native speakers of Serbian consider the clauses containing an adjunct extracted out of a factive clause unacceptable, which is in line with De Cuba & Mitrović (2008). The examples with the lexical verbs *know* ‘*znati*’ and *regret* ‘*žaliti*’ were judged as the most unacceptable in the questionnaire (*\*Kako žališ da si se poneo prema njoj?* ‘\*How do you regret treating her?’). Semi-factive verbs (*find out* ‘*saznati*’, *discover* ‘*otkriti*’, *remember* ‘*setiti se*’), which lose their factivity in questions, conditionals and modal environments (Karttunen, 1971), were also included in the questionnaire. It has been suggested that these verbs do not always lead to islandhood when combined with uniqueness (Djäv&Romero, 2021); therefore, we wanted to check their acceptability. The preliminary results suggest that native speakers of Serbian mostly consider them unacceptable as well (*\*Zašto si otkrio da je to uradila?* ‘Why did you discover that she did that?’) regardless of the adjunct type, which has been claimed to have an influence on acceptability judgments (Oshima, 2007). The form of the questionnaire, which included answers to the tested questions, allowed us to provide our respondents with a clear pragmatic interpretation as to which verb the extracted *wh*-phrase referred to, which could be the reason for obtaining different results from the ones Sekicki (2016) obtained. Therefore, we exclude the possibility that the differences in grammaticality judgments for different cases of adjunct extraction under factives appear as a result of the ambiguity as to how the sentence is to be interpreted. Rather, the present study provides support for the different syntactic behaviour of factives and non-factives. The results of a wider-scale study would confirm the present findings and clarify whether some marginally acceptable cases can be found with respect to the Scale of Extractability (Oshima, 2007).

**Key words:** factives, non-factives, *Wh*-movement, adjunct extraction, islands

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**Stefan Ivanović**

University of Novi Sad  
s.ivanovic@outlook.com

**Predrag Kovačević**

University of Novi Sad  
predrag.kovacevic@ff.uns.ac.rs

**Nataša Milićević**

University of Novi Sad  
natasa.milicevic@ff.uns.ac.rs

## CLITIC CLIMBING WITH DIFFERENT KINDS OF *DA*-COMPLEMENTS IN SERBIAN

Clitic climbing refers to a phenomenon where a clitic associated with an embedded clause is pronounced in the matrix clause. In previous literature (Aljović, 2005; Progovac, 1993; Stjepanović, 2004, etc.), various, sometimes contradictory, claims have been made about the (un)grammaticality of clitic climbing constructions in *da*-complements in Serbian. Apart from a corpus study presented in Kolaković et al. (2022), no previous empirical research has been done on this topic. This paper provides experimental data on the acceptability of clitic climbing constructions with different kinds of *da*-complements in Serbian.

The typology of complement clauses proposed in Todorović & Wurmbrand (2020), according to which complement clauses are classified into three hierarchical classes based on their semantic and syntactic properties, predicts that clitic climbing will be unavailable in *Proposition*-type clauses (1), marginally available in *Situation*-type clauses (2), and fully available in *Event*-type clauses (3).

We tested the predictions from Todorović & Wurmbrand (2020) by conducting a formal acceptability judgment experiment. The questionnaire consisted of the experimental part and the demographic part. Each item in the experimental part included a sentence that provided the contextual background and the main sentence whose acceptability the respondent should rate on a five-point Likert scale. The structure of the experimental sentences was standardized.

Pairwise comparisons reveal significant differences among the average acceptability ratings across different types of complement clauses. Although the results seem to generally follow the hierarchy in Todorović & Wurmbrand (2020), the transitions between judgments appear much less clearly when comparing individual verbs (see Table 1). Moreover, it was found that clitic climbing out of *Proposition*-type complements (1), although highly degraded, still received average acceptability judgments that were significantly higher than those of uncontroversially ungrammatical fillers.

Although the results generally seem to support the hierarchy in Todorović & Wurmbrand (2020), the comparisons of individual verbs show that the differences between these classes are rather gradual. We consider the possibilities of capturing the variation in the acceptability of clitic climbing out of *da*-complements with different matrix verbs following a more fine-grained model of clausal complementation (e.g., Cinque, 2004; Ramchand, 2008).

We also discuss the significance of these findings in light of the fact that the target sentences generally received low average acceptability ratings ( $\mu < 2.5$ ) while statistical comparisons are, nonetheless, able to pick out significant differences among the mean ratings with different types of matrix verbs. We hypothesize that this effect is due to the tendency of some speakers to translate degradedness into ungrammaticality by avoiding intermediate judgments, which systematically brings down the average ratings of such examples. We refer to this phenomenon as the “Conservative Speaker Effect”.

The statistical data that we obtained is also in line with the idea of Gradient Grammars (Wasow, 2007) where the grammaticality of language structures is viewed not as a categorial (either/or) phenomenon but as a graded, stochastic phenomenon.

- (1) \* Dunja ga<sub>i</sub> ipak veruje [ da poznaje t<sub>i</sub> ].  
Dunja him.acc.cl nonetheless believes DA know  
'Dunja still believes to know him'

*Proposition*

- (2) ? Tijana ga<sub>i</sub> uporno odbija [da pita t<sub>i</sub> za pomoć]. Situation  
 Tijana him.acc.cl persistently refuses DA ask for help  
 ‘Tijana persistently refuses to ask him for help’
- (3) Marko ga<sub>i</sub> ipak pokušava [da motiviše t<sub>i</sub> na zajednički rad]. Event  
 Marko him.acc.cl nonetheless tries DA motivate on joint work  
 ‘Marko is nonetheless trying to motivate him for joint work’

Verb	Mean	Type
nastavljati	2.20	E
prestajati	2.10	E
pokušavati	2.01	E
nameravati	1.99	S
počinjati	1.97	E
odbijati	1.91	S
planirati	1.80	S
odlučivati	1.63	S
zaboravljati	1.43	P
misliti	1.41	P
tvrditi	1.40	P
verovati	1.27	P

Table 1.  
 Mean acceptability ratings across specific matrix verbs

**Keywords:** *da*-complements, clitic climbing, restructuring, acceptability judgments

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**Tanja Milićev**

University of Novi Sad  
tanjamilicev@yahoo.com

**Maša Bešlin**

University of Maryland  
mbeslin.ns@gmail.com

## EMBEDDED CLAUSES IN OLD ENGLISH: BETWEEN SYNTAX AND PRAGMATICS

In this talk we address the problem of word order variation in OE embedded clauses, which boils down to the question why the finite verb (modal or auxiliary) in some cases is in the clause final position, following all the elements of its verbal complement (non-finite verb (infinitive or participle) and its arguments), as in (1), while in others, it is non-clause-final, as illustrated in (2). (3) and (4) show that the finite verb can be in a non-final clause position in four types of word orders, which arise due to the varying positions of complements (non-finite vP complement and DP object). On early analyses of OE (cf. van Kemenade 1987), (2) and (3a) were viewed to be derived from the base verb final order in (1) via rightward movement of the post-(finite) verb elements, and labelled accordingly as: (a) Verb Projection Raising and (b) Verb Raising. The occurrence of word order with postverbal nominal objects in ‘VPR-contexts’, as (4a) and in the ‘base order’ in (4b) (‘Leaking’) remained more or less exceptional. The head-final analysis of all OE orders was challenged by Pintzuk 1990, who proposes a competing grammar or mixed structure analysis, according to which finite verb-final clauses exhibit T-final grammar, while the ones where the finite verb precedes the non-finite verb are T-initial. On the Kaynean antisymmetry approach, Biberauer and Roberts 2005 derive all the orders in (1) from the uniform head-initial structure in terms of pied-piping to Spec,TP or Spec,vP. The movement takes place in order to satisfy D- or EPP feature of the probes  $T^{\circ}$  and  $v^{\circ}$ . In finite verb final orders, not only the subject DP, but the entire vP containing it is moved (pied-piped) to Spec, TP (with the object DP first remnant VP moved to the (inner) Spec,vP). As pied-piping became optional, OE also allowed non-pied-piping movement to Spec, TP and Spec, vP, and the mix of these options gave rise to the variations in (2), (3) and (4).

More recently, it has been shown that the variation in the position of the non-finite vP complement is not as free as it has been assumed, but actually comes with different information-structural (IS)/pragmatic inferences (Author1 2016). Propositions with the order in (1) regularly match pragmatic presupposition (taken for granted, ‘given’, not-at-issue, not-Main Point of Utterance, pragmatically subordinated); conversely, (2), (3), and (4a)) are interpreted as ‘non-presupposed, while (4b) is a way of marking contrastive focus in pragmatically presupposed propositions. The question that naturally opens up is how these interpretational inferences correlate with possible syntactic derivations. Under the assumption that OE is uniformly head-initial, the presence or absence of non-finite VP fronting leads to pragmatically presuppositional or non-presuppositional inference (further differences in the Vf-Vn and Vn-Vf orders are obviously in terms of what the NP/DP complement of the non-finite verb does – whether and how far it fronts). We will carefully examine the theoretical and empirical advantages and disadvantages of Biberauer and Roberts’ (2005) analysis, as their system makes it possible that satisfying the EPP features on T and v may come with interpretational effects. Ultimately, we aim to come closer to a better understanding of how IS/pragmatic inferences arise with different syntactic configurations.

- (1) **S–O–Vn–Vf** ‘DEFAULT’  
 gif we ðone heofenlican eard habban willað  
 if we the heavenly earth have will  
 ‘if we are desirous to have the heavenly country’  
 (cocathom2,ÆCHom\_II,\_12.2:125.542.2752)
- (2) **S–Vf–O–Vn** VERB PROJECTION RAISING  
 a. Gif se sacerd ne mæg ðam læwedum mannum larspel secgan.  
 if the priest not may to-the lay people homily say  
 ‘If the priest cannot say a homily to the lay folk’  
 (cocathom2,ÆCHom\_II,\_41:306.66.6963)
- (3) **S–O–Vf–Vn** VERB RAISING  
 a. gif Maxentius ana him wolde abugan  
 if Maxentius only him would submit  
 ‘If Maximus only would submit to him’  
 (cocathom2,ÆCHom\_II,\_19:174.17.3849)
- (4) **S–Vf–Vn–O** VPR WITH POSTVERBAL OBJECT  
 a. gif þa yflan ne mihton ongytan þa oþre yflan ...  
 if the evil not might understand the other evil...  
 ‘if the evil cannot understand the other evil...’  
 (cogregdC,GDPref\_and\_4\_[C]:34.310.28.4641)
- S–Vn–Vf–O** LEAKING  
 b. Gif ic oferswiðan ne mihte hine ær cucene  
 if I overcome not might him earlier alive  
 ‘If I might not overcome him formerly when living...’  
 (coaelive,ÆLS\_[Vincent]:232.7947)

**Keywords:** Old English, embedded clauses, word order variation, EPP effects

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**COMPLEMENTIZER OMISSION IN SERBIAN NIŠ DIALECT - A HARMONIC ALIGNMENT ACCOUNT**

The Prizren-Timok dialect (PT) represents the most “balkanized” Serbian variety, developed in an extensive language contact with Balkan Sprachbund languages such as Romanian, Bulgarian, Macedonian and Albanian. Like most of these languages, PT lacks infinitives (regularly substituted with the *da* + present construction) and utilizes two models for expressing futurity, the *volere* and *habere* type, in which the complementizer *da* can be omitted in certain forms:

- |               |             |        |          |                            |        |          |
|---------------|-------------|--------|----------|----------------------------|--------|----------|
| (1) {ću /     | {će}        | (da)   | pevam    | (2) ima                    | (da)   | pevam    |
| will.1Sg.Cl   | will.3Sg.Cl | compl. | sing.1Sg | have.3Sg                   | compl. | sing.1Sg |
| 'I will sing' |             |        |          | 'I will sing' (expressive) |        |          |

Mišeska Tomić (2004: 541) argues that “[t]he change from finite to nonfinite modal clitics relates to the loss of the subjunctive mood complementizer. As the  $\phi$ -features of the modal clitics were lost and T/AgrS reappeared to the left of the lexical verb, the subjunctive mood complementizer became superfluous and disappeared“. As one can see from (1), although the inflected form *ću* (will.1Sg.Cl) bears the  $\phi$ -features, the complementizer still can be omitted. Even more unexpectedly, most speakers favour this over the default, non-marked 3Sg form *će* (the latter can be used in all other Number and Person forms with an optional complementizer omission). The rest of the inflected forms are “well-behaved”, with the non-marked 3Pl form *će* (syncretic with the 3Sg clitic) allowing for complementizer omission (3), while the morphologically marked 2Sg, 1Pl and 2Pl clitics are not acceptable unless followed by the complementizer (3)-(4):

- |                                 |                |                                 |          |
|---------------------------------|----------------|---------------------------------|----------|
| (3) {ćeš                        | {će}           | {peva /                         | {pevaju} |
| will.2Sg.Cl                     | will.3Sg/Pl.Cl | compl.                          | sing.3Sg |
| '{you <sub>SG</sub> will sing}' |                | '{he/she/it/they will sing}'    |          |
| (4) {ćemo                       | {ćete          | {pevamo}                        | {pevate} |
| will.1Pl.Cl                     | will.2Pl.Cl    | compl.                          | sing.2Pl |
| '{we will sing}'                |                | '{you <sub>PL</sub> will sing}' |          |

In Niš dialect, the PT variety with the largest number of speakers, complementizer omission is a subject of an even more subtle microvariation i.r.t. Person, Number, matrix verb type (modality type, phase verbs etc.), Tense (Present vs. Aorist, cf. (5)-(8) with (9)-(10)), or even phonological phenomena such as apocope (cf. *oćeš* vs. apocoped *oš* in (5)):

- |  |                  |                                    |                  |                             |             |
|--|------------------|------------------------------------|------------------|-----------------------------|-------------|
| (5) {oću   | {oćeš/oš}        | {pevam}                            | {pevaš}          | {oće}                       | {peva}      |
| want.1Sg   | want.2Sg         | want.3Sg/Pl                        | want.3Sg/Pl      | want.3Sg/Pl                 | want.3Sg/Pl |
| '{I want to sing}'                                 |                  | '{you <sub>SG</sub> want to sing}' |                  | '{he/she/it wants to sing}' |             |
| (6) {oćemo   | {oćete           | {pevamo}                           | {pevate}         | {oće}                       | {pevaju}    |
| want.1Pl   | want.2Pl         | want.3Sg/Pl                        | want.3Sg/Pl      | want.3Sg/Pl                 | want.3Sg/Pl |
| '{we want to sing}'                                |                  | '{you <sub>PL</sub> want to sing}' |                  | '{they want to sing}'       |             |
| (7) { <sup>(?)</sup> volim                         | {*voliš}         | {pevam}                            | {pevaš}          | {voli}                      | {peva}      |
| love.1Sg   | love.2Sg         | love.3Sg                           | love.3Sg         | love.3Sg                    | love.3Sg    |
| '{I love to sing}'                                 |                  | '{you <sub>SG</sub> love to sing}' |                  | '{he/she/it loves to sing}' |             |
| (8) {*volimo                                       | {*volite         | {pevamo}                           | {pevate}         | { <sup>(?)</sup> vole}      | {pevaju}    |
| love.1Pl   | love.2Pl         | love.3Pl                           | love.3Pl         | love.3Pl                    | love.3Pl    |
| '{we love to sing}'                                |                  | '{you <sub>PL</sub> love to sing}' |                  | '{they love to sing}'       |             |
| (9) počē   | {pevam           | {pevaš}                            | {peva}           |                             |             |
| start.1/2/3Sg.aorist                               | sing.1Sg         | sing.2Sg                           | sing.3Sg         |                             |             |
| '{I/you have}' / '{he/she/it has} started singing' |                  |                                    |                  |                             |             |
| (10) {poče(s)mo                                    | {počeste         | {pevamo}                           | {pevate}         | {počeše}                    | {pevaju}    |
| start.1Pl.aorist                                   | start.2Pl.aorist | sing.2Pl                           | start.3Pl.aorist | start.3Pl.aorist            | sing.3Pl    |



{we have started singing} / {you<sub>PL</sub> have started singing} / {they have started singing}'

In the framework of Optimality Theory, Prince and Smolensky (1993) propose a harmonic alignment of elements of the sonority and syllable structure scales, resulting in two constraint subhierarchies, which express the relative markedness of each paired combination of elements of the two scales (see e.g., Aissen (2003) for an application in modelling Differential Object Marking cross-linguistically). Assuming the markedness scales given in (11) and (12), harmonic alignment would generate the correct hierarchies in (13.a)-(13.b) and constraint hierarchies in (14.a)-(14.b) (where "x > y" stands for "x is more prominent than y" and "x > y" means "x is less marked than y"), which successfully grasp the presented empirical data.

(11) Sg > Pl

(12) 3 > 1 > 2

(13) a. 3Sg > 1Sg > 2Sg

b. 3Pl > 1Pl > 2Pl

(14) a. \*3Pl ≫ \*1Pl ≫ \*2Pl    b. \*2Sg ≫ \*1Sg ≫ \*3Sg

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**New Words and Dictionaries in Theory and Practice**

*Keynote address: Tvrtko Prčić, University of Novi Sad*

MAKING DICTIONARIES OF NEOLOGISMS IN, FROM AND INTO ENGLISH: THEORETICAL  
AND PRACTICAL ASPECTS

**Jelena Biljetina**  
University of Novi Sad  
jelena.biljetina@gmail.com

## **VERBS OF DRINKING IN ENGLISH AND SERBIAN: A CONTRASTIVE ANALYSIS**

The aim of the paper is to analyse synonymous lexical relations within the lexical field of verbs of drinking in English and in Serbian. The corpus for the analysis consists of 21 verbs of drinking in English whose definitions are analysed and compared one to another. The descriptive and associative meaning of the English verbs serves as tertium comparationis and the goal is to establish the contrast(s) in meaning within the lexical field of verbs of drinking. The English verbs are then contrasted to Serbian verbs of drinking in order to find formal correspondents or translation equivalents to the English verbs. The main method employed is contrastive analysis that determines structural and descriptive similarities and differences among the verbs analysed. The analysis is threefold as it contrasts not only English verbs and Serbian verbs of drinking respectively, but also contrasts the verbs between the two languages in order to obtain contextually appropriate Serbian translation(s). The results of the analysis show that the action of drinking in English is expressed using a range of different verbs that provide a more specific description of the drinking action. The majority of the examined English verbs have their formal correspondent in Serbian.

**Keywords:** contrastive analysis, lexical field, verbs of drinking, English language, Serbian language

**Ana Halas Popović**  
University of Novi Sad  
ana.halas@ff.uns.ac.rs

### **A PROTOTYPE-BASED APPROACH TO LEXICOGRAPHIC TREATMENT OF SYNONYMY IN ENGLISH**

This paper examines implications that a prototype-based view of synonymy has for the treatment of this lexical phenomenon in dictionaries of synonyms and thesauri. The aim is to highlight benefits of this approach to lexicographic treatment of synonymy, such as more exhaustive, systematic, precise and clearer presentation of information within entries in comparison with the existing practice in dictionaries of synonyms and thesauri. These benefits are reflected in the following aspects of the presentation of synonymy in dictionaries: the compilation of synonym sets including their internal structure and organisation, the definition of synonyms within a set, the overall organisation of an entry and its visual representation. The application of prototype theory principles to lexicographic treatment of synonymy enables the compilation of an exhaustive but systematically structured list of synonyms within a set following the declining scale of their similarity with the prototype as the central member of the given set. Furthermore, the meaning description of each synonym in a set uses the prototype definition as the common pattern, which points out similarities between the given synonyms as well as their relatedness to the prototype as the central member of the set. It also enables highlighting of specific meaning components for every synonym, thus, clearly showing semantic differences between members in a set. Finally, a prototype-based view of synonymy lends itself to a clear organisation and visual presentation of every synonym set as well as an entry as a whole in a diagram form, suitable for an electronic dictionary of synonyms.

**Keywords:** prototype theory, lexicography, dictionary of synonyms, thesaurus, synonymy, synonym set

**Maria-Crina Herteg**  
University of Alba Iulia  
crina.herteg@gmail.com

## **A CORPUS-BASED CONTRASTIVE ANALYSIS OF CONCEPTUAL METAPHORS IN ENGLISH AND ROMANIAN NEWS HEADLINES**

The paper combines quantitative and qualitative methods of analysis. The approach is contrastive and it is based on a corpus. I conducted an experiment in which I analysed conceptual metaphors in the headlines in two parallel corpora, one in English and one in Romanian. Each corpus comprises 600,000 words. The texts in the corpora were retrieved from the business genre. The English corpus consisted of newspaper articles retrieved from the British broadsheets The Economist, The Financial Times, The Telegraph and The Independent, and had been written during 2013-2016. The texts in the Romanian corpus encompasses articles withdrawn from Adevărul financiar, Business Magazine, Capital, Ziarul financiar. In total, 806 headlines were processed, the conceptual metaphors and other figures of speech were analysed.

The Romanian corpus was similar in length to its English counterpart and consisted of texts retrieved from Romanian broadsheets belonging to the business genre: Ziarul financiar, Adevărul financiar, Capital and Business Magazine. Despite the overall length of the two corpora, I observed that the headlines in the English corpus were shorter. The quantitative analysis of the Romanian corpus revealed the following: of the 785 headlines that were analysed. The analysis revealed that headlines use pragmatic and linguistic devices to achieve emotional effect. The first layer of analysis meant adopting a semantic perspective, while the second layer consisted of adopting a pragmatic perspective. This second layer of analysis delved into social, cultural and contextual aspects. The conceptual metaphors rely on contrast, transfer and comparison.

**Keywords:** headlines, corpus linguistics, cognitive linguistics, conceptual metaphors

**Jelena Josijević**

University of Kragujevac

jelena.josijevic@filum.kg.ac.rs

**NEW INSIGHT INTO THE COMPARISON STRATEGIES IN DISYLLABIC ADJECTIVES ENDING IN -Y IN AMERICAN ENGLISH**

The system of comparative and superlative formation in English relies on two comparison strategies: synthetic (i.e. inflectional) and analytic (i.e. periphrastic) comparison. Numerous studies have shown that inflectional comparison is the predominant comparison strategy in disyllabic adjectives ending in -y (e.g. Leech and Culpeper 1997; Lindquist 2000; Mondorf 2009; Gonzalez-Diaz 2009), but only a small proportion of these adjectives has been analyzed so the tendencies toward comparison strategies remain unknown for the majority of adjectives ending in /i/. In addition, only a few authors have highlighted that adjectives ending in -ly (e.g. early, friendly, lovely, ugly) are exceptions since they exhibit stronger tendencies toward analytic comparison (Lindquist 2000; Park and Jeon 2011). This proves that this class of disyllabic adjectives is not uniform – some representatives exhibit stronger tendencies toward the synthetic comparison, while with others, the analytic comparison seems to be preferred. This paper aims at an extended analysis of the tendencies toward two comparison strategies in 213 disyllabic adjectives ending in -y based on the phonological features of their final syllables. The quantitative data are retrieved from the Corpus of Contemporary American English (COCA). This corpus is selected since as the largest balanced corpus of the English language, it has numerous advantages over, for instance, GloWbe (web-based, thus presumably more informal) or BNC (balanced, but significantly smaller). The size of the corpus is crucial for this analysis because the main goal of this paper is to extend the number of the analyzed adjectives with respect to the previous findings. Drawing on techniques familiar from quantitative morphological typology (GREENBERG 1960; SZMRECSANYI 2012, 2016), the analysis uses syntheticity and analyticity indices as the main indicators of frequency of both free (more) and bound (-er) comparative morphemes. The statistical analyses were conducted in GraphPad Software. We used two available calculators: a two-sample T-test and ANOVA. The two-sample t-test is used to compare two groups (e.g. sonorants vs. obstruents, liquids vs. nasals, etc.). ANOVA was used for comparing three or more subcategories (e.g. stops, fricatives and affricates).

**Keywords:** synthetic comparison, analytic comparison, disyllabic adjectives, American English

**Victoriya Larchenko**

National Technical University “Kharkiv Polytechnic Institute”

victoriya.larchenko@gmail.com

### ENGLISH COVINEOLOGISMS TO REVEAL SOCIAL AND MARKETING COVID-19 TRENDS

COVID-19 has changed not only social behavior of humans and marketing campaigns of brands, but also has introduced new vocabulary. The zeitgeist of the coronavirus period has shown the most important both social and marketing trends to deal with the black swan in terms of Nassim Nicholas Taleb being also fixed in the language.

According to the author’s research covineologisms are divided:

1. into the following groups:

- social relationship (e.g. quaranteam);
- feelings and emotions (e.g. lockstalga);
- time (e.g. BCV/ACV);
- behaviour (e.g. Zoombombing);
- clothes (e.g. Zoom shirt);
- language (e.g. coronaspeak), etc.

2. according to dictionary registration as follows:

- registered in official dictionaries (e.g. covidiot (Cambridge dictionary online));
- registered in unofficial dictionaries (e.g. coronageddon (UrbanDictionary));
- mentioned as new word suggestion in official dictionaries (e.g. Zoom fatigue (Collins Dictionary online));
- non-registered and media-used only (e.g. Coronie V).

Some covineologisms have undergone 1) semantic changes: a) generalization in collocations, blends as Zoom in e.g. Zoom dating, Zumping; b) semantic shift, e.g. a bubble; 2) compounding, e.g. Virtual Happy Hours; 3) shortening, e.g. the rona; 4) blending, e.g. maskne; 5) ideographic synonym formation with already-existed words, e.g. a Zoom mom and a soccer mom.

COVID-19 gets couples to divorce because of self-isolation and marketers use it to make business profitable. Thus, there have appeared new job titles, e.g. a corona divorce lawyer.

Social and marketing COVID-19 trends are reflected in covineologisms to perceive the black swan linguistically.

**Keywords:** (covi)neologism, coronavirus, Zoom, zeitgeist, social and marketing COVID-19, trends, black swan, semantic shift, blending

**Sladana Mandić**

University of Novi Sad

sladjanamandic1982@gmail.com

**PHRASAL VERBS IN ENGLISH DICTIONARIES: THE NEW MODEL OF ORGANIZATION AND PRESENTATION**

The paper deals with the analysis of the models of lexicographic treatment of the English phrasal verb put up. The general aim of the analysis is to describe the actual models of such treatment in all types of dictionaries: general, learners' and specialized dictionaries of phrasal verbs. Furthermore, more specific aims deal with the effectiveness of such models, as well as the authenticity of phrasal verb complex semantic structure representation, all for the purpose of making interpretation and acquisition of these structures easier for dictionary users. The overview of the advantages and disadvantages of such models creates the possibility of presenting a new model, potentially efficient in regarded terms, which starts from the particle and its influence on the semantics of phrasal verbs. The theoretical framework used in the paper is the cognitive linguistic approach to phrasal verb semantics (Lakoff & Johnson 1980, Lindner 1981, Rudzka-Ostyn 2003, Tyler & Evans 2003) and the Prototype theory (Rosch 1970) which provide the complete insight into the complex semantic structure of phrasal verbs, accentuating derivational paths and the position of peripheral meanings in relation to the prototype in the centre of the radial network (The Radial Network Theory: Brugman 1988, Brugman & Lakoff 1988). The organization of phrasal verbs in such way contributes to the overall representation of the complex semantic structure of phrasal verbs, easier interpretation and memorization by dictionary users, especially, the English language learners.

**Keywords:** cognitive linguistics, lexicography, phrasal verbs, prototype, radial networks. dictionaries, new model



**Mira Milić**

University of Novi Sad  
miramilicns@gmail.com

**Olga Panić Kavgić**

University of Novi Sad  
olgapk@ff.uns.ac.rs

**Aleksandra Kardoš**

University of Novi Sad  
sandra.kardosh@gmail.com

## **A NEW ENGLISH-SERBIAN DICTIONARY OF SPORTS TERMS: THEORETICAL AND PRACTICAL ASPECTS**

The paper provides a hindsight analysis of the recently published print dictionary entitled *Novi englesko-srpski rečnik sportskih termina* [A New English-Serbian Dictionary of Sports Terms] (Milić, Panić Kavgić, & Kardoš 2021) within its theoretical and practical frameworks. Concerning the theoretical aspect, particular emphasis is placed on the communicative theory (Cabré 1999) underpinning the Dictionary and the user-focused function theory of lexicography (Fuentes-Olivera & Tarp 2014). The findings indicate that the most salient difference between the two theoretical approaches is that the focus of the former is on standardization, which implies prescriptive language contact-induced issues, while that of the latter is on user-related situations and needs. Concerning the practical aspect, the findings of the evaluation process using the critical framework of the function theory indicate that the Dictionary meets all requirements except the ones related to Internet technologies, which favor digital media. However, the print medium has its justification in the fact that Serbian belongs to languages with limited existing corpora, which hampers a more intensive endeavor toward digitalized media. Accordingly, the difference between the two theoretical approaches reflected in the priority of principles rather than their mismatch is an argument for the conclusion that the Dictionary is in tune with the current user-oriented challenges in specialized lexicography. Thus, the aim of the paper is to prove this point by means of qualitative analysis of selected examples of dictionary entries, based on the aforementioned theoretical foundations.

**Keywords:** English, Serbian, dictionary, function theory of lexicography, communicative theory, specialized lexicography, sport, terminology

**Tvrtko Prčić**  
University of Novi Sad  
tvrtko.prcic@gmail.com

**MAKING DICTIONARIES OF NEOLOGISMS IN, FROM, AND INTO ENGLISH: THEORETICAL AND PRACTICAL ASPECTS**

This paper deals with theoretical and practical aspects of making dictionaries of neologisms related to English in one of three different, but closely connected, ways: lexicographically treated in monolingual dictionaries, it is neologisms in English itself and lexicographically treated in bilingual or bilingualized dictionaries, it is neologisms from English as translated into another language, like Serbian, and neologisms from another language, like Serbian, as translated into English. The discussion will consist of two parts: in the first, to establish a theoretical framework of the process, the following four points will be addressed: 1 working definition of neologism, 2 domains of lexicological exploration of neologisms, 3 importance of making and subsequently using dictionaries of neologisms, 4 lexicographic requirements for a modern dictionary of neologisms. In the second part, to describe practical matters of the process, the following two points will be addressed: 1 problems most likely to be encountered during the compilation and solutions offered as most likely to work best, 2 proposals for the overall structure, macrostructure and microstructure of each of the three kinds of dictionary mentioned above, including blueprints for their sample entries.

**Key words:** neologisms, making dictionaries of neologisms, in English, from English, into English, monolingual, bilingual, bilingualized, theoretical aspects, practical aspects

**Amanda Roig Marín**  
University of Alicante  
amanda.roig@ua.es

## **A LEXICAL ANALYSIS OF ENGLISH-INFLUENCED CORONEOLOGISMS IN SPANISH**

Over 1,000 new lexemes – both non-specialised and technical terminology – were created in the English language during the COVID-19 pandemic (Thorne 2020). This paper will explore the coinage and presence of English-influenced coroneologisms after the outbreak of COVID-19 in a selection of European languages with particular reference to Spanish. Because many languages share a common Latinate substratum, especially in the scientific domain, it is sometimes difficult to ascertain whether some words are the result of parallel native developments or whether they are indeed lexical borrowings. I will use Furiassi et al.'s (2012: 6) typology – based on direct and indirect types of lexical borrowings – and will discuss some of the difficulties involved in classifying some of the lexical material collected from newspapers from 2020 to 2021. Particularly I will refer to the data in the Observatorio Lázaro, which daily collects data from eight Spanish newspapers, and the words' treatment in the *Diccionario histórico de la lengua española* from the Spanish Royal Academy (RAE). In so doing, I hope to highlight how many the lexemes that will be considered here (some of which were preliminarily discussed in Roig-Marín 2021), despite sharing the same base/morpheme, may have undergone different word-formation processes from native compounding to borrowing. Hence, the need for a closer etymological examination.

**Key words:** coroneologisms, lexical borrowing, Spanish, word-formation mechanisms, COVID-19

## **Literature, Culture and Nostalgia**

*Keynote address: Antonija Primorac, University of Rijeka*

NEO-VICTORIAN ADAPTATIONS: REVISIONING THE LONG NINETEENTH CENTURY ON  
SCREEN

**Atreyee Sinha and Dr. Shuchi**  
NIT Mizoram  
atreyee.literature@gmail.com

**ADMIRING BORDER AND FORGETTING PARTITION: A POSTMEMORY STUDY OF CHHOTODER BORDER  
BY MANJIRA SAHA**

The word 'Border' undoubtedly enkindles not only the sense of separation, pain, suffering and nostalgia, but also the obstructions and a desire of unattainability to cross to the lost homeland after Partition. Patronised by nation-states, this demarcation dissipates both space and self. Thus, the political decision to create a new border redefines the identity of an individual and a nation. The second generation of the partition-refugee possessed the inherited memory of the displacement of the generation before as can be found in the novella *Andhar Bil O Kicchu Manus (Waterbody named Andhar and Some People)* by Bengali Dalit writer Kalyani Thakur Charal. However, border and its existential entity with wires and bricks reduces the intensity of loss to the citizens of a country over the years and metamorphoses the physicality of border, representing as a symbol of demarcation and restriction, as a visiting place for the third-generation refugee children as one may find in *Chhotoder Border (Border; As the Children Have Seen)* edited by Manjira Saha. Border no longer evokes the sense of horrific history and consequences of partition for them; rather the adjective 'beautiful' is readily put before it by these innocent observers of the particular border area of Bengal. Partition and its related history which are repeatedly cultured in the memory of the elders with scars, have no impact on them; whereby the visible border remains the only reality for these children and turns into a site to memorise for happiness. Thus, partition, border and also nation are represented as different phenomena by the two generations of refugees though both of them perceive India as their own nation or Desh.

**Keywords:** nostalgia, partition, border, postmemory, children

**Seda Bahar Pancaroglu**

TOBB University of Economics and Technology

baharyavcan@gmail.com

**NOSTALGIA AND RESTORING HOPE THROUGH CHILDREN’S LITERATURE: THE REFUGEE EXPERIENCE  
IN NADINE KADAAN’S *TOMORROW* AND *SAVING STELLA***

With the ongoing conflicts around the world, the refugee crisis continues to be a major concern. Millions of migrants have escaped to Europe and other nations across the world, while millions more are housed in populated camps. Children are perhaps the most severely affected by the horrors of war and displacement. Because of all the changes and losses they have witnessed, their sense of security is shattered by uncertainty and fear. As attempts to explain the struggle to young survivors are mounting, more and more children's books about refugees are being published. Existing research recognizes the critical role children's literature plays in fostering dialogue and developing empathy in host communities, particularly in classrooms. However, the genre may also serve as a site where children can make sense of such painful concepts as war and running, as well as belonging. These works depict the child as an active subject with control over his experiences which helps the young readers negotiate their traumatic past and feel less stressed about the ambiguity future holds. This article explores how children's literature portrays refugee experiences. Focusing on the concepts of nostalgia and hope in Nadine Kadaan's *Tomorrow* and *Saving Stella*, this study scrutinises the role of children's literature in identity formation. The analysis demonstrates that both *Tomorrow* and *Saving Stella* normalise the feeling of nostalgia while at the same time hinting at a future with possibilities.

**Keywords:** nostalgia, refugee literature, children's literature, migration

**Nevena Banković**

Akademija strukovnih studija Šumadija  
nevenabankovic@gmail.com

### **HISTORY AND NOSTALGIA IN SALMAN RUSHDIE'S *MIDNIGHT'S CHILDREN***

Whether we define nostalgia as the feeling that accompanies the past or as the feeling evoked by thinking about the past, nostalgia is a powerful tool for writers in reviving things that once were in order to better understand things that will come. In the work of Salman Rushdie, nostalgia is closely connected to the past, and the past is intertwined with history and politics. In Rushdie's works the past can refer to both time and place, therefore it represents an imaginary home we all have to leave and to which we all strive to return. In this paper, we will analyze the novel *Midnight's Children* and refer to selected essays from the books *Imaginary Homelands* and *Languages of Truth*, in order to present the power of nostalgia as a tool for reviving the past, recreating personal, family and collective history, and as a means of understanding personal, family and national destiny. In Rushdie's works, we can observe an aspect where personal becomes communal, and communal becomes personal, an aspect where the present can be seen as a consequence of the past, in all of which nostalgia plays a significant role.

**Keywords:** nostalgia, literature, culture, history, past, Salman Rushdie, *Midnight's Children*

**Shreya Bera**

University of Szeged

shreya.bera@ieas-szeged.hu

**REINVENTING THE CALCUTTAN: (DIS)LOCATING THE SUBLIME SELF IN JHUMPA LAHIRI'S AND MIRA NAIR'S *THE NAMESAKE***

This paper aims to explore the conflicted identity of the Bengali diaspora in Jhumpa Lahiri's novel *The Namesake* (2003) in parallel with the movie adaptation by Mira Nair in 2006. The literature and its dramatization locates as well as dislocates the notions of identity, alterity, transnational reality and absorption of cultures. The discussion on the turns of the Bengali birth, the transgenerational Calcuttan image and hybrid construction of the origin in the foreign land—all contribute to the idea of cosmopolitization of the diaspora. The paper also responds to Bonnie Mann's argument on the feminine sublime, reading of the Kantian sublime, and its masculine aspect, dividing the sublime in two—the sublime of the oppressed and the oppressor. Indian women, their subjugation and existence as 'tool' to man's establishment creates a scenario to examine the sublime, not just as an isolated, momentary feeling but a process of liberation and self-elevation. The imagined boundary of home also reemphasizes the public and private spaces which questions the linear assimilation. Hence, extending the interdisciplinary spectre of the sublime, the essay explores this conflict between assimilation and liberation in *The Namesake* where the characters relentlessly negotiate with their otherness. The feeling of fear and unfamiliarity focuses on the power relations, physical and psychological dislocations and cultural conflicts, heightening the gap between the two identities— Bengali or American. Lahiri and Nair delve deep into the construction of the diasporic self through the characters and their migrative journeys, their disenchantment of the western image, and eventually creating a Calcutta in the USA. The impact of the Calcuttan landscape, body of literature, music, customs and habits on the Bengali diaspora evokes the absolute passion through which the sublime manifests. By referring to the works of Bonnie Mann, Barbara Claire Freeman, Homi Bhabha and Vijay Mishra, the essay will deal with the quest for the 'Calcuttan' self and the sublime amid Indian American diasporicity.

**Keywords:** postcolonialism, the sublime, cosmopolitanism



**Réka M. Cristian**  
University of Szeged  
rekacristian@gmail.com

**NOSTALGIA, HUMOR AND AGING IN *GRACE AND FRANKIE* AND *THE KOMINSKY METHOD***

The talk will concentrate on the role of nostalgia, humor and aging in two Netflix streaming series of *Grace and Frankie* (2015-2020) directed by Martha Fran Kaufman (co-creator of the sitcom *Friends*) and Howard J. Morris and *The Kominsky Method* created by Chuck Lorre (2018). Both series are eloquent examples of how to counteract with nostalgia and humor various forms of ageisms that work in the western, youth-oriented culture where elder women and men arrive in what the activist Jane Fonda calls the third age. My inquiry will focus on the nostalgic and humorous strategies these series and their characters adopt in dealing with various situations of crisis, with special emphasis on the verbal constructions of the aging characters, which continuously challenge the mainstream “regimes of decline” (Margaret Morganroth Gullette) becoming “agewise” (Margaret Morganroth Gullette) figures.

**Keywords:** nostalgia, humor, aging, third age, crisis, agewise, Netflix series

**Juliana Daniels**

University of Education Winneba  
julyddan@gmail.com

**HOME AND AWAY: MOVEMENTS, MEMORIES, AND IDENTITY RECONSTRUCTION IN HOLLIST'S *So THE PATH DOES NOT DIE***

Imaginative literature has the rare privilege of mirroring the reality of human existence in the closest semblance in a way that facilitates the articulation of otherwise confounding issues in society. One such human condition that has attracted collective interest is the phenomenon of movement and its psychological repercussions. This study is premised on the notion that movement and nostalgia do not only connote migration, but they have also now become synonymous with migration. United Nations report for the last decade points to conflicts and the sense of insecurity as the major drivers of movement with Africans highly represented in the subjects of the stream. The challenges of movement, memories, and other concerns about migration have finally gained space in African literature. The diasporic yearning for home and culture by the African and its interference in settling in the new culture remain the key concerns in imaginative literature. From the lens of critical diasporic literary criticism, this study examines the diasporic drivers in Pede Hollist's Sierra Leonian novel, *So The Path Does Not Die*. It also expounds on how African diasporic characters in the novel exhibit evocative memories in both their reflective and restorative efforts. In addition, the study highlights the toll of migration and diasporic conditions on diasporic sensibilities and the identity reconstruction of the characters in the fictional diaspora. The study reveals that movements and memories are the profound stimuli of nostalgic reminiscences of home whilst still away. Nonetheless, wistfulness has the propensity to interrupt successful identity reconstruction thus leading to poor coping and immersion. The result is the eventual return home. It concludes that the cords that link the naval of the African in the diaspora to a homeland can be difficult to cut hence for a successful movement and settlement, the paths back home must not be wiped out of the sand.

**Keywords:** migration, gender, African literature, nostalgia, Sierra Leon literature

**Marija Dorđević**  
University of Belgrade  
marija.dj.eng@gmail.com

**NOSTALGIA FOR WHAT NEVER WAS: SILENCE, ABSENCE AND HISTORICAL ERASURE IN RAYMOND  
FEDERMAN'S *THE TWOFOLD VIBRATION***

Raymond Federman was a French-American Jewish writer whose works embodied postmodern literary tendencies of the time. His tragic experience with the Holocaust greatly influenced his worldview, leading to the creation of a unique literary theory and style of writing. His works show a defiant stance against the imposed literary norms of the previous decades with central themes being those of absence, loss, historical manipulation and erasure, cancellation and ultimately, silence. His novel *The Twofold Vibration*, however, adds an additional element to his literary opera – that of nostalgia. It being Federman, that nostalgia does not necessarily refer to actual times past, but to a hypothetical past, a what-could've-been. In this novel, Federman displaces this particular feeling of sorrow for something that was not allowed to happen. In this novel, Federman explores the concepts of silence, absence, historical erasure and nostalgia in the aftermath of historical atrocities. One could say that it was in this novel where Federman masterfully manages to make his readers feel nostalgic for a vision of the past. This paper aims to recognize the intricate and subtle application of different language devices Federman used to establish these themes. Also, the paper will deal with specific instances of the appearance of these themes and how they fit in with Federman's overall literary style and theory of writing. Finally, the author hopes to demonstrate how skilfully Federman managed to convey the strength of an everlasting emotional burden behind these themes.

**Keywords:** nostalgia, silence, absence, erasure, history, holocaust

**Tatjana Dumitrašković**  
University of East Sarajevo  
tatjana.dumitraskovic@pfb.ues.rs.ba

### ART OF MEMORY IN SHAKESPEARE'S HISTORY PLAYS

It is difficult to give a precise definition of the term memory, and trying to define the term too precisely destroys all possible meanings it hides. Memory can be personal, collective, social or cultural. As such it can represent a common perception of the past. Fred Davis argues that as a special form of memory, nostalgia is at the same time a personal experience and social emotion. As such it has effects on our social lives and creates and develops our identities. Linda Hutcheon mentions the element of emotional response as crucial for personal and group identity. In that way, nostalgia puts together memory, emotions and politics. As a form of remembering nostalgia is a special way of connecting the past with the present which can often serve as an instrument for manipulation.

In that context it would be interesting to explore Shakespeare's history plays; they are especially important for understanding the notions of memory and nostalgia in his plays. The roles of memory in history plays include creating identities for the characters, discussing different topics such as identity, time and death, expressing different thoughts on the period of history they deal with. The paper will focus on memory and the problem of identity in *Richard II*, how understanding and repetition of memories are closely connected with the character's perception of time in *Henry IV* and the problem of thinking about the future through the process of recollection in *Henry V*.

**Keywords:** memory, nostalgia, Shakespeare, history plays

**Andelka Gemović**  
University of Novi Sad  
andjelka.gemovic@gmail.com

## **DECONSTRUCTION OF DEATH AND ITS PERSONIFICATION IN TERRY PRATCHETT'S *DISCWORDL***

The paper is concerned with the portrayal of the notion of death in a popular fantasy book series *Discworld* written by Terry Pratchett. In the novels, death is not depicted as a mere natural phenomenon but rather as a recurring, fully developed character whose role throughout the series is both manifold and essential to convey the author's underlying doctrine. Firstly, the paper is to demonstrate the prevailing perspectives on death and its typical representations throughout history and towards the era of pop culture. The following part is to exemplify Pratchett's subverted illustrations of death as well as to uncover the philosophy behind the deconstruction of conventional supposition towards dying and mortality. The very analysis is generated through presenting different narratives centred around the character of Death which often encompass humans' most profound, subliminal fears and concurrently delve into common societal misconceptions associated with the gender, social hierarchy, im(mortality), and otherness. Therefore, the research aims to explore the socially established paradigms in regard to Pratchett's depiction of the aforementioned concerns as well as to disclose whether and to what extent the author personifies the notion of death with the intention to oppose the predominant fallacy of the modern world.

**Keywords:** death, personification, deconstruction, misconception, social issues

**Bojana Gledić**  
University of Belgrade  
bojanadgledic@gmail.com

**NOT SPOKEN FOR – NOSTALGIA AS AN INSTRUMENT OF RESISTANCE IN GRAHAM SWIFT’S *MOTHERING SUNDAY* AND *HERE WE ARE***

It is not an uncommon trope in literature that the past is associated with an unknown or unfathomable realm. L. P. Hartley famously wrote that “The past is a foreign country: they do things differently there.” (2002: 11), while Salman Rushdie has argued “that the past is a country from which we have all emigrated.” (2010: 12). While the term “nostalgia” was at first used to denote an actual illness (Merriam-Webster), nowadays we mainly associate it with a kind of “homesickness” or a desire to return to one’s place of origin/belonging. In addition, nostalgia may be perceived as a tool for maintaining one’s identity (Davis 1979). Furthermore, “nostalgia does not entail the exercise of memory at all, since the past it idealizes stands outside time, frozen in unchanging perfection.” (Lasch 1990: 18). So, what if this longing really is felt towards something that never existed, in an attempt to reclaim a non-existent history? Graham Swift, an author famous for his (re)interpretations of the past, rarely features women as lead actors in the great whirlwind that is history. In all but Swift’s two most recent novels, *Mothering Sunday* (2016) and *Here We Are* (2020), both uncommonly featuring women as the main protagonists, women hold a rather mystical and nature-oriented role. This paper proposes a reading of these two novels as presenting the female nostalgia towards a past that never existed as a form of resistance. While nostalgically recounting their respective pasts, both literally and metaphorically, Jane Fairchild and Evie White will make an attempt at reclaiming their rightful place in history.

**Keywords:** nostalgia, resistance, Graham Swift, *Mothering Sunday*, *Here We Are*

**Teodora Ilić**

University of Kragujevac  
teodora.ilic@filum.kg.ac.rs

**DIGITAL IMMIGRATION, RESTORATIVE NOSTALGIA AND POPULAR CULTURE IN ERNEST CLINE'S *READY PLAYER ONE***

Svetlana Boym (2001: 41) defines restorative nostalgia as manifesting itself in "total reconstructions of monuments of the past". Thus, the paper aims to explore the use of popular culture references which are used to establish the nostalgic mood of the virtual reality game in Ernest Cline's *Ready Player One* (2011). Set in a dystopian future, the novel follows the protagonist Wade Watts as he tries to win said virtual game by researching details of the 1980s pop culture, mainly classic video games and movies. The first part of the paper, therefore, deals with defining popular culture, while the second part introduces Boym's concept of restorative nostalgia. Seeing as the established nostalgic mood makes living in virtual reality preferable to the real world, the third part of the paper will deal with the notion of digital immigration. Another point of focus is whether the restorative nostalgia, upon which the virtual world was built, influences the willing exile of the protagonist. We come to a conclusion that the protagonist is able to enjoy his life in the virtual world precisely because it is built by using monuments of the past that make him experience nostalgia for the past of the real world, thus making it a personal utopia which is opposed to the dystopian reality.

**Keywords:** restorative nostalgia, digital immigration, popular culture, Ernest Cline, *Ready Player One*

**Milena Kaličanin**

University Of Niš

milena.kalicanin@filfak.ni.ac.rs

## NOSTALGIA, STORYTELLING AND RESISTANCE IN HULU'S TV SERIES *THE HANDMAID'S TALE*

The article focuses on the comparative analysis of Margaret Atwood's 1985 novel and Bruce Miller's (2017) TV adaptation of *The Handmaid's Tale*. Special attention in the paper is given to the construction of the main character's identity in the respective media, most particularly the fact that in the Hulu series (2017-2022) the main character is depicted as a modern feminist activist constantly offering resistance to repressive ideology, unlike in the novel in which the denunciation of new identity is not audaciously voiced and at moments the heroine seems to comply with inhuman treatment in Gilead. Just like Atwood, Miller applies the strategy of the interior monologue and intensifies its impact by using voice-over narration and italic subtitles that turn the audience into a secret confidante and willing ally in the main character's struggle against repressive heteronormative and misogynist rules. This thought-provoking platform of expression is purposefully used by Miller in order to emphasize the importance of storytelling as a subversive act of resistance. With the help of Atwood herself, who has been collaborating with the series cast, producers, and director in screenwriting, this TV adaptation draws attention to contemporary issues of political conflicts, sexual slavery, war, toxic pollution, poverty, LGBTQ, women's rights, as well as the need to address these issues and ultimately influence a long-craved social reform. The theoretical framework of the research relies on the concepts of transmedial narratology as elaborated by Thon (2015, 2016), Ryan (2014), Rajewski (2005), Goby (2019) and others.

**Keywords:** nostalgia, subversion, storytelling, transmedial narratology, remediation, interior monologue, ideology, identity, feminism



**Viktorija Krombholc**  
University of Novi Sad  
viktorija.krombholc@ff.uns.ac.rs

## NOSTALGIA AND PERVERSION IN NEO-VICTORIAN NARRATIVES

While the link between nostalgia and neo-Victorian interest in the nineteenth century has been much discussed and largely acknowledged in neo-Victorian scholarship, the precise nature of this association, its ideological implications, and, most of all, critical interpretations of individual instances of these nostalgic revisitations remain multifaceted, complex, and often contentious. Readings of neo-Victorian texts as cultural memory artefacts or instances of Svetlana Boym's reflective nostalgia are certainly valid, yet these approaches do not account for a specific brand of neo-Victorian narratives which Marie-Louise Kohlke describes as "reading for defilement": a clear insistence on imagining the Victorian age as a den of depravity, rife with shocking obscenities and even more shocking crime. These narratives seem to indulge in what Kohlke terms "perverse nostalgia", as they posit the Victorian past as a fetishized playground for deviance and voyeurism. This fascination with imagined Victorian filth is particularly interesting when considered in light of the global sway towards conservative politics. The neo-Victorian setting has also been approached through the theoretical lens of John Urry's "tourist gaze", as an environment offering "out-of-the-ordinary" experiences for nostalgic consumption. This paper will therefore seek to contribute to this ongoing critical debate by exploring the various facets of nostalgia in this particular subset of neo-Victorian narratives.

**Keywords:** neo-Victorian, nostalgia, perversion, deviance, sexuality, crime, voyeurism, tourist gaze, consumption

**Arijana Luburić Cvijanović**  
University of Novi Sad  
alcvijanovic@ff.uns.ac.rs

### **NOSTALGIA AND THE AILING BODY IN NADEEM ASLAM'S *MAPS FOR LOST LOVERS***

Focusing on a small immigrant community in contemporary England, Nadeem Aslam's *Maps for Lost Lovers* (2004) narrates the pain and loneliness of cultural isolation and (self-)ghettoization in a cosmopolitanized reality. In that context, Aslam explores nostalgia as a common aspect of the experience of migration, supplying the minutest details of a mingled sense of loss and longing, which translates into physical pain and traps the community in a system of values and expectations that belong in another world. Relying on 21st-century cosmopolitan theory and studies of the body, both physical and social, this article wishes to analyze the ailing body as a consequence of falling prey to nostalgia. By examining both the suffering maternal body and body social, it intends to demonstrate how nostalgia can impede adaptation and stand in the way of cosmopolitanism.

**Keywords:** body, cosmopolitanism, migration, Nadeem Aslam, nostalgia

**Marko Marjanović**  
University of Novi Sad  
marko.m.open@gmail.com

## **THE OLD WORK OF THE GIANTS — RUINS AND NOSTALGIA IN OLD ENGLISH POETRY**

Nostalgia is among the chief concerns in Old English literature, especially in poetry, and it is often most visible in images of ruin and decay. Destroyed buildings, abandoned homes, and ancient tombs in the Old English tradition speak not only about the lives and ways of those who dwelt or are now buried in them, but also on behalf of those who have come to observe them or who have seen in them either a reflection of their own lives or the fate towards which each and every thing in the world is slowly going.

This paper seeks to analyse the themes of nostalgia in Old English poetry by examining the images of architectural decay in order to explore and better understand the connection between nostalgia and the symbolism behind ruins in the Old English poetic tradition. The analysis relies largely on the studies of nostalgia, transience and fate as some of the chief pillars of Anglo-Saxon poetry (cf. Di Sciacca 2006, Fell 2013, Trilling 2008) and on the studies of the hall and Ubi sunt? motifs often found not only in Old English poetry but Old English literature in general.

**Keywords:** Old English, Anglo-Saxon, mediaeval, poetry, nostalgia

**Azadeh Mehrpouyan**

Velayat University

a.mehrpouyan@velayat.ac.ir

**POSTCOLONIAL IDEOLOGY, REALITY, AND IDENTITY IN V. S. NAIPAUL'S NARRATION: INTERACTION AND CONTRADICTION**

This paper examines Naipaul's narrative structure in the novels: *A House for Mr. Biswas* and *In a Free State* with a focus on identity and roots. A different kind of ideology appears in his novels that hides reality and transmits false consciousness to continue the effect of the ideology. In a sense, Naipaul is baggage full of contradictions, the archetype of the writer of migration and migration of the 20th century. The concept of "home" and "homeless" has a nostalgic longing for the past and roots. The writer's life is a series of journeys and interactions between the old world and the new one along with concepts of roots and rootlessness, which suggest a nostalgic dilemma. Naipaul's narrative style and his postcolonial ideology create illusions and the narrative structure in these novels is written on the same basis, and their characterization is also planned in the same way. The results indicate there is a kind of nostalgic duality in Naipaul's narrative.

**Keywords:** postcolonial ideology, identity, narration, interaction, contradiction, nostalgic dilemma

**Marko Mitić and Ana Kocić Stanković**

University of Niš

30markom@gmail.com

anakocic@hotmail.com

### **NOSTALGIA IN JOHN CHEEVER'S *THE HOUSEBREAKER OF SHADY HILL***

The paper deals with the notion and function of nostalgia in John Cheever's short story cycle *The Housebreaker of Shady Hill and Other Stories* (1958). The analysis relies on Svetlana Boym's definition of nostalgia as "a longing for a home that no longer exists or has never existed" (2001: xiii). Moreover, the paper relies on Jennifer Smith's (2017: 22-27) study of nostalgia in the American short story cycle, who claims that cycles linked by limited locality often deploy a self-conscious nostalgia that operates both as a sincere mode of expression, an evocation in defence of a certain locality, and as a mode of expression that satirizes and subverts a false simplification and sentimentalism of that nostalgia. Thus, the objective is to examine how and for what purposes Cheever's cycle employs nostalgia in individual stories, and to compare and contrast them. The aim is to show whether different evocations of nostalgia present partial or false versions of the past as well as their influence on the characters' present or future. Having in mind the recursive and accretive nature of the cycle as a genre, the authors intend to examine how individual stories come together to render a more collective sense of nostalgia, whether coherent or ambivalent, that might be in a correlation with a specific middle-class suburban locality of the American Northeast.

**Keywords:** nostalgia, John Cheever, the short story cycle, American literature

**Andreea Moise**

University of Bucharest

andreeagmoise@gmail.com

**“YEARNING IS LITERAL, IS IN THE GUTS”: CORPOREAL HOMINGS AND UPROOTING MEMORY IN  
*EXILE IS MY HOME***

Domnica Rădulescu’s 2020 play *Exile is My Home* engages with the traumatic memory of exilic displacement by casting its two queer female heroines as “intergalactic nomads in search of a place to belong” (Rădulescu “Balkan Dreams” 125), whose nostalgic quest frames notions of utopian belonging and radical female experience as political gestures. The play features the accomplishment of an exilic utopia whereby individual banishment marks the beginning of collective empowerment that actively politicises and subverts positive nomadisms. The characters come to embody a “nomadism of the mind” (Rădulescu “Exile” 14) which seeks to universalise the ‘citizenship of the world’ without overlooking social realities that ostracise and discriminate against refugees and immigrants. My purpose is to explore the limits of the politicisation of exilic phenomenologies with regard to both the personal and collective dimensions of its unfolding within the play. On the one hand, homelessness is corporealised as a traumatic memory whose nostalgic dimensions allow an intimate and empathic fashioning of nomadic ontologies in accordance with Julia Kristeva’s notions of the strangeness of the immigrant. On the other hand, the reality of ‘unbelonging’ underlies its social and ideological components, which regulate rightful citizenship and engender patterns of female oppression. *Exile is My Home* articulates the configuration of what Gilles Deleuze and Felix Guattari termed a minor literature whose narrow currency subsists on a deterritorialised vocabulary of the migrant minority, and whose fashioning within the play actively questions what Homi Bhabha deemed the unhomey home projected into the social reality of the world.

**Keywords:** immigrant, nomadism, nostalgia, exile

**Adrian Naznean**

George Emil Palade University of Medicine, Pharmacy, Science, and Technology of Târgu Mureș  
adrian.naznean@umfst.ro

**ETHICS AND MORALITY IN MEDICAL PRACTICE. THE CASE OF *THE CITADEL*: THE NOVEL, THE FILM,  
AND THE MINI-SERIES**

A. J. Cronin gained his medical degree from the University of Glasgow. Practising as a country doctor in the Welsh mining villages, but aspiringly working towards his dream of owning a practice in London, Cronin was forced to take a break because of his medical condition. This was the chance to turn to his childhood ambition of writing a novel, consequently, he published *Hatter's Castle* which was so well-received that he turned away from the stethoscope forever. *The Citadel*, his semi-autobiographical novel published in 1937, describes the realities of a mining village doctor, Andrew Manson, on his way to becoming a successful London practitioner. Nevertheless, in the obscure times of interwar Britain, medical practice was not always in line with ethics and morality. As Manson's unethical ways of medical practice start surfacing and becoming more numerous, the character's wife nostalgically reminisces the good old days when Manson was driven by devotion to his field and patients' welfare, episodes which are similar to ones in his autobiographical novel *Adventures in Two Worlds*. The purpose of this paper is to highlight some unethical practices in *The Citadel* novel and to contrast them with those in the two motion pictures produced after the novel: the 1938 film by MGM and the 1983 BBC mini-series.

**Keywords:** A. J. Cronin, *The Citadel*, medical practice, ethics, morality

**Nataša Ninčević**  
University of Priština  
natasa.nincetovic@pr.ac.rs

**A DIALOGUE BETWEEN THE NINETEENTH AND TWENTIETH CENTURY IN JOHN FOWLES'S *THE FRENCH LIEUTENANT'S WOMAN***

John Fowles's *The French Lieutenant's Woman* (1969) is generally acknowledged as a postmodernist neo-Victorian novel. Presumably, it parodies Victorian conventions and represents a critical comment on the Victorian age. However, the aim of this research is to problematize the claim that the relationship between the Victorian and the postmodern age in this novel is much more complex. Fowles attempts to link these two apparently very different periods. The nineteenth century represents the source of English identity and an undeniable influence on the present. However, the present also influences the past. The events which took place during the course of the twentieth century changed the way we conceptualize the past. Fowles implies that the past does not exist – what does exist is our reconstruction of the past. Still, Fowles reaches beyond this reconstruction. He believes that a novel should introduce something new and authentic. One of the key postmodernist concepts is that parody and irony represent the only possible originality. Still, apart from parodying the conventions of both the nineteenth and the twentieth century, *The French Lieutenant's Woman* deals with existentialist dilemmas that might be applied to both periods.

**Keywords:** John Fowles, neo-Victorian, postmodernism, the past, history, existentialism, freedom



**Catinca Oncescu**

George Emil Palade University of Medicine, Pharmacy, Science, and Technology of Targu Mures  
oncescucatinca@yahoo.com

### **MEMORY, PTSD AND LITERATURE: WIESEL, NYISZLI, PERL**

The present article deals with posttraumatic stress disorder, the survivor's guilt and the role of memory in the process of recovering after the traumas of deportation, humiliation, loss and survival. The writers taken into consideration to illustrate the topic of memory and nostalgia (Elie Wiesel – *Night*, Gisella Perl - *I Was a Doctor at Auschwitz* and Miklós Nyiszli - *Auschwitz: A Doctor's Eyewitness Account*) are valuable not only for the Anglophone research area, but for mankind and for different fields of research, as these works transcend boundaries, borders and languages. Romanian citizens by birth or circumstances, deported as Jews once their cities were transferred arbitrarily to Hungary, emigrating to the USA (Perl and Wiesel) or returning to their hometown (Nyiszli), they became spokespeople for those many silent victims who perished in mass graves. They all became writers by chance, or by the “bad luck” of being Jews in 1944 Europe. As writers, they are the direct product of History. However, by writing about their trauma and exposing it, they transformed their most horrific experience into a way of healing, but meanwhile into a lesson for the next generations. Thus, memory becomes a vehicle between the past and the present, a means of liberation so that similar crimes could never happen again and a warning for future generations. The interior and exterior exile, the alienation, the acute sense of tragedy are partially annihilated by the force of liberating language and memory as means of reconciliation with the unforgettable past.

**Keywords:** Jew, PTSD, Auschwitz, autobiography, memory, trauma

**Selena Ozbas**

Istanbul Yeni Yuzyil University

selenaerkzan@gmail.com

## MOCK-NOSTALGIA AND THE SCEPTICAL HUMOUR OF CHAUCER'S *HOUSE OF FAME*

One of his earliest poems, Chaucer's *House of Fame* is a highly controversial dream vision in that Chaucerian criticism has identified it as an eccentric and subverted version of Dante's *Commedia*. It has been construed that he freely handles the structure of his Italian exemplar's poetic model in *HF* to the extent that in Chaucer's hands the dream vision genre becomes an episodic and contingent construction which does not necessarily follow the conventional form of narrative causation. I would like to contribute to this point made by Chaucerian criticism by suggesting that Chaucer's subversion of *Commedia* relies heavily upon his use of humour which expresses a certain doubt towards the conventions of dream poetry. In doing so, I would like to argue that he plays with the state of dreaming and consciousness, poetic authority and mock-authority, certainty and uncertainty to the point that he creates humorous instances of incongruity. The irreconcilability, or better put, the dissonance between these pairs, reveals the doubtful function of Chaucerian humour in *HF* which in turn jeopardises the genuineness of Geoffrey the narrator's nostalgic references to ancient exemplars. In this context, it will be contended that Chaucer's doubtful humour which aims at disbanding the dominant conventions of poetry in late fourteenth-century England emerges as one of his crowning achievements in the sense that it exposes Chaucer's relationship with the past; one which mocks a bygone period in order to reform the poet's relationship with contemporary poetry.

**Keywords:** humour, scepticism, nostalgia, *House of Fame*, dream poetry

**Dilek Öztürk Yagci**

Istanbul Technical University

dilekozturkyagci@icloud.com

**BEYOND THE BOUNDS OF NOSTALGIA: THE INTERSECTIONS OF SPACE, PLACE AND PEOPLE IN PAT  
BARKER'S *UNION STREET***

*Union Street* (1982) opens with the Kelly Brown episode, the story of a schoolgirl raped by an old man whom she mistakenly takes as her father trying to reconnect with her lost home. Following Kelly's steps through the derelict streets and houses of post-industrial northeast England, the narration ends with the set of words: "She was going home" (Barker 69). Through this simple yet evocative final remark, what unfolds is a question relating to whether there is ever "a place called home" (as in Doreen Massey) or this is simply "a longing for a place ... a yearning for a different time –the time of our childhood, the slower rhythms of our dreams" (Boym 24). Focusing on the representation of the predicament of the working-class, *Union Street* often tends to be typecast as a social realist narrative cherishing the values of working-class society as in the post-war British fiction (Brannigan 15). However, Barker's depiction of people and place in *Union Street* goes beyond conventional portrayals of the working-class communities as romanticized and mythicized. Rather than succumbing to nostalgia or drawing any sentimental conclusions, Parker concentrates on transcribing the actual experience of these factory labourers and their relation to place. This nuanced realism, as I argue, is significant in its engagement with space and place and its treatment of the spatial trope of "home" which, both as a place and idea, is shattered, displaced and un-homely evoking rather an impossible nostos and an absence of nostalgia. For all these reasons, this paper aims to examine how Pat Barker defies nostalgic imagination of working-class communities and place in *Union Street* through challenging fixed notions of home as a site of security and belonging and re-defining it as a contested space as in the British geographer Doreen Massey's relational view of space.

**Keywords:** Pat Barker, *Union Street*, space, place, nostalgia, Doreen Massey

**Ali Salami and Haniyeh Asaadi**

University of Tehran

salami.a@ut.ac.ir.

haniyehasadi@ut.ac.ir

**UNCANNY DOUBLES AND RECONSTRUCTION OF SELF AND HISTORY THROUGH MEMORY IN J. L.  
CARR'S *A MONTH IN THE COUNTRY***

The bittersweet memories of the past are the true jewels and relics buried in the layers of our psyche and touched by happiness, grief, regret, and hope. All the experiences and memories had a crucial impact on identity formation and self-deconstruction like the enduring traces of trauma on self that as stated by Freud emerge from the unassimilated experiences. In *A Month in The Country*, J. L. Carr portrays the traumatized Tom Birkin and Charles Moon suffering and dealing with the pains of loss and war as liminal figures. They arrive in the soothing rural landscapes of Oxgodby to uncover the mysteries which also lead to their self-excavation in the historical place of the country. The narrative presents how the established religious and cultural values trigger the life and death of human beings. According to Freud, uncanny doublings and repetitions refer to the repressed and darker side of the psyche; through psychological approaches, this study will analyze how the uncanny and doubles play a significant role in the individuation and self-creating of the traumatized characters and also how overlapping of histories uncover the repressed narratives. Besides, it will be presented how the Wordsworthian, healing, and nostalgic rural landscapes and also the sites of memory influence the agitated psyches of Birkin and Moon who are shattered by the terrors of war. Moreover, it will manifest how the novel's plot and the intentions of J.L. Carr are related to the gyre theory of W.B. Yeats.

**Keywords:** memory, uncanny, trauma, nostalgia, individuation

**Isha Singh**

Jawaharlal Nehru University

isha0646@gmail.com

**ROMANTIC HEROES, ESCAPISM, AND UNIVERSAL LOVE: A LOOK AT THE NOSTALGIA ABOUT ROMANCE  
IN CONTEMPORARY POPULAR CULTURE**

Romantic love which developed as a concept relatively around 200 years ago propagated the ideal of happily ever after. The Covid-19 pandemic has made us wistful about a shared past in which romantic love was still old-school as opposed to the current tinder and bumble based online dating. Recently, there has been a spate in period dramas like *Bridgerton*, *Emma*, *Downton Abbey* which explore the notion of romantic love and old-school heroes. The resurgence points to an escapism in romance and period dramas have been modified to cater to the taste of the present generation. *Bridgerton* features several raunchy sex scenes as well, however, it also delineates feudal notions of romantic chivalry.

This paper analyses the current spate of period dramas, notably *Bridgerton*, *Emma*, *Portrait of a Lady on Fire* to understand the need for this resurgence. This paper argues that the revisiting of the past serves as a dreamscape and further entrenches ideas of romantic love.

*Bridgerton* with its scenes of lavish parties and dances was very popular because the lockdown forced us to sit at home and stifled social lives. This paper aims to understand where these popular culture series depart from the traditional past. It will also take a look at the ways in which nostalgia is served to us fresh each time, with a revamp and the cultural discourse behind the same. Certain ideas like the damsel in distress and the romantic hero have been kept alive by the industry which churns out nostalgic dramas. This paper seeks to understand why these common themes persist and the darker undertones of the same.

**Keywords:** romance, romantic hero, love, period drama, popular culture, nostalgia

**Yagmur Sönmez Demir**  
Cankaya University  
yagmurdemir40@gmail.com

**LITERATURE, CULTURE AND NOSTALGIA – THE NOSTALGIC HUMANOID IN KAZUO ISHIGURO'S *KLARA AND THE SUN***

Klara, a solar powered Artificial Friend (AF), is the protagonist and the first-person narrator of Kazuo Ishiguro's latest novel *Klara and the Sun* (2021). Together with other Afs in a store, she waits to be sold to a customer and to "find a home" (Ishiguro 9). Soon, she is bought by 14-year-old Josie's mother and taken to their home to live with them. Years later when Josie attends college, Klara is let to have her "slow fade" (Ishiguro 244) in the Yard where old machinery is stored. She rekindles her memories there, to deal with her homesickness and nostalgia: "a longing for a home that no longer exists or has never existed" (Boym 7). She yearns for her/Josie's home. Her nostalgia could be classified as "Restorative nostalgia . . . [which] attempts a transhistorical reconstruction of the lost home" (Boym 13). With the help of her memories, Klara manages to set herself free of the limitations of space and time, and to reconstruct the image of her home; she says "such composite memories have sometimes filled my mind so vividly, I've forgotten for long moments that I am, in reality, sitting here in the Yard, on this hard ground" (Ishiguro 247). Klara's individual act of remembrance creates a secure psychological space for herself, thereby temporarily enabling her to forget about her homesickness. Hence, this study argues that the humanoid Klara revives and narrates her memories as a strategy of coming to terms with her deep sense of nostalgia.

**Keywords:** restorative nostalgia, humanoid, memory, *Klara and the Sun*, Kazuo Ishiguro

**Sladana Stamenković**  
University of Novi Sad  
sladjana.stamenkovic@ff.uns.ac.rs

## NOSTALGIA AND POSTMODERN SUBJECTIVITY IN *WHITE NOISE* BY DON DELILLO

One of the crucial conflicts in DeLillo's novels is the clash between the past and the future, leaving the present as hazy as the postmodern reality that comes into existence in his novels of the 20th century. In one of them, *White Noise*, nostalgia is highly prominent as a subjective reaction to the increasingly changing world of the present. Nostalgia, or a sentimental yearning for the past, is reflected in this novel in various aspects. Sometimes, it is addressed as a philosophical concept by characters such as Murray Siskind and regarded as an inherently highly subjective process in the postmodern world. At other times, it is implicitly reflected in different elements of the past, both on the collective, historical level (Hitler studies, nuns, and the church) and on a smaller, local scale (time pre- and post-toxic event). In each case, the past time is regarded as something highly desirable, as a symbolical safe haven associated with order and reliable systems of functioning, as opposed to the present, which is increasingly unreal, threatening, and rooted in the accelerating world of mass media. In each case, the subjective perspective of the past and the ensuing nostalgia stand opposed to the future order of Western civilization, whose outlines DeLillo drafts in this novel. Furthermore, this novel also depicts the crucial late Cold War period, which will later become the target era for DeLillo's characters' experience of nostalgia in the novels of both the late 20th and early 21st centuries. This paper aims to highlight the conflict between nostalgia and the incoming threat of the future in this novel, as well as to regard *White Noise* as a nostalgia source within the context of DeLillo's later novels.

**Keywords:** nostalgia, *White Noise*, Don DeLillo, postmodern subjectivity, history

**Aleksandra Stojanović**  
University of Kragujevac  
aleksandra.stojanovic@filum.kg.ac.rs

**NAVIGATING NOSTALGIA AND LINGUISTIC TRAUMA IN PAUL AUSTER'S *IN THE COUNTRY OF LAST THINGS***

Paul Auster's novel *In the Country of Last Things* represents a post-apocalyptic society struggling primarily with the loss of stability, security and familiarity. The focus of this paper is the psychological journey of Auster's main protagonist, Anna Blume, as she fights feelings of nostalgia and mourning for a future that has been taken away from her. Anna's journey is analyzed from a perspective of trauma in which the missing words for objects once familiar to her are the source of her traumatic experience in the new world order. What impacts the protagonist most are the loss of language, the loss of familiar signs, and the loss of correspondence between her memories and the world that has become her reality. While nostalgia for her past life stands as a prominent symbol in the novel, the loss of hope for the future is at the core of Anna's anxieties. Through a post-structuralist reading of the novel, we aim to present the nostalgia for the stability of language and the power of the written word as a grounding mechanism that serves to alleviate feelings of dislocation in a post-apocalyptic landscape. Assisting her husband with his book provides Anna with a purpose, where we notice the importance of the written word for healing and overcoming turmoil. Anna Blume is thus viewed as a writer in exile in the post-apocalyptic world and her diary is to be read as a testimony of nostalgia, the breakdown of language that leads to a breakdown of the self.

**Keywords:** nostalgia, exile, trauma, language, Anna Blume, Paul Auster, *In the Country of Last Things*



**Milica Surla**

University of Novi Sad

milicasurla17@gmail.com

**PERSONAL AND HISTORICAL NOSTALGIA AS PORTRAYED IN ERNEST HEMINGWAY'S *A MOVEABLE FEAST* AND WOODY ALLEN'S *MIDNIGHT IN PARIS***

Fitzgerald's Nick Caraway warned us that the past cannot be repeated (Fitzgerald, 1999), but living in uncertainty urges our minds to wander along the paths of the past. Those paths may lead far away from the anxious present, to a world that Herzinger described as "Fitzgerald's charming, magical, glittering world continually stunned by sadness and failure" (Herzinger, 1985, p. 11). The simulacrum of The Roaring Twenties, as its inevitable component includes Paris in the 1920s which established itself as a culturally significant symbol of the period, thus surpassing the mere spatial framework. A hundred years later, the image of 1920s' Paris that comes to our minds resembles the one nostalgically painted in *A Moveable Feast* (1964) by Ernest Hemingway. The Paris he experienced. Barbara B. Stern (1992) distinguishes personal nostalgia from historical nostalgia by referring to the former as "the way I was" (16) and the latter as "the way it was" (13). Similarly, the 1920s' Paris in Woody Allan's exploration of historical nostalgia in *Midnight in Paris* (2011) seems to occupy a central role. On that note, this paper aims at examining both concepts – personal and historical nostalgia – from the theoretical perspective, as well as at analyzing their representation in Hemingway's book and Allan's movie. Undeniably, we cannot repeat the past, but we can certainly, like Gil Pender, escape to a world distant, yet familiar, the one which might have existed a century ago. Hence, escapism concerning personal and historical nostalgia will also be discussed in the paper.

**Keywords:** nostalgia, The Roaring Twenties, Lost Generation, Paris, escapism

**Lena Tica and Ivana Krsmanović**

University of Kragujevac

lenaboki@gmail.com

ivana.krsmanovic@vstss.com

**ATHOL FUGARD'S *SORROWS AND REJOICINGS*: THE NOSTALGIA OF AN EXILE**

The paper focuses on Athol Fugard's play *Sorrows and Rejoicings* (2001) which depicts the fate of Dawid Olivier, a white South African poet, who returns to die in his home country after spending sixteen years in exile in London. Using Lacan's concept of the Other, which in postcolonial theories is reconceived as the Other (colonizer) and other (colonized), together with Edward Said's concept of exile, which posits it as "the unhealable rift" between the Self and its true home, the paper explores the traits of Dawid's identity so as to figure out how a brilliant young poet and university professor ended in final decadency, alcoholism and despair. Dawid's identity turns out to be the one of negation, i.e. "terminal loss" and insurmountable sadness based on his feelings of uprootedness, uselessness and fear of forgetting his mother tongue. Dawid's character is revealed through a prism of the stories from the past and present told by the three women in his life, Alison, his wife, Martha, his black lover and Rebecca, their illegitimate daughter. Since each of the play's female characters, in their own way, face the legacy of apartheid, the same theoretical background is used to analyse their identities. They, as well, turn out to be nostalgic exiles in the world of post-apartheid, where the identities continue to be constructed by the racist discourse that labels people as Other/other alienating them from the Self, which remains unattainable fiction.

**Keywords:** exile, nostalgia, identity, Other/other, Self

**Bojana Vujin**

University of Novi Sad

bojana.vujin@ff.uns.ac.rs

**“YOU, MY FRIEND, ARE ALL THAT’S LEFT OF THEIR RELIGION”: *STAR WARS*, FANDOM AND NOSTALGIA**

A long time ago (though not in a galaxy far, far away), fandom was seen at best as an offshoot of cultural studies, and at worst, as an acceptable target of ridicule and Othering. Since the early 1990s and the pioneering work of scholars like Henry Jenkins and Camille Bacon-Smith, however, fandom has gained respectability (and profitability) as both a multidisciplinary area of study and a lucrative part of commercial popular culture. Today, we live in an unprecedented time: not only have fandom and nerd culture become mainstream, but they have joined forces with rhizomatic web platforms and formed a digital age where transmediality reigns supreme, and where stories have become Intellectual Properties. Nowhere is this more clearly seen than in *Star Wars* – once a film series authored by a single creator, now a megacorporation-owned franchise with multiple authors, narratives, and storytelling platforms. As a result, the *Star Wars* fandom, never an inviting space, has fractured even more and turned to nostalgia as a source of comfort, with predictably volatile results, as different fandom factions lay sole claim to historicity and authenticity. *Star Wars* thus occupies a perfect liminal space between fandom and hatred, present and past, nostalgia and schmaltz. Using contemporary fan studies scholarship, this paper examines the role of nostalgia in today’s *Star Wars* fandom, with the emphasis on media convergence and cultural wars in digital social spaces, thus exploring popular culture at large.

**Keywords:** *Star Wars*, fandom studies, popular culture, nostalgia, transmediality, digital social space

**Stefan Žarić**  
University of Novi Sad  
z.stefan027@gmail.com

**ROARING TWENTIES, NEW LOOK AND PUNK: THE 20TH CENTURY FASHION HISTORY AS CULTURAL NOSTALGIA IN IAN MCEWAN'S NOVELS**

Inherent to material, visual and popular culture respectively, fashion plays a significant role as a form of cultural nostalgia and historical device in the oeuvre of the British novelist Ian McEwan. As such, the proposed subject aims to contextualize novels *The Cement Garden*, *Black Dogs*, *Amsterdam*, *Atonement*, and *On Chesil Beach* within the framework of the 20th century fashion history in Britain and the West overall. By mapping out the elements of fashion history between the 1920s and the 1990s, the paper illustrates that the employment of such elements by the author is inseparable from his structuring of Europe's modern history narrative. The novels are thus not analyzed based on dates of their creation, but rather in diachrony of fashion history in them: the 1920s and the 1930s fashions in *Atonement*, the 1940s fashion in *Black Dogs*, the 1950s and the 1960s fashions in *The Cement Garden* and *On Chesil Beach*, and fashion from the 1970s prior to the end of the 20th century in *Amsterdam*. By focusing on female characters, the paper centers around different aspects of fashion – sociocultural, geopolitical, psychosexual, narrative and intertextual – demonstrating the manifestation of 20th century fashion history as cultural nostalgia in McEwan's novels.

**Keywords:** Britain, cultural nostalgia, fashion, fashion history, Ian McEwan, modern history, novel

## **The Norms of Literary Translation in Languages of Limited Distribution**

*Keynote address: Zoran Paunović, University of Novi Sad*

*TRANSLATING THE UNTRANSLATABLE: THE CASE OF ULYSSES*

**Goranka Antunović and Snježana Veselica Majhut**

University of Zagreb

gantunovic@ffzg.hr

veselicamajhut@gmail.com

#### **TEXTUAL-LINGUISTIC NORMS REVISITED: TRANSLATORS' AND EDITORS' PERSPECTIVE**

Toury's (1978, 1980, 1995) introduction of the concept of norms into Translation Studies has stimulated a considerable body of research. The early studies focussed on reconstructing norms by studying source and target text segments in order to observe regularities in translators' choices as evidence of norms. A number of authors (Hermans 1996, Brownlie 1999, Pym 1999) have, however, challenged textual analysis as an appropriate method for investigating norms and called for approaches closer to social sciences. This preliminary study aims to shed light on the notion of specific textual-linguistic norms that govern the rendering of names of microlocations in translations of popular fiction from English and Swedish to Croatian using qualitative data gained by semi-structured interviews. The interviews are conducted with translators for each of the two source languages, as well as with editors, in other words, with the main actors in the production of translations. The objectives of the interviews are manifold. First, to obtain information on what both groups of actors consider "appropriate" or desirable solutions for rendering names of source culture microlocations (streets, parks, squares, etc.), more specifically those that have the form of a compound noun or a nominal phrase with a common noun as the final element. We assume that their answers may be indicative of the existence of specific textual-linguistic norms. A further objective is to investigate how the notions of "appropriate" or desirable translatorial behaviour are negotiated between different actors involved in the production of translations and whether there are differences between experienced and inexperienced translators in their awareness of the existence of particular norms and their understanding of their own position as negotiators. Finally, as the interviews involve translators from two different languages, the research may indicate whether there are differences between the two groups in their understanding of norms.

**Keywords:** textual-linguistic norms, rendering of microlocations, translation of popular fiction, negotiating norms

**Borislava Eraković**

University of Novi Sad

borislava.erakovic@ff.uns.ac.rs

**RETRANSLATIONS OF *THE CATCHER IN THE RYE* INTO SERBIAN (1979-1995) REVISITED: REFLECTIONS  
ON THE CHANGING NORMS AND TRANSLATORS' AGENCIES**

The paper looks into four translations of J. D. Salinger's *The Catcher in the Rye* in Yugoslavia (1958, 1979, 1987) and Serbia (1995) in the framework of the Retranslation Hypothesis (Berman 1991, Chesterman 2000). The focus is on the way the colloquial language of American teenagers from the 1950s was rendered in the translations into Serbian (1979, 1987, 1995). It is argued that the first translation from 1958 seems to have complied with the target literary tradition regarding the acceptability of the substandard language varieties in a literary work, and that the other three show evidence of primarily competing translators' agencies, in addition to other social and cultural influences. The translators' agencies are deduced from a variety of sources: paratexts (the 1995 translator commentary and interviews), authorships of the translations (the 1979 and 1987 translations being by the same translator) and a comparative analysis of the techniques applied in the translations. Wider social and cultural influences are related to the development of *jeans prose* in the target literary tradition, changing publishing policies and practices, as well as to the significantly different historical and political contexts during which the four translations were published. The analysis offers arguments that support the view that retranslations are conditioned by a variety of factors (Koskinen and Paloposki 2003, Brownlie 2006) in addition to the aging of translations.

**Keywords:** Retranslation Hypothesis, norms, translator agency, literary translation, translation of sociolect

**Tamara Mikolič Južnič, Agnes Pisanski Peterlin and Nike K. Pokorn**

University of Ljubljana

tamara.mikolicjuznic@ff.uni-lj.si

agnes.pisanskipeterlin@ff.uni-lj.si

nike.pokorn@ff.uni-lj.si

### **STRIDON: JOURNAL OF STUDIES IN TRANSLATION AND INTERPRETING**

Following almost a decade of editions of the DOTSS Doctoral and Teacher Training Summer School, the idea of a new Translation Studies journal emerged, which would publish high-quality papers and aim at becoming a high-impact publication as quickly as possible. The aim of this paper is to present this new journal, named STRIDON, its origin and scope. The journal, the editorial board of which features some of today's most prominent translation scholars, is published by the University of Ljubljana Press; its name is a reference to the birthplace of St. Jerome, the patron saint of translator and one of the greatest translators of the western world, who was allegedly born somewhere on the border between Slovenia and Croatia. The journal publishes high-quality peer-reviewed articles on theoretical, descriptive and applied research within the field of Translation and Interpreting Studies. Its particular aim is to present the research involving peripheral languages and languages of limited distribution, and the research focusing or originating from Central or South-eastern Europe. Up to date, three issues have been published with authors from 15 countries all around the world, ranging from young scholars at the beginning of their careers to well-established researchers.

**Keywords:** Stridon, TS journal, DOTSS Doctoral Summer School, languages of low distribution, South-Central Europe



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