

## **Keynote Speakers**

### **Geoffrey Leech**

University of Lancaster

*The Changing of English Grammar: Insights from Corpora over a Period of Sixty Years*

The aim of this lecture will be to show how English - particularly in terms grammatical usage - has been changing over the period 1931-1991. The evidence comes mostly from corpora of written English, especially the 'Brown family of corpora' modelled on the original corpus of American English, the Brown Corpus. The 'Brown family of corpora' consists of five corpora that match one another in size and sampling, and can therefore be used for tracking the history of the American and British varieties of English during that period. The changes that have been taking place include decline of the use of modal auxiliaries, increasing use of the progressive aspect, increasing use of the genitive, and declining use of wh-relative clauses. Such changes can be tentatively explained in terms of such trends as colloquialization, grammaticalization and Americanization.

### **Peter Preston**

University of Nottingham

*The "Condition of England" in Recent Fiction*

From a starting-point of the "Condition of England" novels of the 1840s, we will go on to discuss how, in the post-consensus years following Margaret Thatcher's election victory in 1979, novelists have again sought to address the life of the country across a wide canvas. The last few years, in particular, have seen a mini-flood of such novels, a phenomenon no doubt related to the current debate concerning nationality and the present multi-ethnic nature of British society. Such issues are also of interest in a wider European context, given the recent history of Central and Eastern Europe and the Balkans.

### **Michelle Gadpaille**

University of Maribor

*Underwear and Other: 19<sup>th</sup> Century Subtexts*

In nineteenth-century literature, underwear forms one site where the division between a text's manifest and latent content can be made evident even to inexperienced readers. Always present, if only by implication, underwear constitutes, on its occasional surface appearances, a cultural signal as well as a literary trope. As part of a complex trope system—alternately metonym, metaphor or synecdoche—specific items of underwear code the concealed bodies they cover. Women's bodies, elided from most nineteenth-century texts, could be represented by their clothing, or for special purposes, their underclothing. Underwear became more visible at the point in the century where it entered the cultural arguments about women's health. Medicalized, as so much about women's bodies was, underwear began its progress towards its twentieth-century state of commodification. My paper will survey nineteenth century writing, mostly Canadian and British, to illustrate the various types and functions of underwear in texts from advertisements, to conduct books to women's fiction.

### **Éva Antal**

Eszterházy Károly College

*Deconstructive Figures of/in Translation*

In his work titled *On Literature*, the Yale deconstructor, Joseph Hillis Miller gives the most striking metaphor of a literary work. Negating the Heideggerian notion, namely, in literature the universal truth of Being is revealed (cf. Greek *aletheia*), Miller accepts Derrida's idea that each work has its own truth and resembles a hedgehog rolled up in a ball. Derrida, in the essay, "Che cos'è la poesia?" deliberately keeps the Italian word for the hedgehog, *istrice*, protesting for the idiomatic truth and against the 'true' translation of a given literary work. Derrida says that a poem is like an *istrice* that in its habit of self-defence rolls itself into a ball and bristles its spines, that is, it is a text spiked/hedged about with difficulties.

Miller also presents Walter Benjamin's ideas on translation, mainly concentrating on Benjamin's glimpsing at "pure language" in his "The Task of the Translator". To display the 'puzzling' quality of each translations of a given text, Benjamin uses the metaphor of the broken vessel of which fragments are to be glued together. Paradoxically, while every work and each translation should be taken as the fragments of the perfect wholeness, in its purity being undifferentiated, it is empty and meaningless, since meaning depends on differentiation. The Millerian discussion raises several questions and in my paper I will analyse the key ideas of Derrida's and Benjamin's writings on translation focusing on the rhetorical figures of purity, truth, wholeness, and fragmentation.

### **Špela Arhar**

Amebis

*Upgrading the ASES lexical database with colligational and collocational information*

Machine translation is without a doubt one of the core interests of language technology development and as such a great challenge for both theoretical and applied linguistics. With regard to the Slovene language, most effort so far has been put into developing machine translation systems for the Slovene – English language pair; currently the most efficient system is the Presis Translation System, a rule-based system supported mainly by the ASES lexical database.

With over 840.000 entries of various types, ASES presents the largest and the most elaborate lexical database for Slovene language technology development. The present analysis of the database structure and content, conducted from the linguistic point of view, has nevertheless shown some deficiencies which need to be taken into consideration, the most important one being the lack of consistent and appropriately structured colligational and collocational information for both Slovene and English lexical entries. In this paper, we propose a set of methods for extracting the desired Slovene lexical information from the FIDAPLUS corpus (the reference corpus for Slovene language), namely the colligational patterns and their collocational content. Furthermore, the most relevant issues concerning the organization of the new data in the lexical database are presented. The paper is complemented by examples of lexical entries before and after the database upgrade, focusing at this time mainly on noun entries.

### **Meryem Ayan**

Pamukkale University

*The Essential Awakening of a Woman*

When Kate Chopin's third novel *The Awakening* was published in 1987, various critics found it very disturbing. Critics attacked the heroine, Edna Pontellier, who they believed sought sexual pleasure outside of her marriage and neglected her motherly role. However many critics failed to see Edna's growing sense of power and control as signs of progress toward a new self definition. Actually, Edna sought for a real identity rather than sexual pleasure outside her marriage and her neglect of motherly role was in fact, only a rejection to the social role of "mother woman" because she could never reject her biological connection to her sons. In other words, she only neglected the "motherly role" not being a "mother". Being a mother is a thing that she cannot escape because there is a biological connection and an incomprehensible tie. Edna believed that woman's "identity" as a human being is more "essential" than her role as a "mother". Edna Pontellier was not like the other women characters in the

novel. She was a woman who struggled to free herself from the society's ideal of female identity. At the age of 28 Edna's essential awakening caused her to make a distinction between her essential and unessential self and as a woman she devoted herself to the essential rather than the unessential self with a suitable end for her essential. Thus, in a feminist approach frame, I aim to discuss what is essential and unessential for a woman who devotes herself to the essential by presenting the essential awakening of a woman.

**Sonja Benčina, Špela Bibič, Jernej Pribošič**

University of Ljubljana

*Indirect discourse in newspapers (interim report)*

Due to the complexity of the parameters, indirect discourse in media is a topic that has received scarce systematic treatment within linguistic discussions of indirect discourse. By looking into written media, i.e. newspapers, the authors wish to shed light on the reasons for the (seemingly) inconsistent application of tense backshift. Their empirical research encompasses a wide range of written media. A contrastive analysis between varieties of English and Slovene newspaper discourse provides insight into differences between texts written on different topics (sports, politics, breaking news) and by different types of newspaper (tabloid, broadsheet). The central hypothesis of this study is that tense backshift occurs less frequently in sensationalist writing and introductory paragraphs. The primary goal of this empirical research is to determine which parameters play a more decisive role in influencing tense backshift in written media; whether it is the language variety, the target group, the structural aspects of the text type, or the subject matter itself.

**Tadej Braček**

University of Maribor

*Popular culture, gender studies, transvestism and queer theory elements as applied to MacDonald's play Goodnight Desdemona (Good Morning Juliet)*

*Goodnight Desdemona (Good Morning Juliet)* is a postmodern play which completely legitimately, that is by using pastiche technique, changes the genres of the two Shakespeare's plays – *Othello* and *Romeo and Juliet* from tragedy to comedy. It does that via its heroine's intervention. A new dramatis persona Constance Ledbelly is supernaturally transformed into the compound of the above-mentioned plays with the task to discover her identity and who the author of the plays really is. At the very beginning I will present the elements of popular culture and gender empowerment, as well as magic realism, which make the MacDonald's play a hallmark of contemporary postmodern writing. These are the mentioning of a song Constance sings and the beer she drinks, Desdemona's militant character, Romeo's childish behaviour, and the use of Gustav Manuscript as a medium/charm to move Constance into the morph of the two of Shakespeare's plays respectively. As gender issues and popular culture go hand in hand, so do transvestism and homosexuality. My next task will be to present the elements of the latter. As Constance is perceived as a boy, Romeo's affection towards her reveals his homosexuality, which he does not try to hide. Even Tybalt, first seen as a homophobe, embraces Romeo and his true identity at the end of the play. Juliet, on the other hand, expresses her bisexuality as she first dresses herself in a boyish hose, thinking this fetish will raise some passion in Constance; later, however, she has no problem with acting as a lesbian when Constance's female identity is established.

**Stephen John Buckledee**

University of Cagliari

*The Role of Motivation in Second Language Acquisition*

The paper begins with a brief overview of prominent theories concerning motivation and second language acquisition, with reference to work carried out by such researchers as Gardner, Clément and Dörnyei. The various types of motivation – intrinsic, extrinsic, instrumental, integrative and Machiavellian – are investigated, and the differences between motivation and attitude are explored.

Attention is then switched to my own research at the University of Cagliari. A well-documented problem in Italian universities is the high student drop-out rate, a phenomenon that is particularly

evident in the Faculty where I work. My research project is based on the administration of questionnaires designed to characterize students' motivation at various stages in their university career in the hope of gaining some insight as to the underlying causes of this drop-out rate. The work is longitudinal in nature and will also involve the matching of survey data with other sources of information, such as the same students' attendance records and examination results.

The paper concludes with consideration of the difficulties and potential pitfalls involved in both the overall design and administration of questionnaires of this kind and the wording of individual items.

### **Agata Budzińska**

University of Lodz

*A Contemporary Poet and his Identity: Leeds in Tony Harrison's Poetry*

The poetry of Tony Harrison is tuned to the issues of the contemporary world. The poet's awareness of the political and social turmoil on the edge of the 20<sup>th</sup> and 21<sup>st</sup> centuries is reflected in his language and imagery. His poetry reveals the condition of a modern man trying to define his identity in a constantly changing environment. Looking for one's roots becomes a difficult search for the "self". Bridging the gap between past and present proves necessary for Harrison to find his poetic voice that enables him to describe modern reality in the constant state of flux.

Like many other contemporary British poets: Seamus Heaney or R. S. Thomas, Tony Harrison takes in his poetry a non-metropolitan perspective, speaks in the name of the province, gives priority to the periphery. His poetry is rooted in the experience of a man who came out of the working class of Leeds and who, avowedly, became a poet and a stranger to his own community.

The aim of the paper is to show that the urban landscape of Leeds is not merely a parochial midpoint of reference for Harrison's poetic work. It is the very real material from which he re-envisages and reinvents his sense of identity. Harrison returns to his native town as both an outsider and an autochthon, a European and a Loiner. The city is always present in Harrison's poetic memory and returns, at least metaphorically, time after time in his writing. Harrison's poetic memory and lexicon are deeply rooted in the geographical and social topography of Leeds. And consequently the poet's imagined geography of Leeds reflects both the private and the public histories that Harrison the poet, chooses to remember. On the threshold of the XXI century he looks back at Leeds from the point of view of his own experience and goes on to reinvent it with his poetic voice. He superimposes his academic grasp of Latin and Greek onto his native tongue, plying them into linguistic expressions determined by the social and political realities of a northern English city. The paper seeks to highlight poet's affiliation with the urban landscape of the English north and to present the impact it makes on his poetic choices.

### **Rodica Calciu**

University of Lille 3, CECILLE

*On English homophones*

The present paper focuses on a particular class of homophones, the homophones- heterographs that have never been the subject of any detailed study. The corpus under investigation has been obtained from the OED by means of a specially devised computer programme. The present investigation of this class of homophones focuses on : their source, structure, date and origin. We present then a tentative classification of our corpus based on Cluster Analysis, a multivariate data-analysis technique. Cluster Analysis offers the possibility of assigning objects to groups in such a way that there will be as much similarity within groups and differences among groups as possible.

### **Peter Cigrovski**

University of Maribor

*The Language of Advertising: The Language in Printed Advertising Texts in Men's and Women's Magazines.*

The paper examines three aspects of the language of printed advertising texts aimed exclusively either at a male or female audience. Firstly, the paper addresses the issue of paralinguistic features in the

language of advertising, providing an insight into elements of printed advertising texts such as graphological and typographical characteristics and, especially, the images accompanying printed advertising texts and explaining how these features function in the persuasive communicative model. Further, the paper examines the linguistic aspects of the language of printed advertising texts, focussing on the lexis used. Based on the assumption that the choice of lexis is carefully planned, the paper compares the lexis used in advertising texts aimed at men and women, unveiling linguistic gender stereotypes. Further, the paper explores the use of figurative language in adverts, puns and modified idioms that abound in advertising texts and function as mnemonic tools. Thirdly, providing an insight into the gender-specific value system of the Anglo-Saxon world, the paper analyses the underlying values in printed advertising texts, establishing which values are aimed exclusively at men and which exclusively at women and which may overlap.

### **Csaba Csides**

Károli Gáspár University

*A typology of English consonant clusters*

The aim of the proposed presentation is to argue for a CV skeleton on which consonantal and vocalic positions strictly alternate. If we view consonant clusters as two consecutive consonantal positions enclosing an empty vocalic position a number of interesting generalisations can be made about English cluster types. The taxonomy hinges primarily on distributional properties: we will start off with the 'traditional' government-based classification that makes a distinction between onset clusters, coda clusters and bogus clusters, the latter occurring only word-internally.

I will argue that the above-mentioned typology can be justified if we postulate special structural relations between skeletal positions. Moreover, I will propose an alternative account in which the 'traditional' tripartite division can be given a reasonable justification using these structural relations.

### **Feryal Cubukcu**

Dokuz Eylul University

*Using Poetry as a Context for Teaching Vocabulary*

Words are labels for concepts, and younger children initially learn words and form categorical knowledge through direct experience with concrete objects and events in the environment. Older students operate at a more abstract level of potential concepts, learning things they cannot directly see or experience. Scientific concepts are "worked out" as teachers or peers provide mediational support through social interaction during school instruction. In this type of verbal interaction, the word is both the means of communication and the focus or object of communication. Words are explained, compared, and reflected on while they are used to share ideas. Through this process, the students learn to consciously regard and voluntarily manipulate concepts and relationships as they detach the word from practical experiences and then apply it across various contexts (Dixon-Krauss, 1996; Vygotsky, 1986).

Vocabulary development is a critical aspect of successful reading. Vocabulary is partially an outcome of comprehension skills, and reading comprehension is partially an outcome of vocabulary. Thus, they provide a mutual benefit in promoting reading development. As students' vocabulary grows their ability to comprehend what they read grows as well; furthermore, as their comprehension skills grow so do their abilities to learn new words from context. This paper explores the role of vocabulary in reading development and suggest some classroom-tested approaches for nurturing vocabulary development and interest in students through the use of poetry in ELT classes.

### **Živa Čeh**

University of Primorska

*Do Native Speakers of English Still Own the language?*

In my presentation I would like to discuss English language teaching. Lately there have been a lot of discussions about the use of English as lingua franca, especially in Europe. Huge numbers of non-native speakers are using the English language at schools, at work or in their private lives. Many of

them are satisfied with the fact that they manage to get the message across and do not have any intention of coming closer to native speaker standard. Some authors think that errors of speakers of English as lingua franca should not be corrected if speakers do not find them disturbing. If this is accepted, teachers of English may have to reconsider what English they are going to teach in the future. It is also a question whether native speakers of English are still in control of the English language.

### **Slavica Čepon and Mihaela Zavašnik**

University of Ljubljana

*Needs Analysis Revisited: Two Case Studies in the Slovenian ESP Context*

Needs analysis is neither unique to language teaching nor is it unique to English for specific purposes (ESP). Nevertheless, it is considered to be the corner stone of ESP and leads to a very focused course. While a considerable number of needs analyses have been reported in books and journals, surprisingly little attention has been paid to the process of needs analysis itself. Namely, most of research focus is on the results of the needs analyses and less on the approaches and methodology by which they were conducted. The paper focuses on two case studies in the Slovenian ESP context, i.e. a large-scale study of the foreign language needs of economics students and a nation-wide ESP teacher education needs. The paper does not report on the needs analyses results, but rather on the approaches taken. The two seemingly alike approaches in two different contexts describe the rationale for modern needs analysis research, focus on the methodological issues with a special emphasis on the triangulation procedure, and reveal the problems encountered in order to meet the conditions for courses to be relevant.

### **Sonja Dežman**

University of Maribor

*"I Am Holding My Beads In My Hands": Language And Identity In I Is A Long Memored Woman*

As a Guyana-born London-based poet, Grace Nichols deals with the history of slavery and Western exploitation from women's perspective in her volume of poetry, *I Is A Long Memored Woman* (1983). In her poetry, Nichols "celebrates the body and uses metaphors of sexuality and colonization to undermine each other" (Child 202). She inhabits various social, political, historical and cultural positions that produce a "creative dialogue," from which the Afro-Caribbean woman writer "not only speaks familiarly in the discourse of the other(s), but as Other [because] she is in contestorial dialogue with the hegemonic dominant and subdominant or ambiguously (non)hegemonic discourses" (Henderson 260). Nichols' sequence of poems is divided into five parts that give a whole picture of the "middle passage" from displacement—whether linguistic and cultural or geographical—to limited agency, from loss of identity to the emergence of a hybrid identity. By claiming "the right to signify" from the so-called periphery of (post)colonial relationship, Nichols finds a space of enunciation in the authoritative language of the colonizer. This paper discusses the subversive use of voice and language, how the visual aspects of her poems are related to larger thematic schemes, how the process of (re)naming "environmental experiences" produces a counter-strategy to create new meanings in the New World experience, and, finally, how the image-making power enables the postcolonial poet to reclaim voice and identity. Nichols' long memored woman ruptures the silence inflicted upon her by appropriating the dominant language of the slave-holder, rejecting his representations of the New World, and by re-naming the New World with her own terms. Moreover, the imagery of beads is employed to symbolize the displacement and reunion of the slave women's identity. Nichols uses a mixture of Creole and Standard English by forging "a new tongue" and a creolized identity out of "the root of the old one." The long memored woman's in-between identity claims "the borders of culture's insurgent and interstitial existence" (Bhabha 26). By this way, Nichols tries to reverse the stereotyped versions of black women's lives that history has passed down through ages.

**Anca Mihaela Dobrinescu**

University of Ploiesti

*Intercultural Voices in Hanif Kureishi's The Buddha Of Suburbia*

The contemporary world is definitely one which cannot be spoken of and understood in terms of homogeneity and monoculture. The contemporary British society has witnessed over the past few decades a process of both cultural condensation and diversification. The nineteenth and even beginning of the twentieth-century national homogeneity, if only illusory, has given way to a multicultural context in which the problem of cultural exchange/conflict and the issue of intercultural communication turn out to be of paramount importance. After the explosion of the British Empire during the nineteenth century, the contemporary British society is at present confronted with an opposite phenomenon, of equal force, however, of implosion, when the periphery exercises considerable pressure on the centre. As a consequence, it is no longer easy to speak, in contemporary fiction, of 'mainstream' and 'national'. Such notions have been practically lost, fiction finding its energy in ways of expressing the various cultural voices at work in the contemporary society. Moreover, contemporary fiction attempts to constitute itself into a solution to the problem of the cultural conflict, i.e. to turn itself into a form of intercultural communication.

Hanif Kureishi's *The Buddha of Suburbia* explores the contemporary British context and looks into the different problems generated by the cultural differences. What is interesting, however, about contemporary fiction, Kureishi's novels being no exception, is that it struggles to reinstate its status as art, trying to discover its own artistic identity beyond cultural stereotype and prejudice in an attempt to offer a solution to the crisis of intercultural communication characteristic of the contemporary world.

**John Douthwaite**

University of Genoa

*Speech and Thought Presentation as a Stylistic Device*

This paper will examine two brief extracts, one from an English writer and another from an American writer, to investigate the use of Speech and Thought Presentation (STP) employing the latest model (Semino and Short: 2004) to show a) how important a device STP is in communication and b) as shown by Leech and Short (1981 and by Short (1983), how STP 'interacts' with other meaning-making devices to produce the overall effect the writer is aiming at. The expected results of this type of analysis are i) the identification of point of view, and ii) the calculation of the perlocutionary force on the reader and how this perlocutionary force is achieved in linguistic terms. Such issues are, I believe, central to text comprehension.

**Frédéric Dumas**

Grenoble University

*Copycat: duplication and creation in American Psycho and Lunar Park by Bret Easton Ellis*

The first pages of *Lunar Park* (2005) include extracts from the incipits of Bret Easton Ellis's four earlier novels. Bret Easton Ellis thus presents himself as the author of his latest creation. He claims he is now aiming at recovering his original formal simplicity, arguing that what is at stake is not only a literary issue:

As anyone who had closely followed the progression of my career could glimpse—and if fiction inadvertently reveals a writer's inner life—things were getting out of hand [...] I was overwhelmed by my life, and those first sentences seemed reflections of what had gone wrong (5).

His self-criticism is ruthless; he provides summaries of his novels that prove almost identical and suggest that the failure of his personal life is reflected in that of his creation. *Lunar Park* starts out as a truthful autobiographical work, but veers into obvious fiction as serial killer Patrick Bateman, the hero of *American Psycho* (1991), shows up at the author's home one Halloween night.

This presentation will bring to light the process leading to the creation of the author's persona, before concentrating on the playful metatextual questioning that underlies the horrific adventures of "Bret Easton Ellis." *American Psycho* is the hypotext of *Lunar Park*, and I will demonstrate that duplication is a key component of the author's artistic universe. The latter gives shape to the ambiguous relationship

between reality and its representation, and becomes a textual equivalent of Magritte's experimental works. Since it partakes of introspection and narcissism, it is also reminiscent of Andy Warhol's creative process.

### **Ramadan Elmgrab**

University of Garyounis

*An Eclectic Approach to Translation Teaching Methods*

This article attempts to discuss the translation teaching models and to what extent these available models are useful and effective in the teaching of translation. It, therefore, becomes necessary to consider and review the translation teaching model from which any criteria or measures for judging errors must essentially derive from. However, Translation theory offers more than one model. Different models have been proposed and subjected to heated debate amongst theoreticians. To this effect, students are often confused as to what translation theory is and what is the best model that can consolidate their translation skills? As a result, the teaching of translation has been seriously impeded by what Snell-Hornby (1983:105) described as the great gulf between translation theory and practice. This can be traced back, as Thomas (1992:117-119) noted, to the way models of translation are presented by their creators. The translation theorist develops a model and argues that it is better than the others. Therefore, the issue remains an area of an open-ended discussion with no explicit consensual theory. An eclectic approach has been suggested whereby translation theory is determined according to the situation of the text, i.e. the choice of a translation problem should precede the development of the theory.

### **Vladimir Filipov**

Sofia University "St. Kliment Ohridski"

*The Status of Intonation in the Multilevel Organization of Language*

Ever since the inception of linguistics as a domain of scientific study, intonation has been its Cinderella, and its status within a multilevel approach to language has invariably been rather tentative. Indeed, some linguists (e.g. A. Martinet et alia) claim the latter does not belong to langue, yet others (Praguians, Firthians, and generativists inter alia) contend that it is a department of phonology but the contrasts it makes available seem to 'wander' across different levels in the research of the different schools of thought.

The present paper views intonation as an exponent of fluctuation, i.e. a shift in the status of a linguistic item leading a different function, while preserving the form. In this respect, it does not merely convey postlexical pragmatic meaning in a linguistically structured way; its substantial characteristics lie in phonology but its formal exponents function explicitly on the morphological, syntactic, and discourse levels. No matter on what level its dominant semantic features operate, it is a Janus-like creature and influences concomitantly all the other levels and sub-levels, too. Its ubiquitous nature makes it a condition sine qua non in the total accountability of the units at any level. The semantic level is the only level intonation does not directly interact with: in this case it fluctuates vicariously through the other levels, the essence of the relations in each case being subject to the characteristic features of the respective level.

The syntactic level, particularly through its thematic structure, bears the heaviest brunt of intonation in close interplay with word order. It is at this stage that the function of intonation transcends the grammatical and semantic structure of the sentence and steps onto the patterning of the utterance. However, if utterances were to be incorporated in linguistic levels, do we not follow any longer the theory of F. de Saussure concerning his langue – parole dichotomy? Or, rather, do we have to?

### **Renata Fox**

University of Rijeka

*Naming an Organisation: a Sociolinguistic Study*

The aim of this paper is to contribute towards an understanding of an organisation's name as a new category of personal names which derive their symbolic importance from the social relationship

between a corporation and society. Corporations, we know, permeate society not only through the goods and services they produce and offer but also through their names which, being a part of a 'nomenclature which implies a designated social location', symbolise wealth, income and social standing. Corporations are well aware of the importance of a name, its legitimising power and its ability to add value to their products and services. This research is placed within the frame of sociolinguistics. It begins by discussing the concept of a name as social category and interpreting an organisation's name as a social category. Follows a case study of an organisation which chose to change its name. Finally the paper expounds the relevance of sociolinguistics to researching names and naming practices.

**Sabrina Fusari**

University of Trento

*The Translation of Dialects in the Italian Dubbing of The Simpsons*

*The Simpsons*, one of the most famous American animated sit-coms, has been on air in Italy since 1991, and still enjoys enormous popularity. In this paper, we show that the use of regional varieties in the Italian version hardly ever finds a direct correspondent in the original, but different choices have been made for different characters: for example, Homer's colleague, Carl, who has no regional accent in the original, speaks with a Venetian accent in the dubbed version; Willie the school janitor, a Scotsman, has been dubbed with a strong Sardinian accent; Mayor Quimby, whose original accent is deliberately similar to J.F. Kennedy's, has no accent in Italian, etc. Our analysis demonstrates that the use of regional varieties in the dubbed version is intended to make fun of Italian regional stereotypes, regardless of the correspondence with the English original. In most cases, this choice is successful (Carl, who is African-American, speaks Venetian, sharply satirizing the anti-immigration party of the Northern League, which had just been created in 1991 when the show first appeared in Italy) but not devoid of controversy (the fact that all the policemen speak with a Southern accent in the Italian version tends to reinforce a stereotype still widespread in Italy). However, this seems to reflect a controversial use of regional varieties in the original: for example, all the gangsters in the original speak with an Italian accent, and most "bad guys" speak with an accent that is reminiscent of British English.

**Nataša Gajšt**

University of Maribor

*Linguistic Differences between Scientific Papers Written in English by Native Speakers of English and by Native Speakers of Slovenian*

With the increased internationalisation of academic area in the majority of scientific fields and the increased use of English in written communication, the academic discourse has become an important area of inter-cultural research not only in linguistics but in translation studies as well. Namely, the genre conventions of scientific papers to some extent vary cross-culturally and the rendering of information is language-specific. Scientists wishing to publish their research in international scientific journals are in most cases obligated to write in English. When individuals write in their non-native language, they apply the conventions of their native language, which results in the native-language influence on the text written in another language. The aim of this paper is to present the findings of the corpus-based contrastive research into a number of characteristics of scientific papers written in English by Slovenian researchers in the field of economics and business sciences as compared with those written by native speakers of English. In the first part of the paper, the academic discourse as a genre and its rhetorical characteristics shall be briefly discussed. Further, the notion of conceptual space and information structure shall be explained in the framework of inter-cultural and inter-linguistic communication between Slovenian and English native speakers as well as their communicative linguistic competences. The finding of the research may thus prove useful both to the authors of scientific papers as well as to translators and language reviewers who are often asked to translate or review them.

**Fernando Galvan**

University of Alcalá

*Writing Diaspora: English Literature at the Turn of the Century*

*Diaspora* constitutes one of the most common phenomena of contemporary reality in the Western world, both in Europe and America. The purpose of this paper is to offer a general reading of the postcolonial diaspora (or rather, diasporas) in Britain in recent years, particularly in connection with literature. Although contemporary diasporas to Britain started at the end of the 1940s, reflection and theorising over this issue was not widespread until the last two decades of the twentieth century and the first years of the twenty-first century. To illustrate this point, in this paper I will tackle readings or constructions of three aspects of postcolonial diasporas in contemporary Britain. Much as *diaspora* is a metaphorical term in the sense we are using it now, so these three aspects are also conceived of metaphorically. Thus I will be discussing: a) the metaphor of the imaginary homelands created by immigrant writers; b) the metaphor of the Black Atlantic as a sort of space shared by those who are part of the diaspora and what this entails in history and literature; and c) the metaphor of the journey as an intrinsic element of diaspora itself.

**Serkan Geridonmez**

Anadolu University

*How can we help Low Level Students in EFL Reading Classes to improve their Vocabulary?*

Improving students' vocabulary is an indispensable component of EFL reading instruction, especially for students with low proficiency level. Therefore, it is crucial to include some applications in EFL reading instruction to help students develop and improve their vocabulary. Considering this need in mind, a new vocabulary file application was initiated during 2006-2007 Fall term for beginner and elementary levels at Anadolu University School of Foreign Languages in Eskişehir Turkey. For this application, basic levels of vocabulary acquisition suggested by Paribakht and Wesche (2000) were considered; namely recognition, manipulation, interpretation and production levels. One main difference of this application is that these files are graded by reading teachers as a part of the reading assessment. Towards the end of the Fall term the researcher will collect data concerning this application through questionnaires and interviews from the students as well as the reading teachers involved in this application. This presentation aims at giving detailed information about the procedure and present the feedback received from the students and reading teachers and getting feedback from the conference participants about this application. This exchange of ideas will be very valuable for further applications regarding vocabulary learning for students with low proficiency level.

**Jovana Govorčin**

Primary School "Jovan Jovanovic Zmaj" Zmajevo

*Teaching Writing to Senior Primary School Students in Serbia – Aspects of Writing Programme at Schools*

This paper represents the combination of theoretical features of writing skill and practical experience of two ELTs who have worked with primary school children for three years. Writing is one of the objectives that teachers should accomplish in teaching a foreign language. Writing is a complex process that consists of a number of operations going on simultaneously; however, the rough sequence of activities can be emphasized: (1) pre-writing, (2) writing and rewriting, and (3) editing.

It is important for an educational system to have a programme whose aim is to develop students' writing skills. Such a programme should list all the types of writing that students are supposed to master by the end of their education, and should offer precise guidelines and instructions to teachers how to achieve success. The paper focuses on three types of writing: (1) controlled writing, (2) guided writing, and (3) free writing, along with all necessary examples collected in traditional classes.

The paper attempts to answer the question whether the writing programme has been implemented in Serbian schools and to what extent these activities depend on teachers.

**Luis Guerra**

University of Evora

*Shifting attitudes toward teaching culture within the framework of English as an International Language*

This paper tries to expand and improve existing studies on attitudes toward English as an International Language (EIL) using data from questionnaires and interviews conducted with 26 ESP teachers and teacher trainers in four universities in Portugal. This study deals with the cultural dimensions of EIL, which are analysed based on the following domains: (a) subjects' attitudes toward teaching about specific cultures (native and non-native); and (b) subjects' attitudes towards teaching about culture in general. The subjects' answers are explained depending on how close they are to viewing the cultural aspects of teaching English. Fundamentally, a view of culture based on native cultures can emerge from three different approaches: it may promote British culture only, it may focus on both the UK and the US, or it may incorporate other English native cultures. Likewise, a more international viewpoint can also be offered in three perspectives: it may refer to ESL contexts only, it may present both ESL and EFL communities – including the local culture – or it may introduce international aspects not specific to any culture. However, the analysis of data in this study indicates that the subjects' attitudes toward teaching culture do not usually correspond to just one of these perspectives but rather, teachers display a manifold set of beliefs which may at times be closer or more distant to an international approach to teaching culture.

**Ali Gunes**

International University of Sarajevo

*Religious Dilemmas and Search for identity in James Joyce's A Portrait of the Artist as a Young Man*

Religion was one of the hottest discussion topics in the late 19th and early 20th centuries on account of some scientific and biological inventions, progresses, developments and events such as Charles Darwin's Theory of Natural Selection, Albert Einstein's Theory of Relativity, Sigmund Freud's Theory of Psychoanalysis and the World War I and so on. All these events and others radically not only shattered the long-standing basis of truth of the Orthodox religion, particularly concerning the creation of man, but also triggered a sense of doubt, uncertainty, complexity and dilemma in the faith and views of individuals in society. This paper will thus examine this new condition of religion with regard to reaction, doubt and rejection in James Joyce's *A Portrait of the Artist as a Young Man*, which, in fact, represents the views of other modernist writers such as Virginia Woolf. In doing so, the paper first will look briefly at the general situation of religion in the late 19th and early decades of the 20th centuries. Secondly, it will focus closely upon how individuals are sharply divided in their views of religion in Irish society in the sense that some people still view religion as an essential part of their life, whereas others believe that there is no need for religion in an age of science, technology and secularisation. Thirdly, Joyce represents the dilemma, vacillation and fragmentation of his modernist fictional character and artist, Stephen Dedalus, between religious view and his artistic search for identity throughout the novel. Finally, the paper argues that Stephen Dedalus as a modernist artist and character comes to realise that it is visibly necessary to reject completely religion and all religious definitions of identity for being free and finding out his own voice and meaning in life.

**Kirsten Hempkin**

University of Maribor

*Scottish and Slovene jokes in the classroom (A Canadian, a Scotsman, and a Slovene walk into a bar...)*

While jokes can be used in the EFL classroom to help create a relaxed learning environment, and as a tool in teaching grammar and vocabulary, they can also have a role to play in developing students' cultural awareness. This particular element of language learning and teaching has gained in importance over recent years, and seems to be of particular relevance for those who intend to teach or translate.

In this paper, a selection of the joke-based speaking and writing activities I have devised for use in the language development classes in the translation and teacher training programmes at the University of Maribor will be presented. These tasks are intended to encourage students to reflect on their own and

other cultures and centre on jokes which play on aspects of Slovene and Scottish culture, especially those which feature national and regional stereotypes. As well as describing the activities themselves, the paper will also discuss the conclusions students reach through them and present a selection of their writing.

### **Nataša Hirci**

University of Ljubljana

*The Impact of the Application of Modern Translation Tools on Student Translations*

In the age of the information society, it seems almost impossible to envisage anyone undertaking translation without the application of modern translation tools such as electronic dictionaries and glossaries, other reference materials in electronic form, and the resources available on the Internet; therefore it is of utmost importance to provide an adequate training to the students of translation. The paper aims to show the results obtained in a study carried out at the Department of Translation and Interpreting at the Faculty of Arts, University of Ljubljana, establishing how students of translation undertake translations into a non-mother tongue. The focus is on the application of translation tools both in paper and electronic form by two groups of third-year undergraduate students of translation undertaking a translation task from Slovene, their mother tongue, into English. In addition, a discussion follows on which modern translation tools the students find most useful when translating, in particular when undertaking translations into a non-mother tongue.

### **Margret Holt**

University of Klagenfurt

*Bambi and what became of him: a case study in global exploitation.*

It might be interesting to know what Felix Salten, the creator of the figure 'Bambi', would have thought, had he known what was to become of one of the figures of his vivid imagination. Few people today are aware of the origins of the widely known 'cute' film character and children's toy, or what Salten's original intentions were, when writing *Bambi* (1923) and its sequel *Bambi's Children* (1940). Neither were children's books, nor would it be likely that children today, all too familiar with the popularised character 'Bambi' that bears little or relation to the original figure, would want to read the original texts, since they are complex, lyrical and demonstrate Salten's deep love of and respect for nature. However, we would otherwise possibly never have heard of 'Bambi' had Walt Disney not become acquainted with the first book, sensed all the possibilities, obtained the copyright, and from then on proceeded to market his own transformation of Salten's character. 'Bambi' became a figure of global mythology, sanitised, banal and clichéd, in short, a product. Not only was 'Bambi' trivialised and deformed in films and books but 'he' became a trade mark and has been used in many spheres from politics to advertising. Mass culture exploits the same cliché time and time again. It is this process of total transformation that is fascinating to follow, and has thus become the topic of this presentation/paper.

### **Anahit Hovhannisyan**

Gyumri State Pedagogical University

*Are Idioms Structurally Stable Units?*

Recent linguistic and psychological research in this field has shown that the traditional approach to the study of idioms should be reconsidered from a new angle. In numerous publications on the subject it has been convincingly shown that in a particular context such units undergo semantic changes as a result of which the components are brought back to life to make a new metaphorical sense.

In the frame of this presentation I'll try to prove that in a definite speech idioms undergo not only semantic but also structural changes. Semantic and structural aspects are considered as two sides of the same coin and therefore should be analyzed in one complexity. There has been established a set of elementary devices every one of which is metalinguistically designated: substitution, insertion, ellipsis, etc.

What we actually find in speech is the combination of these devices which results in very complex metasemiotic process when a new metaphor or "metametaphor" is created. The examples of various kinds account also for a much greater syntactic flexibility of an idiom that linguists used to claim: in a particular discourse situation the order of the idiom constituents is changed.

### **Aristakes Hunoyan and Azganush Mnatsyan**

Gyumri State Pedagogical University

*On the Correlation of Deep and Surface Structures in Negative Sentences*

The issues that will be discussed in this presentation concern the principles of transformational analysis and the correlation of deep and surface structures in negative sentences, contrastively in English and Armenian languages. The analysis of grammatical literature on English and Armenian shows that it is not only the complex system of negative affixes and particles that diagnose the sentence as negative. The article focuses also on logical-semantic ties bounding surface and deep structures in a given negative frame.

The contrastive study of languages shows that the complexity of negative forms is of systemic characters and can be realized by different lexico-grammatical means. Negative affixes and particles are not the only means to diagnose the sentence as negative. There exists a powerful extended structuralist theory viewed by Chomsky, which is known as Transformational Theory. His transformational criteria help us to distinguish a new interpretation of negation in the sentence structure. Transformational analysis allows us to state all kinds of relationships that could not otherwise be stated. As we see, deep structure often accounts for semantic differences that cannot be accounted for in surface structure: they are negative in surface structure but affirmative in deep structure and vice versa.

According to Chomsky's explanatory power of transformational grammar, we come to the conclusion that only the observation or analysis of surface structure of negative sentences is not enough sufficient. Sentences must be analyzed on all the levels of their ambiguities, on their meaning similarities, or on their meaning differences, i.e. on the level of deep structure. This is the transformational level to a grammar theory which enables us to give important explanations to negation in English and Armenian languages.

### **Gašper Ilc**

University of Ljubljana

*No Can Do Modal Verbs*

The present paper addresses the comprehension and usage problems of English modal verbs faced by Slovenian students of English. Using the most problematic modal verb pairs may/might, can/could and will/would, I will try to discuss the following problematic areas: (i) the polysemy of modal verbs, (ii) the semantic overlap(s), (iii) the tentative forms, and (iv) the time reference. The three modal verb pairs in question display a high degree of polysemy, not only in the sense of the broad epistemic / deontic / dynamic division (eg. probability vs. intention vs. volition), but also within the three categories themselves (eg. volition vs. determination). It is a well-known fact that the temporal value of the majority of English modal (verb) constructions is relative, requiring an absolute temporal anchor which may be set by a finite verb or the context. Therefore, rather than using the past-present-future division, students should be encouraged to understand the temporal values of modal verbs in terms of simultaneity, anteriority and posteriority. In addition, the paper also attempts to identify possible reasons causing comprehension and usage problems. Special focus will be placed on: (i) the negative Slovenian transfer, (ii) the Slovenian modal verb and tense systems, (iii) oversimplifications (mostly acquired during primary and secondary education).

### **Primož Jakopin**

Institute of the Slovenian Language at SASA

*From Syllables to N-grams / Information Chunks of English Words*

When tracking the information footprint of a particular language, for instance during the task of how to determine the language of a new unknown text or a small part of it, down to a few words, an appropriate language model has to be constructed. Usually such models are based on n-gram frequencies.

In the paper word division strategies that could lead to a reasonably compact, yet robust entropy-based quantitative language model are investigated. Two algorithms, the syllable-based and an n-gram based, are proposed. The first one is based on a standard set of rules for English syllabification and the second one on a predictor-corrector method with prefix-, suffix- and common-word frequency dictionaries.

They have been tested on three English corpora – the BNC (British National Corpus, 100 mil. words), the *acquis communautaire* (EU legislation in English, 51 mil. words, with substantial amount of non-English content) and a small fiction corpus English Word (3 mil. words, available at [http://bos.zrc-sazu.si/english\\_word.html](http://bos.zrc-sazu.si/english_word.html)).

### **Allan James**

University of Klagenfurt

*Theorising English and Globalisation: the Continuing Saga of English as (a) Lingua Franca*

Recent sociolinguistic and applied linguistic research has attempted to theorise language in globalisation (Fairclough 2006) and specifically International English in globalisation (Dewey 2007) and/or late modernity/postmodernity (James 2008), thereby making a significant connection between linguistic analysis and the cultural, economic, political and social determinants of current world change. In doing so, one hope may be to clear some of the conceptual confusion surrounding the notion of English as (a) Lingua Franca or ELF, “an acronym used as an umbrella to shelter multiple meanings and pragmatic intentions” (Prodromou 2007). In this spirit, the paper presents the outlines of a sociolinguistic understanding of English in lingua franca use which relates linguistic structure via dialect, register and genre (James 2008) to social structures, practices and events (Fairclough 2006) within a transformationalist view of globalisation (Dewey 2007). Language data from various corpora will be provided for illustration.

### **Hisham A. Jawad**

Sultan Qaboos University

*Sound Symbolism, Schemes & Literary Translation*

The paper examines sound schemes in Arabic original poetic prose and English translation. These are reverse rhyme, rhyme, pararhyme and consonance. Looked at from the vantage point of sound symbolism, an attempt is made to verify their expressive and thematic functions in ST. In some cases, the concept has apparently been proven applicable and the claims made in this regard are plausible.

As to the interlingual patterns of sound symbolism, the study has come to the conclusion that ST and TT diverge when it comes to how onomatopoeic elements evoke meaning. The strategic decisions taken by translators in addressing translation problems depend largely on how sensitive they are towards the ST phonic aspect and affiliations. They employ compensation in kind and in place whenever and wherever that is felt to be required, hence, replacing ST phonological recurrence with morphological and lexical ones. These higher-level devices are but one means of achieving parallel effects in the TT. However, consonance is regularly used as a prime solution for the problem of equivalence.

It is axiomatic that in any attempt of translation a certain degree of loss is expected in terms of failure to relay the ST message content intact. Another kind of damage consists in the impossibility of rendering ST scripts into TT. The significance of Arabic letters to the readers of Arabic will definitely be compromised in the TT as they imply culturally broader connotations and allusions to the Islamic heritage. The graphological input to the message in the Arabic text will hardly be imparted by the TT Roman script.

**Aleksandra Jovanović**

University of Belgrade  
*Writing Reality*

It has been a growing practice to write reality in fiction by way of rewriting the facts of everyday life. Authors like Hanif Kureishi, Salman Rushdie, Will Self, Peter Ackroyd and Ian Sinclair among many others include facts of everyday life in order to map their fictional space. In the process of placing "already seen" in a new context of a fictional text, novelists write space, time and self. Although characters of such works inhabit the same living space as the authors (and readers) they are hardly "people around us". The "lived in" reality is just a mirror in which they are reflected. What is more, they are fictionalized by it. From Rushdie's heroes from all walks of life, fiction and myth, to Will Self's "real people" the selves of the characters, along with the space they inhabit, are written on the basis of historical facts. However, the continuous interplay of these facts with the ready-made images of today's world and various archetypes construct totally new universes.

How does reality become "real" by being written about? The aim of this paper is to offer an answer to that question by discussing the works of selected British authors, as mentioned above, who write at the beginning of the 21st century, tackling the reality in which they live.

**Romanita Jumanca**

University of the West  
*English vs. Latin: Academic text analysis*

It is very important for teachers and students to understand the way of analysing an academic text, mainly legal and biology, from the point of view of Latinity, as it is for them to isolate and identify the Latin terms specific to each type of academic discourse. The reason for choosing legal and biology texts is that, in my opinion, these two types of academic discourse include a large variety of Latin patterns, structures and words.

My main purpose in this paper is to demonstrate the major importance of Latin, and its influence on academic legal and biology discourse. The comparison of the English text with the Latin one is a challenging one; we will notice the fact that there are many similarities between the English and Latin texts, as well as a mutual and shared view upon presenting unambiguous, coherent and clear things in what English and Latin academic discourse is concerned.

**Klementina Jurančič Petek**

University of Maribor  
*The Role of Reading, Free Speech and Imitation Play in the Pronunciation of English by Slovene Speakers*

In the last few decades scholars have shared contrasting opinions as to whether differences exist in the amount of speech errors resulting from different test types (e.g. reading sentences, reading phrases, imitation, free speech, etc.), some claiming differences would occur, others claiming they would not. Flege (1987) finds no general differences, yet he does not exclude the possibility that they could be found in relation to individual speech sounds. This paper tests this assumption on the pronunciation of English by Slovene learners.

**Borut Jurišič**

University of Maribor  
*Computerized Storytelling*

In the seventies, a new genre of computer games was born, a genre that is today commonly known as INTERACTIVE FICTION. This has opened up a whole new chapter (and possibly also a new art form) of computer gaming. Every other form of storytelling (except perhaps the spoken word) automatically presumes the reader is going to be the recipient of the story until it finishes. When the reader starts reading a book, he or she never finishes it, but this doesn't mean the book ends at the last page. Computer games, on the other hand, can have many different endings. As Arthur C. Clarke said in an

interview given for the computer game Rama (by Sierra-on-line Games): "Would you like a Hamlet with a happy ending? Well perhaps. At least it would be an interesting idea." Even computer games based on books or movies offer alternative endings. Thus a game offers a way for a player to experience the world of the computer game in a way no reader can experience a book or a viewer can experience a movie.

### **Dunja Jutronic**

University of Maribor

*How Do We Know We Are Speaking A Dialect? Problem Of Variability And Stability In Language*

The paper presents part of the empirical study of the changes of the phonological variables in the urban dialect of the city of Split, Croatia. On the basis of the statistical analysis of these variables the author shows and discusses the following: 1. What is really happening to each chosen variable and why some variables are changing faster than others. 2. The Principle of saliency which says that those dialectal characteristics that the speaker feels as socially unacceptable, or as some kind of "mistake" disappear from the dialect first. There is need look for multiple causes of any linguistic change in a wider social embedding. 3. If the factors in language/dialect change are varied and complex, does this mean that there is variability which is much greater and more arbitrary than can serve the interests of linguistic theory? The author argues that in the discussion of variability it is essential to distinguish individual variations from dialectal (or group) variations. And group variations are not arbitrary (as shown in the presented research) but consist of an interplay of various constraints, language internal and language external. This suggests that there is something like a linguistic entity dominating the speech habits of the members of each group, and that the sense of almost unlimited freedom which each individual feels in the use of his language is, as Sapir said, "held in leash by a tacitly directing norm."

### **Cherki Karkaba**

Sultan Moulay Slimane University

*Identity in Margaret Atwood's Surfacing*

The dichotomy of the individual and the mass could be approached as being governed by "otherness" which is a process of signification wherein signs are made of signifiers that refer to an infinite number of different, even contradictory, signifieds. This type of polysemic signification rests on ambivalence which calls for interpretation, and opens incommensurable fields of investigation. The search for meaning becomes, therefore, a necessary act in the quest for identity, individual and collective, amid the intricacies of the world as 'mass.'

The individual and the mass are two lines converging towards identity. Individual and collective, identity surges as a key-concept in deconstructing the dialectics of self and other; the latter concept being associated with everything that stretches outside the self, the community, people and space, inside the same locality and in the world at large.

The other is the person who is different, the people whose otherness (their mere existence outside the self) serves as evidence of difference in spite of their possible belonging to the same community. Of considerable importance too, are the cultural differences implicated when dealing with the far-reaching territories, cultures and civilizations. But, how could one endorse any reliable identification of a given nation as a distinctive body of cultural practices?

With the destabilization of political and cultural boundaries between peoples and nations, the concept of identity, with its implications in the dialectics of self and other, becomes a philosophical challenge in a globalised, cosmopolitan, and, probably, post human, world. The challenge resides in the fact that in such a post-modern situation where identity is viewed as shapeless, shifting and moving beyond the fixity of Manichean thought, a process of questioning is enacted to interrogate the complex relationship involving the author, her/his individual identity, on the one hand, and her/his belonging to a particular gender, culture, community or country, on the other. The sense of un-belonging that permeates the post-modern literary text might make the task difficult to deal with a particular author as representing a specific culture, trend or school of thought.

Margaret Atwood's novel *The Handmaid's Tale* offers a telling illustration of the difficulties inherent in the process of reading a hybrid text which deals with complex issues such as self, other or identity. The effacement of the heroine's identity, the loss of her name, the fading memory of her past and the regime's attempt to make her 'self' melt into the 'mass' of women who are captured and detained as "two-legged wombs" to fulfill the task of procreation in complete servitude to a totalitarian ideology where the individual has no freedom of movement or thought; these are major structural features in Margaret Atwood's novel, a dystopian fictional work which has been reviewed as feminist, post-modern and post-colonial. Through the questions related to the narrator's identity as a female individual, a woman engaged in a struggle to survive in the mass and resist the destructive power of domination, a number of interrogations could be raised within the context of the author's concern with the complex relationship between Canada and the USA. Further questions are to be posed when considering the author's wide-ranging interests in environmentalist, global and humanitarian issues. How does the author as individual (self) face the intricacies of the mass (other)? How does Margaret Atwood as a post-modern writer destabilise the boundaries between the individual and the mass by opening windows onto otherness? Such are the questions this paper will attempt to consider.

**Victor Kennedy**

University of Maribor  
*Magic and Metaphor*

The structure of magic is similar to the structure of metaphor; both invoke a comparison of dissimilar objects or qualities. To understand a metaphor, a reader supplies grounds of identity between the two; belief in magic requires belief in identity between the two. Sophisticated readers and writers know that the tenor and the vehicle of a metaphor are not the same thing, but appreciate the quality of the connection. Educated observers and (probably) practitioners of magic also know that the charm and the subject of a spell also are not the same, but appreciate that the object (the victim) does not. In Lakoff et al's system of "conceptual metaphors" (Lakoff and Johnson 1980; Lakoff 1987), metaphors are not just a linguistic phenomenon, they are among the foundations of thought. If we think in metaphors, however, there is always some overlap between thoughts and beliefs. This paper will explore metaphors and magical thinking in popular fiction, songs, fantasy, and science fiction to show how some of the conceptual metaphors we use inform (and distort) our worldview.

**Laura Kerin**

University of Maribor  
*Influence of English Language on Slovene Language in Written Media and Firm Names*

The influence of the English language on Slovene is seen everywhere and it is a fact that many anglicisms have nowadays become an inseparable part of our language. They either fill lexical gaps or are used because they seem fashionable, as is the case with youth slang. The aim of this paper is to present the most obvious and frequent influence of English language on Slovene language in written media and firm names.

In the first part, this paper closely examines the language in newspapers and magazines. It discusses the influence of English language on morphological and on semantic level in different types and quality of written media: tabloids, teenage, health and business magazines and daily newspapers. Only by thumbing through a few written media, one comes across a great number of all kinds of anglicisms. Therefore, a classification has been made and the most obvious and frequent anglicisms have been chosen as a case representative.

In the second part, the paper presents the influence of English on Slovene company names. The influence is seen in the use of English vocabulary, word order, letters, suffixes and signs. Furthermore, it is discussed which English word is most often used and which areas of business are most often influenced and how.

**Tomislav Kiš**

University of Maribor

*The Discourse of Margaret Atwood's Short Stories*

I focus on basic descriptions of literary nominalism and literary realism and contrast the two through the examples provided in Margaret Atwood's short stories. This will be explicitly presented through her various writing techniques she employs; the contrastive analysis lying on her works *The Tent* and *Moral Disorder*. The heterogeneousness of her narratives shown in different focalizing positions and the inclusion/ exclusion of the first/third person (omniscient) narrators results in different cognitive modules which are valuable to be analysed from the perspective of literary nominalism and realism. I claim that the theory of tropes can prove as a useful approach which nominalism engages to establish the relationship between the given in the text and the given as perceived in reality as I will illustrate with the examples I choose from Atwood's narrative techniques. In my research I polarise the philosophical position of the moderate realist David Malet Armstrong and Hugo Keiper's perspective on nominalism and realism in literary discourse.

**Kristina Kočan**

University of Maribor

*Problems in Translating Musical Elements in African American Poetry after 1950*

In most cases, African American poetry eschews traditional literary norms. Contemporary African American poets tend to ignore grammatical rules, use unusual typography on many occasions, include much of their cultural heritage in their poetry, and interweave musical elements of jazz, blues, soul, and gospel into literary genres. The influence of musical genres as jazz, blues and gospel, together with the dilemmas that occur for the translator, will be shown to great extent, since music, like black speech, is a major part of African American culture and literature. The translator will have to maintain the specific African American rhythm, blues adaptations and the improvisational language under the jazz impact. The paper presents the problems in translating African American poetry after 1950 into Slovene: what problems and dilemmas the translator encounters during the translation of African American poetry after 1950, and to what extent one can successfully transfer the musical elements within this poetry for the target culture? Inevitably, it will identify a share of elements that are lost in translation.

**Smiljana Komar**

University of Ljubljana

*Globalization and Language Hybridization: English and Slovene in Contact*

The lingua franca of today is English. This is an indisputable fact manifested by the use of English words to name shops, bars and restaurants, to appear in graffiti and to prevail in conversations among young people in Slovenia. The English expressions have also found their way into Slovene newspapers, official debates among educated people and even in official documents and the national logo.

Slovene-conscious linguists and a certain percentage of general public think that the use of foreign names should be forbidden by law as it presents a severe danger for the Slovene language. They speak of the 'aggression', 'intrusion' or even 'occupation' of Slovene by English. They propose a 'defence', perhaps even a 'war' against the attempts of English to invade Slovene. They warn that if nothing is done against this epidemic, the Slovene language will become extinct. But they seem to forget that a language dies when it ceases to develop according to its inherent rules, as well as external influences.

A number of examples from ads, newspapers, names for Slovene bars, restaurants and products illustrate that the unnecessary usage of foreign words in a mother tongue is not a result of the 'aggressiveness' of a foreign language but rather of a non-critical and ignorant attitude of native speakers towards their mother tongue. It is also a result of a cultural hybridization which introduces new objects and ideas and names for them. It is thus necessary to reject the idea of 'invading foreign languages' and admit that the phenomenon of language hybridization in global circumstances is caused by the speakers themselves. We have to find out the reasons for hybridization and strive to develop cultural and language awareness and introduce them in the teaching of foreign languages as well as the mother tongue.

### **Jekaterina Korjuhina**

MGIMO University

*Human Personality in Postmodern Reality*

The article gives an outlook of some works by Chuck Palahniuk, a modern American writer, who writes in the genre of alternative prose. He is best known for the award-winning novel *Fight Club*, which was later made into a film depicted by David Fincher. Despite the fact that Palahniuk began writing fiction in early 1990s, he is already known as a "literary genius", "torchbearer for the nihilistic generation" and "cult author". His works above all else represent sharp social satire. Palahniuk is a master of depicting the dark and depraved underbelly of our society through the voices of mordantly existential protagonists. He dissects tumours of society in a most outrageous way, protesting against its hypocrisy, as well as uprising against unspirituality of modern way of life.

In his books the author touches upon such issues as environmentalism, globalisation, mass culture, stereotypes. Human personality is presented as a drifter, alienated from society, obsessed with death, destruction, perverted pleasures and the like. These and the other characteristics of human personality in postmodern writing by Chuck Palahniuk will be analysed in the given paper.

### **Loukia Kostopoulou**

Aristotle University of Thessaloniki

*Investigating linguistic variation in films: the case of slang, swear words and taboo words*

Audiovisual translation is a challenging form of translation, especially in terms of research. It involves temporal and spatial constraints, and the translator is faced with several problems that arise on the linguistic and cultural level. This paper proposes to investigate the issue of linguistic variation, as it appears in film subtitling. It is part a broader research project (Phd thesis) on translation problems in film subtitling. I will particularly focus on the case of slang, swear words and taboo words. Examples are extracted based on a selected corpus of American and English films. The main characteristic of the films is that they display instances of verbal and visual violence. Verbal violence in its various forms is investigated, and I lead a contrastive analysis of the source and target text, namely the original soundtrack in English and the subtitled version in Greek. Linguistic variation is defined, examples are categorized and analysed from a translation strategy perspective. Finally, translation strategies are explored trying to identify whether a general tendency can be applied or not. From the analysis I observe a tendency towards the suppression of taboo words and the use of less intense synonyms of slang words.

### **Olga Kravtsova and Elena Yastrebova**

MGIMO University

*Things That Unite Us: Developing Inter-Cultural Competence in the EFL University Classroom*

This paper aims at sharing experience on some aspects of developing intercultural competence of university students. Inter-cultural competence as a constituent part of communicative competence has an increasingly high profile in EFL teaching both in secondary and tertiary education. We see it as an integral part of professional competence of students who major in international relations.

For years in EFL teaching there was a tendency to highlight cultural differences, which helped raise students' awareness of the aspects of communication far beyond language competence. The focus was on British and American culture with little attention paid to other cultures including that of the students' native country. However, the process of global integration has given rise to multi- or inter-cultural approach in EFL teaching.

In our opinion, one of the basic principles of developing teaching materials for students of international relations is a balanced approach to presenting cultures with emphasis on the things that unite us rather than those that divide us. We find it necessary to include in the English coursebook materials dealing with basic values (family, education, law) and such issues as history, lifestyle, sport, art in L1 and L2 countries. Our idea is that through these teaching materials students learn to appreciate their own culture and respect the other culture acquiring the best of both.

**Ulla Kribernegg**

University of Graz

*Learning to be Oneself: American narratives of education*

This paper looks at U.S. cultural narratives of education and empowerment and investigates how these concepts have changed in the past decades. The chance to learn, to better oneself, to gain skills and to rise from rags to riches means that education is the motor driving "the American Dream, but has this dream come true, and for whom? In which ways is education in the U.S. important to identity formation, and which cultural myths are linked to it? How are social and geopolitical issues reflected in education policy making? What is the role of higher education in terms of public policy? Last but not least: How do the Bologna accords affect U.S. narratives of education? These questions will be approached from an American cultural studies perspective

**Agata Križan**

University of Maribor

*The Persuasive Role of Appraisals in Two British Advertisements*

The paper focuses on the comparison of two written advertisements on health products in terms of attitudinal references and dialogistic positioning both texts create and thus contribute to their persuasive style. For this purpose, the appraisal framework developed by Martin (1996, 2000) and White (2000) is applied analytically to both texts to decode explicit and/or implicit attitudinal values, their amplification and sources.

The analysis of primarily semantically oriented appraisals, their co-patterning and transformations tracks the ways how language in both advertisements evaluates, adopts stances, construes social roles and relationships also from a dialogic perspective based on Bakhtin/Vološinov view of verbal and written communication, and how language operates rhetorically to influence beliefs, attitudes and expectations of the addressed readership. As a resource of interpersonal meanings, appraisal values, especially the implicit ones, are frequently triggered by or attached to experiential meanings, which encode the experience of reality. Therefore, the analysis of appraisals in this paper coincides with the analysis of transitivity to track the participants, processes and circumstances with crossreferences made to the field of logico-semantic relations between sentences and clauses to reveal potential tokens of evaluation.

**Nina Križanec**

University of Maribor

*Strine in Australian Humour*

The contemporary Australian dialect, defined also as slang, is called Strine. It probably began when convicts, settlers and soldiers came together to Australia in 1788 with the First Fleet. They spoke different dialects of English and all that was mixed later in a medley. The convicts did not want that anyone would know what they are talking about, so they started to use invented words with their own meaning, similes and idioms. When the settlers arrived, Australia was populated by Aborigines, who spoke their own languages. The settlers used some Aboriginal expressions to name the unfamiliar flora and fauna (for example kangaroo, budgerigar).

Cockney rhyming slang contributed many words which exist in Strine today, since Australians made idioms of two or more words rhyming with the intended word. By abbreviation of the rhyming slang they have shortened a lot of words (journalist became journo, etc.). The US influence can be seen in Australia since the gold rush in 1860s and it is seen in Strine, too.

Strine as the 'made-up language' is funny by itself. There are a lot of jokes and anecdotes full of Strine. The paper discusses the foundations of Strine, what influences it and the use of it in Australian humour.

**Melita Kukovec**

University of Maribor  
*Interdisciplinary Teaching*

The knowledge learners acquire at school has to be applicable in practice to ensure their motivation for learning. Interdisciplinary teaching provides a meaningful way in which students can use the knowledge acquired in one context as the basis for learning in other contexts in and out of school. By using interdisciplinary teaching the topics can be presented holistically and this approach therefore activates more of the learners' senses and intelligences. Since Mathematics is one of our least liked subjects, and English one of the favourite ones, the presentation will demonstrate how we can integrate activities addressing all kinds of intelligences to achieve the whole range of Bloom's levels of educational objectives on the basis of the novel *The Curious Incident of the Dog in the Night-Time* by Mark Haddon, which is currently compulsory reading in all Slovene grammar school programmes.

**Olivera Kusovac**

University of Montenegro  
*Gentleman Caller in the Context of 21st-Century Europe: Translation of Tennessee Williams's Symbols into Serbian*

Breaking from the constraints of the "exhausted" realistic plays of his day with a view to achieving a 'more penetrating and vivid expression of things', Tennessee Williams resorted to the unconventional techniques of expressionism immersing himself in the world of symbols. This paper will explore the versatile role and meanings of the Gentleman Caller as a repetitive, reverberating and omnipresent symbol from Williams's celebrated *The Glass Menagerie*. Unfolding the wide range of meanings of the Gentleman Caller, the paper will go on to analyze its recent translations into Serbian, attempting to show that the impossibility of finding an equivalent comprehensive umbrella term in Serbian and the necessity to break the repetitiveness and vary the solutions from context to context, greatly affect the symbolism and literary and dramatic effects produced in the original piece. Thus, even in the context of, in translational terms, enlightened 21st century Europe, with literary translation activity consciously preceded by thorough stylistic analysis, some literary effects appear to remain elusive.

**Christiana Lambrinidis**

Center for Creative Writing & Theatre for Conflict Resolution  
*Contemplative democracies: writing and the politics of self haunt the "republic": creative writing in Greece*

How do you write when a community of souls requires bodies to record memory? Could cruelty lie inside the words as they in turn become the living bodies that accept the responsibility of recording the memory of the soul community? How do you write when the search of identity lies in the invention of self? Do you position the orating souls within the social framework of your story as readers, narrators or writers aiming to become the "clearest organs of the body"? Are you as writer, a collective transitional somatic structure that bears the Platonic ideal seeking to establish a "Republic" of invention? Does that invention aim to teach society prescriptions of an attained democracy? Is there a democracy to be envisioned between reader and writer, themselves as souls, coming out of their textual past to inscribe, scar the writing body? Is that a possibility for democracy more visible than the "Republic" ideal itself?

The founding Director of the Center for Creative Writing and Theater for Conflict Resolution will present theory and personal accounts of the methodology that established the creative writing tradition in Greece.

**Ivana Lauš**

University of Zagreb  
*Miscue analysis as a tool in discovering children's comprehension of temporal story structure*

The author describes the application of miscue analysis in discovering whether young learners of English as a foreign language understand the basic temporal story structure when reading in English.

Miscue analysis was originally developed by Kenneth S. Goodman as a diagnostic tool to provide a more detailed insight into understanding texts during the reading process. Goodman defines reading as a "psycholinguistic guessing game;" i.e. as a process in which the reader uses several reading strategies in order to grasp the meaning of the text. Readers produce a number of "errors" while reading. These are "miscues." Strategies and miscues are observed responses, which are analyzed in reference to the expected responses, to explain processes of reading and understanding revealed by the miscues themselves. Results obtained by miscue analysis represent a comprehending score, which is a quantitative indicator of a reader's ability to focus on meaning. Since understanding the reading process is essential for teaching reading and comprehension, miscue analysis has been as widely used in language classroom, as well as in research studies. Here, it is employed in second language research.

**Nina Lazarević and Ljiljana Marković**

University of Niš

*As They Wrote It – Students' projects*

With the reformed curriculum being introduced, students have a much more active role during their studies. To make students more visible in the learning/teaching process, projects may help by providing a wider ground and catering for different interests of students. They also enable teachers to continuously follow and assess the work and achievements of students, thus taking the burden off the final exam.

Bearing that in mind, we organized a three-fold project for the 3rd-year students at the English Department in Niš, which started as an add-on part to the English language 3 courses. The students could choose between writing for a magazine, acting in a drama club or translating a brochure. Two of its three parts – a magazine and a brochure – had never been done at the English Department.

The paper will present the work done in two projects: designing and translating a brochure and making a students' magazine. The former was to introduce the English Department to prospective students: both from Serbia and from abroad, as it was done in both Serbian and English; the latter was designed as a magazine of English students for English students. The focus of this paper will be on the students' choice of topics to be included in the brochure/ magazine, the stages in their work, as well as various challenges encountered during their individual and team work.

**Radmila Lazarević**

University of Montenegro

*A Colourful View of the World: Semantic Fields of Colours in Italian and Serbian and Their Overlapping*

Ever since the Sapir-Whorf hypothesis, cognitive linguistics has indicated that the language we speak influences our notions of the world. Interpreting colours is only one of the numerous ways this linguistic relativity is manifesting itself, but it surely is one of the most prominent and most interesting too.

By the comparison of such different languages as Italian and Serbian, the study shows this semantic aspect not only through the unequal variety of vocabulary describing shades of some primary colours, but also through the different syntactic means of expressing same or almost same nuances: in Italian, by composition, suffixation and syntagmatic combinations, including descriptive expressions and syntagms consisting of noun + adjective, which are far more frequent than in Serbian. Besides, the nouns so frequently used in Italian to precise the exact shade of a colour, may in Serbian be associated with quite another colour, or may have a different connotation. Such discrepancies can and do cause various difficulties in translation, as will be illustrated by a number of examples.

**Vesna Lazović**

University of Novi Sad

*Cross-cultural semantic equivalence of some gender-related words*

This paper explores the similarities and differences between two cultures, English and Serbian, in terms of connotative equivalence of some gender-related words. In both languages there exist the

myriad pairs of words that historically differentiated male and female gender only, but which, over time, have unexplainably gained different connotations. Usually the semantic change can be seen in words describing women; words, which once used to be neutral or positive, have acquired negative and/or sexual connotations. The well-known example of barrister and spinster (neženja and usedelica in Serbian) is just one among many. Based on the male/female pairs of words analysed in these two languages, the paper examines the following: (1) whether it is possible that in both cultures such words (un)intentionally carry the same derogatory and pejorative meanings, (2) whether semantic derogation equally applies to male and female words and (3) whether and how often the connotation changes to negative when words refer to women. Finally, it touches upon the issue of potential semantic derogation when using different job titles for men and women in both languages.

### **Emilija Lipovšek**

College of Tourism  
*EM to Z: Hypotext me*

This paper will focus on the way Zadie Smith was inspired by E.M. Forster's *Howards End* (1911) when writing her latest novel *On Beauty* (2005). As the author herself stated in the acknowledgments: 'It should be obvious from the first line that this is a novel inspired by a love of E.M. Forster, to whom all my fiction is indebted, one way or the other. This time I wanted to repay the debt with homage.'

Both novels describe the collision of two very different families, whereas some of their members seem to develop bonds with each other. The paper will attempt to analyse the parallels that can be drawn between the plots and characters in the novels, but also to underline some of the divergences.

### **Frančiška Lipovšek**

University of Ljubljana  
*From Slovene into English: Identifying Definiteness*

The paper will address some typical instances of a translator's failure to interpret a given noun phrase in Slovene as definite, which, in turn, leads to an inappropriate choice of determiner in English. It will be argued that such misinterpretations are due to two main reasons: (i) the lack of overt anaphoric signals in Slovene, especially the absence of a non-selective nominal determiner parallel to the definite article; and (ii) a tendency to misinterpret a definite noun phrase in subject position as a predicative element with an indefinite status. It will be shown in the paper that the latter can be accounted for in terms of modification: there seems to be a type of modifier that gives the subject phrase the (false) look of a predicative. As to the relative lack of overt determiners in Slovene, some other factors will be explored which may establish a cohesive tie and help identify an anaphoric relation. Special attention will be drawn to the difference in use between two signals of demonstrative reference: the selective demonstrative pronoun and the non-selective definite article.

### **J. Lachlan Mackenzie**

VU University Amsterdam and ILTEC Research Institute  
*Failing without trying*

The lecture will deal with the English verb fail, which appears to be grammaticalizing as a negative verb in such usages as those in:

It failed to rain

The fur failed to fly

There fails to be any problem

Negative verbs (or negative auxiliaries), i.e. verbs that chain with another verb to negate the proposition built around the latter, are known from other languages: thus Dryer (2005) states that of 1011 languages he examined 45 have a negative verb (e.g. Grebo and Fijian), while 65 have forms for which it is unclear whether they are verbs or particles (e.g. Maori). Although fail was originally classified by Karttunen (1971) and Vosniadu (1981) as negative implicative verbs in the same class as neglect, avoid, forget, refrain from, and shy away from, there are various pieces of evidence, to be

considered in this lecture, suggesting that fail – in the relevant usage – is closer to a negative auxiliary verb than to an embedding verb such as neglect and the others.

The claim is, then, that sentences such as (1) to (3) are semantically equivalent to (1')-(3'), as suggested without further comment in a footnote in Halliday and Matthiessen (2004: 507):

- (1') It didn't rain
- (2') The fur did not fly
- (3') There is not any problem

In its fully lexical sense, fail denotes lack of success in a conscious enterprise, as in (4):  
However hard he tried, he failed to convince me of his innocence.

In the grammaticalized usages shown in (1) to (3), however, consciousness, intentionality and the like are clearly not at issue: rain in (1) has no semantic argument; in the idiomatic expression (2) (meaning 'There was no violent quarrel ') the 'subject idiom chunk' the fur has no argument status, and in the existential construction in (3), the expletive there is also not an argument. Even where there is a semantic argument, it need not display any sense of 'trying', as in (5), which can thus also be regarded as displaying some degree of grammaticalization:

The ice failed to melt

Since success is generally wished for, the lexical sense of fail is associated with disappointed expectation (as in (4)). However, this very sense is also more generally associated with all negatives, as shown by Givón (1984). In (5'), for example, equivalent in meaning to (5), there is the same sense of an unexpected or unpredicted absence of an event (for one would not formulate (5') unless the ice was expected to melt):

- (5') The ice did not melt

It is this common pragmatic effect that may be the basis for the rise of fail as an alternative to regular negation. In this connection, Dryer (forthcoming) has suggested that negatives are pragmatic rather than semantic, involving a speech act of denying.

The lecture will report on corpus research into the occurrence of fail and of its nominalization failure in the British National Corpus (100m words), covering all 12590 instances of these words when followed by to. The purpose is to try and chart the progress of the grammaticalization by pinpointing which types of verb accept and which resist negation by fail. Another aim is to discover more about phraseological units such as fail to comply/recognize/appreciate /materialize (all of which appear to be relatively common in certain registers). A further goal is to explore the frequent use of fail in litotes as in She never fails to amaze me. And attention will also be paid to failure as an alternative to negated nominalization (i.e. failure to comply as against non-compliance).

## **Roberta Maierhofer**

University of Graz

*To Scramble in the Ruins of Memory: Preserving Identity against the Odds. Global Issues of the 21<sup>st</sup> Century*

In feminist literature, the search for a single, private self has often been linked to the daughter's relationship to her mother within the family structure. The quest for identity takes on a different form when the daughter is confronted with a mother whose identity, due to Alzheimer's disease or Multi-Infarct Dementia is no longer discernable, and whose memory regarding who she is and was has vanished. In this presentation, I want to compare the stories of two daughters – both positioning their accounts as non-fictional texts – who assert their own identity in a painful process of coming to terms with the loss of their mother's memory and thus of their own.

Whereas in the U.S. documentary film by Deborah Hoffmann, *Complaints of a Dutiful Daughter* (1994), the daughter finally learns to assert her own and her mother's identity in the presence of the moment, the British writer Linda Grant in her autobiography / biography *Remind Me Who I Am, Again* (1998) laments the loss of her mother's sense of self and past as her own. Both daughters have to arrive at a new definition of their sense of place, history, and cultural identity, and in the process re-construct their understanding of being. While Hoffmann as an American re-affirms the American cultural narrative of the here and now, Grant as a European focuses on the importance of the past and the traditions of her family in order to face the present and the future.

**Barbara Majcenovič Kline**

University of Maribor

*Multimedia Translation in the Classroom*

With the world becoming more and more unified, there is a growing tendency for language transfer in the audiovisual media. Media are one of many different channels through which the globalization is rapidly gaining its influence. And although the audiovisual (or multimedia) translation may not have been discussed much until maybe a couple of decades ago, in the last twenty years the awareness of the importance of this kind of communication has changed considerably due to the blooming of the so-called new technology. The paper will try to examine whether translation training is keeping up with the theory on the translation process and its "product." It will address such issues as how to acquire multimedia translation competence, how to design an actual lesson to achieve long-term goals, and how to determine the teacher's and the student's roles in translation activities. Following the most dominant and/or prevailing types of multimedia translation, the paper will discuss possible ways of their introduction to the students of translation, giving some practical examples for classroom dynamics.

**Tihana Malić**

University of Maribor

*Teaching English to children with learning disabilities*

The purpose of this paper is to share some information on how to use different approaches in teaching English to children with learning disabilities. The application of the different well-known methods cannot be used in every single case. The modification of the methods and individual differentiation is necessary.

In the past a group of theorists decided to turn the learning of foreign language back to a more natural way of teaching through communication. 'The communicative language teaching methods brought simplicity to intention and soon many embraced them. This new approach was called 'the natural approach' (Cvetek 1999). It was widely spread all over the world. One of the most well known methods, which used this approach, was the Direct Method. Its main aims are to speak in the target, everyday language, so that students would learn what the language they were learning in reality is like. Communication skills are developed step by step. Demonstrations play a big role in such methods as the Direct Method and especially in Berlitz schools because nothing is translated word by word, but not every student can talk freely in the target language all the time. Sometimes students feel more confident if they can use their mother tongue and ask the teacher to translate and then finish their thought. Many think that is one of the best ways to start talking in the foreign language. With the teacher's help they gradually talk by themselves using as many words as they know.

We should keep in mind that every student is a "whole person". Teachers consider their students' physical reactions, their instinctive protective reactions and their desire to learn the same as their students' feelings and intellect (Diane Larsen-Freeman, 1986).

Julian Edge thinks that when we encourage students to speak of their everyday life we must show students that we are interested in what they have to say. This is a situation where the whole is much more than the sum of the parts. There should always be times in our lessons when we simply encourage fluency. At such times, we don't correct linguistic mistakes unless they affect the communication of what the students want to say. (1996)

The children with learning disabilities that I teach think that the most difficult part of the English language is writing because it is very complicated and illogical, which leads to misspelling and mispronunciation of many English words. These children do not only have problems with understanding and speaking English, but also with understanding and speaking Slovene, comprehending mathematics, physics, biology and many other school subjects which reflects in misapprehension of all those subjects' terminology translated into English.

**Ivana Marinić and Željka Nemet**

University of Osijek

*Two Languages, Number One Authors: the influence of bilingual upbringing on the literary accomplishments of Roald Dahl and Dr. Seuss*

The research focuses on the nature and impact of bilingual upbringing on cognitive development, thought and writer's cultural experience, resulting in a specific use of language marked by a particular implementation of metaphor and creativity in conceptual blending. Taking into account a substantial number of studies that have exhibited diverse data regarding the effects of bilingualism on individuals' creative abilities, this work will discuss the aforementioned concepts in the light of literary accomplishments of two bestselling authors, Roald Dahl and Theodor Seuss Geisel (Dr. Seuss). The analysis of the highly praised literary legacy of both bilingually raised authors reveals stylistic parallels characterized by intensely metaphorical expressions which produced a unique humorous effect and playful, almost anarchic language use, affecting the reading experiences of generations of young and adult audiences alike. For this purpose, several segments from the representative works by Roald Dahl and Dr. Seuss are inquired into in order to reveal the stylistic particularities of the two authors in question, such as their original argot, word play, neologisms, the art of exaggeration and nonsense, as well as various aspects of metaphor, in order to prove that bilingualism may be a decisive factor in creating a fruitful environment for the development of original and recognizable mode of written expression, which not only transcends cognitive and linguistic boundaries, but also cultural borderlines, resulting in the emergence of a new cultural artistic identity.

**Ivana Martinović**

Higher Business School

*Kinbote's homosexuality as a critique of homophobic cultures*

The aim of this article is to show that by exploring *Pale Fire* as being, in some ways, about its protagonist's proscribed homoerotic desire, we might see the way sexuality is constructed in twentieth-century Western culture. This article also presents how the transparent closet is not only erected by the gay subject who wishes to remain concealed, but also by those who would be his spectators primarily in order to maintain their epistemological superiority over the gay man as inhabitant of the closet. Additionally, at least five sets of binary oppositions structure the novel: homosexuality versus heterosexuality; the effeminate versus the virile; the European versus the American; refined intricacy versus naive simplicity; and aristocratic culture versus lower class barbarism. This paper implies that Nabokov wanted to show that these distinctions can be seductive and that the line between them is not clear-cut. This paper concludes that even though *Pale Fire* contains a denunciation of Kinbote's behaviour in the New Way Community, the novel denounces the cultural circumstances that made Kinbote's Zemblan story necessary strategy for survival.

**Daniela Matić and Mirjana Matić Bilić**

University of Split

*English at Croatian universities: necessity or luxury*

This paper analyses the results of a survey among students of electrical engineering and computer science conducted at the Faculty of Electrical Engineering, Mechanical Engineering and Naval Architecture (FESB) in Split, Croatia. In the survey the students were also given an opportunity to self-evaluate their understanding of a scientific article they had read for the first time. The paper first gives an overview of the current situation at other technical colleges, showing their attitude towards the English language. The ESP courses usually last for two or three semesters in first and second year. Since FESB does not offer any systematic teaching to students after they have completed these mandatory courses, we wanted to find out to what degree their present knowledge allows them to cope with the challenges of the future education and their professional life.

The aim was to simulate the situations specific for their professional life. The four language skills were tested through various assignments in order to assess their abilities to structure their ideas logically, to summarize published scientific articles, to ask information-seeking questions, to take notes and subsequently write a report. The results showed that the only way to master these abilities is through

institutional teaching and learning, which raises the question whether Croatian colleges should reconsider their present attitude towards English in the light of globalisation and expectations of the labour market.

**Nataša Milivojević**

University of Novi Sad

*As you see it – on semantics and pragmatics of constructional idioms with light emission verbs in English and Serbian*

Following Levin (1993), verbs of emission constitute a specific class of verbs in English, involving the emission of a stimulus or a substance that is particular to some entity. Verbs of light emission are a subset of this class, next to the verbs of sound emission which have, so far, received far more attention in the literature. The paper seeks to explore the semantic and pragmatic potential of light emission verbs to, just like sound emission verbs, enter into 'manner for motion' constructional idioms described in Culicover and Jackendoff (2005). The main objectives of the case study presented in this paper are 1) to delimit the light emission verb class for Serbian and 2) to establish some semantic and pragmatic constraints on the idiomatic behavior of these verbs when surfacing as verb heads in the 'light+motion' idiomatic constructions. Theoretical conclusions of the research are backed up by a sentential corpus consisting of English and Serbian contextual equivalents from both spoken and literary language, as to confirm the cross-linguistic manifestations of the 'light+motion' construction observed in both languages.

**Smiljana Narančić Kovač**

University of Zagreb

*Reality, Fiction and Metafiction in a Picture Book by Simms Taback*

Taback's picture book *Joseph Had a Little Overcoat* (1999) is analysed in terms of its realistic and fictional elements. Based on an old folk tale, the simple formulaic chain narrative is highly repetitive and simple with a progression from 'something' to 'nothing' and back again, in a clever final reversal. Joseph turns his coat into smaller garments and textile items. The last one is a button, which soon gets lost. Joseph is left with nothing, or, rather, with material for a story. This witty turn is in fact a step from concrete to abstract concepts and ideas. Taback develops the idea further expanding the main storyline with various additions, subplots and digressions that are presented both at the textual and at the visual strata of the picture book. He also gives clues that relate the story to various realistic and factual contexts. In the process, realistic (sometimes even factual) and fictional planes are combined, often blended, which results in metafictional elements. Various historical, cultural, literary, even personal aspects are introduced and subtly interwoven into the fabric of the discourse to create a culturally rich and diverse background for the narrative. Thus a seemingly simple story is turned into a complex multidimensional piece.

**Aleksandra Nikčević-Batrićević**

University of Montenegro

*Cultural patterns in Anne Sexton's Poetry: The Huswifery*

The aim of this paper is to analyze some of the best known poems by Anne Sexton who established herself as an important new poet in the early 1960s. It is through the theoretical background of new historicism and certain theoretical postulates by Julia Kristeva that her poetry will be analyzed with the special emphasis on cultural patterns of the age in which they were produced and through which they were reflected. Critics have observed that the fine link between her life and work delineates the traumatized female position in the American society in 1960s and that the personal themes in her poetry encourage the elaboration of historical circumstances as through her highly emotional and self-reflexive verses, she asserts the refusal to be a conventional housewife, a 'cookie momma,' thus putting her energy and time into vital social circumstances of her time, such as women rights, social rights, anti-war campaigns, although she never described herself as a political poet, "... not even a very social one. I just do my thing and it's very personal". According to Robert Lowell, one of her mentors, in her collections 'little moments prop the big moments' and in this paper her poetry will be

read as a sequence of dialogues between Sexton and her “uncertain self-identity as a daughter, wife, mother, and psychiatric patient,” a dialogue between a typical WASP, and a variety of other characters, who shared the “life similarities with frightening intensity”.

### **Marina Novogradec**

University of Zagreb

*A Corpus Based Study of If-Conditional Forms If I Was/Were... as Presented in the Corpora and Pedagogical Materials*

The aim of this talk is to discuss the impact corpora might have on the usage of certain grammatical forms in pedagogical materials. As many coursebooks and grammar textbooks lack the authenticity of texts presented, as well as some specific forms used for the classroom, it is disputable whether they are applicable to the needs the students might have in the future life. The available corpora for this study was used and then compared to the discourse analysis of pedagogical materials – grammar textbooks and coursebooks. The results showed that if-conditional forms (If I was/were) were used differently across the registers. These results might be applied to the pedagogical materials in order to make students' learning more natural and interesting. Firstly, general background of corpus linguistics will be discussed, as well as the existing pedagogical materials used in the classroom. Afterwards, specific features in the corpora chosen for this study will be presented and analysed from a corpus based perspective.

### **Tomaž Onič**

University of Maribor

*"I've Outstayed My Welcome": Formal Language and Politeness in Dramatic Dialogue*

Levels of formality in language are manifested through several language elements. The most influential for the reader's/listener's perception is vocabulary, since words represent his/her first and direct contact with the text. Only later does processing of higher textual levels such as syntax, figurative language, grammatical regularity, etc. begin. The more the register moves towards formal (or informal), the more specialized and therefore noticeable becomes the vocabulary.

Level of formality is frequently related to the level of politeness. Even though these are two separate concepts, they have a common denominator: this is a certain distance that the speaker establishes towards the person addressed. In formal registers, this distance is derived from the seriousness of official communication, whereas in polite address distance between speakers is induced mainly by avoiding straightforward communication, which from the point of view of social acceptability is considered (at least stereotypically) less polite – even indecent.

This paper explores the elements of Blanche's (hyper)formal speech in Williams' *A Streetcar Named Desire* and in its Slovene translations. In most cases, formal language in the original serves to express politeness, with which Blanche is trying to show that she is familiar with codes of lady-like conduct and respects them. In the translations, however, these elements are often lost. Translation shifts and inconsistencies at the textual level narrow down the potential of Blanche's character portrayal and thus affect the structure of the play.

### **Silvana Orel Kos**

University of Ljubljana

*Speech presentation in diary fiction*

The most salient characteristic of diary fiction is that the diarist functions as both the first-person narrator and, normally, the main character. Dated entries are chronologically listed records of the diarist's past and present life experiences, as well as his or her reflections on issues relating to the past, present and future. Consequently, tenses used in (English) diary fiction are not limited to the typical Narrative Past Tense only, they can easily span virtually all tenses and modal forms in the (English) verbal system. One of the sources of information that the diarist may fall back on in his or her entries is utterances communicated by a number of characters in different interactional settings. The utterances may be presented either through direct or indirect discourse.

The paper focuses on rules governing the tense relations in indirect discourse with Past Tense reporting verbs. In English fiction with an omniscient narrator telling the story in the Narrative Past Tense, the expected norm is the use of the backshift of tenses. However, examples taken from modern English-writing authors show that the tense backshift phenomenon in diary fiction is considerably more complex. The paper investigates the parameters guiding the narrator's choice to either opt for or disregard the backshift of tenses, bringing together the categories of temporality and modality. The findings should be useful to English language teachers as well as to translators translating (diary) fiction into English.

### **Armela Panajoti**

University of Vlora

*The Deconstruction of Colours in Conrad's Fiction*

Conrad's fiction is remarkable for its ambiguous affluence of symbolic layers. His fondness to blur mythological, linguistic, etymological and anthropological boundaries seems designed to put into question strongly-held beliefs and conventions and above all civilization itself.

The paper focuses on the significance of colours in Conrad's fiction and his disposition to undo or 'deconstruct' their traditional referents. Apart from the black and white dichotomy, which marks his fictional descriptions, Conrad undoes the conventional associations of other colours as well, such as green, brown, silver, pink, red etc.

The paper aims to point out that the author's intention in doing so is to demonstrate that these associations have been established by the ancient European civilization and decides to test them in the context of other civilizations where they are 'deconstructed' confirming that Western European conventions can not establish standards of judgement as long as no civilization can prove to be superior to the other.

In my view, it is his ambivalent questioning of these cultural values and conventions that makes Conrad's work relevant to the context of twenty-first century as well.

### **Hortensia Pârlog**

University of Timisoara

*A Seemingly Insignificant Romanian Word and Its English Equivalents*

The paper analyses the various semantic and syntactic roles of the word *de* and the way in which this seemingly insignificant Romanian word is translated into English. Its value is revealed by the lexico-syntactic information offered by the context in which it appears.

*De*, which was borrowed from Latin (< *de*), lacks syntactic and semantic autonomy and has developed both connective and non-connective values. It is used as a preposition and, by conversion, as a conjunction, and in both cases, it has acquired multiple (sometimes blurred) values, which make its translation into English difficult sometimes.

As a preposition, it marks only relations of subordination within a sentence, serving as a link between the various constituents of a phrase (the nucleus and its adjuncts); as a conjunction, it marks mainly relations of subordination between clauses, but also, even if less and less frequently in the literary language, relations of coordination between clauses that have the same syntactic function. It may also serve as marker of the Romanian supine (just as the particle *to* serves as marker of the English infinitive).

### **Magda Pašalić**

University of Split

*What do we teach when we teach Business English?*

There is a large community of Business English teachers worldwide. The number of Business English courses has increased significantly during the last few decades. However, topics regarding Business English have been often avoided by linguistic researchers.

The paper will focus on three currently relevant issues in Business English teaching. Firstly, syllabuses from coursebooks, which have been used at the Faculty of Economics in Split, Croatia in the last six academic years, will be compared in order to analyse advantages and disadvantages of using them to teach Business English to pre-experienced students at the tertiary level.

Secondly, the author will refer to the role of Business English teachers in the process of acquiring Business English and developing skills necessary for either spoken or written business communication. The author will support the approach that Business English teachers are primarily language teachers (e.g. BE teachers in Croatia have TEFL qualifications) and that they do not have to be consultants in management, finance, marketing or other fields of business. Nevertheless, every Business English teacher will have to gain knowledge of specific lexis and business discourse and transfer the knowledge to the students.

Lastly, the paper will try to help resolving the dispute on whether Business English is a part of English for Specific Purposes or simply General English used for business purposes by supporting the argument that it does represent a variety of ESP and that differences exist between teaching General English and Business English.

### **Tatjana Paunović and Milica Savić**

University of Niš

*Discourse intonation – making it work*

In spite of the growing body of research in L2 intonation and computer software designed specifically to investigate and teach suprasegmentals (cf. Chun 1998; also Streaming Speech, Cauldwell 2002, 2005), these phonological features still represent a challenge for language students and teachers alike. Students often do not have a clear idea of why these are important for communication and teachers do not seem to be theoretically or practically well-equipped to explain and illustrate their significance. Traditional models which treated 'meanings' of 'patterns' in intonation units (O'Connor and Arnold 1973) were too complex and diffuse for students to cope with. Some more recent approaches, such as Discourse Intonation (Brazil 1997, Chun 2002), seem to be much more appealing for both students and teachers. However, if we are to provide clear guidelines for teachers on how to incorporate discourse intonation into the communicative language teaching framework, much more empirical research is needed with L2 students of different L1 backgrounds, to uncover the specific problems they face.

The small-scale study presented here examines how 15 second-year students of the English Department in Nis manage intonation in a reading task. We focus on the components singled out by Chun (2002) as crucial for language learners: sentence stress (nuclear tone placement), terminal contour (direction of pitch change) and key (pitch range at transition points). The findings are analysed in the light of their possible practical application in teaching discourse intonation to English Department students.

### **Dana Andreea Percec**

University of the West

*Title of paper: Art, Sublimated Love and the Unicorn in Iris Murdoch's and Tracy Chevalier's Novels*

The unicorn, in the western medieval imagination, was the symbol of luxury and spirituality, an aristocratic manifestation and the incarnation of God's breath. It was the icon of sublimated love and innermost drives. At the same time, the creature had the mysterious power of locating and removing all impurities, exerting a powerful influence even on the most corrupted souls.

In a time when the only fabulous creatures are robots and cyborgs, some writers have chosen the unicorn as the central motif of their works of fiction, in books with mystical or historical flavour. Although the authors writing about this animal are more numerous (including Peter Beagle's *The Last Unicorn* or Kelly Jones' *The Seventh Unicorn*) this paper focuses on Iris Murdoch's *The Unicorn* (1964) and Tracy Chevalier's *The Lady and the Unicorn* (2003). Both authors start from the pretext offered by the medieval French tapestries in the Cluny Museum in Paris, works that have been long regarded as a quintessence of religious, social and erotic expression in the western Middle Ages. Both women writers look at the imaginary creature as a token of devotion, suffering and sacrifice, all in connection with the feminine identity. For Iris Murdoch, a gloomy, gothic setting, with trapped female victims and

desperate expectations of love, freedom and redemption, becomes the ideal incarnation of the rich symbolism contained by the Cluny tapestries. For Tracy Chevalier, art and inspiration, the transformation of erotic temptations into artistic ideals, are the best expression of the sublimated relationship between the two delicate and ethereal figures in the panels symbolizing the five senses.

### **Lidija Petković Plemenita**

University of Maribor

*It's no Laughing Matter in Reading Stories from Behind the Iron Curtain*

Comics, as a graphic art form use words and images in order to convey a narrative. Although historically the form dealt with humorous subject matter, its scope has expanded to encompass the full range of literary genres. The interaction of text and image has long been a subject of theoretical discourse, both in iconography and iconology.

In 2001, "Stripburek – Comics from the other Europe" a special edition of the only Slovenian strip cartoon magazine "Stripburger", was published. An anthology of Eastern European comics is a straightforward collection of over fifty black and white contemporary works from the former socialist bloc translated into English. Comics from Albania, Bosnia and Herzegovina, Bulgaria, Croatia, the Czech Republic, Estonia, Hungary, Macedonia, Poland, Romania, Slovenia, the Ukraine and Yugoslavia are all here. In understanding culture in all its complex forms and analyzing social and political context in which Eastern European culture manifests itself through the eyes of an alternative artist, theorists and readers undergo the process of "Easternization". They focus on exploring the ways of how social class, identity, language, politics, art, history, geography, nationality, and other cultural phenomena vary or remain constant from one place to another.

In terms of popular culture, critics, like Theodor Adorno, WJT Mitchell, Roland Barthes, and Stanley Fish have been long inducing critical thinking regarding contemporary image and spectacle society. They have required the cultural as well as political analysis, searching for the real meaning of images. Within the social context; it comprises the daily interactions, needs and desires and cultural moments that make up the everyday lives of the mainstream.

Eventually, being part of popular literature, it is worth analyzing these mass-cultural products of new generations, whose conflicted status as devalued low art encourages a strain of anarchic humor and anti-authoritarian sentiment.

### **Viktorija Petkovska**

University of Bitola

*Teaching Intercultural Communication to ESP Students*

The role of intercultural communication in the workplace can not be underestimated, particularly because we expect to join the European family, which will, hopefully, enable our graduating students both greater mobility and choice in finding an attractive post.

In their professional engagement, they will certainly not find themselves only in English-speaking countries; they will have to deal with even more complex situations in environments in which, with members of other cultures, the only communication medium is English. Also, they will have to host members of other cultures in our country with English being the only medium of communication.

Besides these needs which we hope will be met by teaching intercultural communication to ESP students, it seems evident that this important field of language teaching can boost students' motivation in the ESP class as it enriches their understanding of other cultures and thus enlarges their ability to become more successful in the workplace. Moreover, it opens up possibilities for employing various activities in the class with ESP students actively participating and contributing towards the design of these activities, which range from those commonly used in teaching English as a foreign language (such as information gap activities, role-playing, group discussions and so on) to more situation and course- specific activities such as descriptions of students' intercultural communication needs or the use of video in analyzing various intercultural communication situations.

Giving ESP students opportunities to participate and contribute to the design of intercultural communication activities in the class has proved a rewarding practice.

**Agnes Pisanski Peterlin**

University of Ljubljana

*May and Might in Slovene-English Translation: A Corpus-Based Analysis*

Hedging is an important feature of academic discourse and conventions governing the use of hedges vary among discourse communities and language communities. The present study seeks to explore the differences in the use of hedges in research articles translated from Slovene into English and comparable original English research articles, focusing on the use of *may* and *might*, generally considered to be among the most frequently used hedges in original English texts. In the analysis, a corpus of 90 geography research articles (30 original English articles, 30 English translations of Slovene articles and the corresponding 30 original Slovene articles) is examined. Statistically significant differences in the use of *may* and *might* between the original and the translated texts are established: *may* and *might* are used more than ten times more frequently in the subcorpus of comparable target language originals than in the subcorpus of translations. The instances of *may* and *might* in translations are further examined and the relevant passages are compared to the Slovene source texts to establish how *may* and *might* are used in translation.

**Katja Plemenitaš**

University of Maribor

*How to Be Presidential: A Linguistic Analysis of Barack Obama's Speech on Race*

The topic of the paper is the language of American political discourse. It presents a linguistic analysis of the speech about race and America that Barack Obama gave during his campaign to become the Democratic presidential nominee as a reaction to the statements made by his former friend and pastor Rev. Wright. The analysis is based on the systemic-functional model of genre and speech type, and it is intended to look into why Obama's political discourse is seen by many as particularly inspirational. With reference to the speech on race, the analysis attempts to establish what genre of American political discourse the speech belongs to. It also tries to verify the assumption that the political rhetoric of Obama's speeches contains elements of presidential rhetoric by comparing his speech on race to some of the speeches by previous American presidents.

**Nika Plevnik**

University of Maribor

*Contrastive Analysis of Academic Writing Academic in Slovene and English from a Translation Perspective*

Global integration has meant that Anglo-Saxon influence extends to Slovene academic and research settings. Articles are written in and translated to English, and papers are presented or published at international conferences. However, Slovene and English, as languages with culturally different background, enforce different rhetorical traditions and text conventions. In order to achieve communicative success and be accepted by the English-speaking academic public, Slovene writers or translators as foreign English speakers have to dedicate special attention to achieving a satisfactory level of quality in writing or translating an academic article. This communicative success depends both on adherence to genre conventions, which shed light on the complicated question of the structural construction of the text, and on consistent use of appropriate register. The approach will be supported by functional contrastive analysis of Slovene and English articles from the linguistic or literary fields. In order to establish how the communicative purpose of the text is achieved, I will extract some general characteristics of Slovene and English academic writing by using top-down analysis in combination with an interlinguistic approach in analyzing the situational, cultural and text linguistic backgrounds (structure, cohesion, coherence, purpose, register, grammar and lexical level). The most differences are expected in text structure, use of register and syntax level. The results obtained will serve to form some basic guidelines that could form a more systematic approach to the production and translation of such texts in English.

### **Sheryl Prentice and Ana Tominc**

Lancaster University

*Cross-Cultural Discourses of Literacies: a Critical Study*

In recent years, literacies have become a much talked about issue in Slovenia as well as in the UK. It seems that in Slovenia the main problem is the so called "functional literacy" (funkcionalna pismenost) whereas in the UK the main problem appears to be the lack of reading and writing ability itself. The research will focus on the discourse of literacy in both countries as manifested in the internet (blogs, newspapers, forums). The attitude towards what literacy is in both countries will be compared, problems concerning literacies will be confronted and solutions will be analysed.

The research will analyse similarities and differences in both discourses by employing the method of critical discourse analysis (CDA). Both corpora of texts will be run through W-Matrix (developed by P. Rayson) in order to establish the most prominent topics in both corpora. The language of texts will be compared in order to show how the problem is represented and how the attitudes are expressed cross-culturally.

### **Teo Pucko**

University of Maribor

*Robots, Their Origin and Humanity*

In my talk I will discuss the various forms of artificial intelligence in Isaac Asimov's works. His robots will be compared with the achievements in modern robotics and sciences, whereas it will be shown how ahead of our time were Isaac Asimov and similar authors.

The relationship between natural and artificial intelligence, the relationship between the human and the robots is the red line of my speech. This is also the relation between the emotion and the rationality. The robots are built without emotions and are based on rationality, facts, rules. The robots should always obey the three laws of robotics, where a robot must not hurt a human being and always try to save them from danger, obey human directions and take care of itself; however, the intelligence of the robots is constantly evolving and they soon begin to form their own theories of existence, their own rules and sometimes become dangerous. It is interesting that robots begin to form theories that one would expect from humans, theories that are near human religion and find ways, how to go past the three laws without breaking them. Thus the robots in a way become a metaphor for the humans. At the same time Asimov questions the human morality and ethics.

The question concerning human independence, or dependence, is always present in Asimov's works and other science fiction works concerning artificial intelligence. Thus the relationship human - robot will also be discussed from this point of view.

### **Mirna Radin Sabadoš**

University of Novi Sad

*"This will kill that. The book will kill the edifice " – WTC Twin Towers from Underworld to Falling Man*

In *The Hunchback of Notre Dame*, Victor Hugo offers a vision on the struggle of two powers – architecture and written word - announcing that "The tower will crumble" and that one power will succeed another. Exploring the symbolism of the WTC Twin Towers as background noise in discourses of the city in Don DeLillo's 1997 novel *Underworld* and comparing it to the settings and atmosphere of 9/11 fiction, the paper seeks to determine the effects of fluctuations in power balance produced by "the clash of the worlds", as it is reflected in some of the major works of American and European literature. The focal points of the analysis, apart from *Underworld*, are DeLillo's latest novel *Falling Man*, Ian McEwan's *Saturday*, and Frederic Beigbeder's *Windows on the World*. On the one hand, "the tower crumbling" symbolically represents a widening gap between "the digitalized First World" and "the Third World 'desert of the Real'" and the ever present fear of the other. On the other, there is a microcosm of personal trauma encapsulating existence of an individual.

### **Hossein Rahmanpanah**

Islamic Azad University

*Impact of Input Modification on Second Language Learning*

This study explores the impact of input or interactional modification on second language learning. Long's (1996) interactional modification is on this basis that interactional modification facilitates second language learning since learners can receive comprehensible input. The main question in this study is: "Does input modification have any impact on second language learning? The focus is on the effects of modified input on learner's comprehension. The subjects are 40ESL learners who are placed at pre-intermediate level after the administration of placement test. The instrument used in this study is the task of decorating a room, including 10 English sentences that are considered as inputs in this study. Each sentence or input has only one modified form which is presented to the subjects if they did not comprehend inputs. First, the subjects are divided randomly into two groups, each with 20 participants. To ensure the homogeneity of the groups, the two groups were both presented with the inputs.

T-Test analysis indicated that the two groups were identical with respect to responding the inputs. Later, the researcher exposed the experimental group to modified input. Paired T-Test analysis indicated that subjects of experimental group comprehended more inputs as the mean increased from 2.9 to 8.1 at  $P < 0.0001$ . The subjects of experimental group comprehended more inputs and their performance of doing the task increased. Therefore, the results indicated that modified input can increase comprehension in second language learning process as learners receive more comprehensible inputs.

### **Stanimir Rakić**

University of Belgrade

*Some Observations on the Structure, Type Frequencies and Spelling of English Compounds*

On the basis of a corpus extracted from the LDCE (2003), I note some regularities governing the structure, type frequencies and spelling of English N+N compounds. Most of the authors have mainly dealt with compounds whose constituents are monomorphemic words. In this paper I argue that there are quite strict constraints governing the possible structure of compounds whose constituents are complex and which so far have passed unnoticed. The extracted corpus shows that the number of possible compound types drastically decreases if the constituents are complex. It is also possible to notice that with the increased complexity of the constituents, fewer compounds are written solid, and more and more must be written open or hyphenated. Therefore, I argue against the thesis that English spelling is "extremely inconsistent in dealing with noun + noun collocations" (Bauer 1998) since at present this thesis seems to be true only for compounds whose constituents are simplex words. If we consider compounds with more complex constituent structures, a definite tendency in spelling emerges. I admit that my observations should be verified on a larger corpus of English N + N compounds, and, possibly, in experiments with native speakers.

### **Jacques Ramel**

University of Lyon 2

*Falstaff and War*

Shakespeare's vision of the character of the knight changed over his career. If John Talbot is an unproblematic hero, the description of his corpse by Joan of Ark announces Shakespeare's more complex attitude in later plays. Interestingly an earlier form of Sir John Falstaff, the cowardly knight who claimed that "the better part of valour is discretion", already appears as Sir John Fastolf, who "played the coward" in 1HenryVI and was thus responsible for Talbot's capture. Falstaff's efforts on the battlefield have only one aim, survival. In a way that prefigures Bernard Shaw's "chocolate soldier" three centuries later, Falstaff has come to realise that on the battlefield a bottle of sack may be more useful than a pistol. But at the same time Falstaff's attitude to war and to his men announces the slaughters on the battlefields of World War I in the course of murderous attacks in which waves after waves of soldiers were sent to their deaths for minutes gains by officers who attached no importance to human life and regarded the men under their orders as cannon fodder, a phrase that, incidentally, finds its origin with the round-bellied knight.

**Katarina Rasulić**

University of Belgrade

*On Lexical Europhoria in English: an Exercise in Conceptual Blending Theory*

The paper deals with the construction of meaning in English words that contain the element 'euro' as a constituent part (e.g. Eurospeak, Eurosceptic, Eurozine, Eurosis, etc.). Drawing attention to the fact that such coinages are remarkably prolific, especially in recent journalistic writing, and that they are created through different word formation processes, the paper explores the semantic structure of a selected corpus of 'euro-words' in terms of the Conceptual Blending Theory (Fauconnier, G. and Turner, M. – 2002 – *The Way We Think: Conceptual Blending and the Mind's Hidden Complexities*, New York: Basic Books) and highlights the explanatory power of this theory with respect to the phenomenon of lexical creativity.

**Saša Simović**

University of Montenegro

*The Twenty First Century Perspectives on Hawthorne: Narrativity in Hawthorne's romances*

Hawthorne's texts are usually considered to be full of allusions and symbols and that they offer a variety of interpretations due to the author's tendency to leave some things "shadowy" and "unexplained" or to "invite" readers to read between the lines. The author experimented with various techniques of narration, manipulating different aspects of narrative discourse thus making the world of his romances more attractive for different interpretations. All of his romances begin with a "Preface" by which Hawthorne invites the reader to step onto "neutral territory" somewhere between reality and illusion. In three of his romances, *The Scarlet Letter*, *The House of the Seven Gables* and *The Marble Faun*, we recognize the narrative situation defined by the third person narrator, the narrator who interferes the very process of narration, giving comments and suggestions or making digressions. It is only in *The Blithedale Romance* that we recognize the first person narrative situation, the situation that confirms the "reality" of romance and that is marked by the narrator who experienced the very event and wants to give an account of it after a certain period of time. This paper will try to comment on some of the narrative techniques used in the forementioned romances and to highlight the complex problem of narration in each of them.

**Nina Sirković**

University of Split

*A Room of One's Own at the Turn of the Century*

In her essay *A Room of One's Own* from 1929 Virginia Woolf wrote that, if you give a woman "a room of her own, a five hundred a year and let her speak her mind", in another hundred years she will become a poet. What has changed almost a hundred years later as regards female writing ?

This paper tries to follow the influence of Virginia Woolf on modern feminist theories considering problems of gender and female writing in general. Woolf can be regarded as a forerunner of a new approach in the theory of literature, as well as the first author who recognized the gender problem. She put forth some key questions for studying female literature. The points of view which she expressed in her essays will be compared to the ideas of more recent feminist criticism which separated from gender problem for a period of time. Recently there have been attempts to reconcile feminist reading of literature with modern theories of identity, leading to a new geography of identity which moves freely among the methods.

**Milica Spremić**

University of Belgrade

*Write as You Travel: Zoe Bran's Slovenia Revisited*

Zoe Bran, a Welsh-born writer and editor living in London, is the author of a travel book entitled *After Yugoslavia*. She first visited Yugoslavia as a student, in the early autumn of 1978, hoping for a great time before her return to university in Scotland. Then she travelled through Slovenia, Croatia and Bosnia, believing, as she says, "you were in one country". She returned to the same three states

twenty-one years later, and her book is an account of a changed region. My paper will focus on the first third of the book, on her journey through Slovenia, during which she revisited Ljubljana, Postojna, Cerknica, Portorož, Piran, Lipica, Nova Gorica, the Soča Valley, Celje, Maribor and Ptuj. Compelling and moving, Bran's book suggests that getting to know and appreciate other people and other nationalities, making new friendships and rekindling old ones, as well as forward-looking thoughts and ideas, may be considered key concepts toward understanding in Europe in the 21st century.

### **Rossen Stoitchkov**

University Of Sofia

*Verb-Noun Collocations and the Mental Lexicon:*

*Implications for Speech Comprehension/Production and Language Acquisition*

The paper deals with restricted verb + noun collocations e.g. "make a decision", "take precautions", "pay attention", "give an injection", etc. It outlines the central role verb-noun collocations play in building the language student's lexicon and effectively organizing and storing it for easy retrieval in speaking and writing.

It further explores the significance of the syntactic function of verb-noun collocations as sentence constituents in bridging the gap between words and sentences in language acquisition. As Howarth puts it verb-noun collocations are "most centrally involved in the process of composition at clause level and are introduced as ready-made in the communicative act, therefore potentially sensitive indicators of learners' acquisition, and they raise some of the most challenging issues in the study of phraseology." (Howarth, 1998:24)

The importance of verb-noun collocations is discussed in terms of their role in: storing linguistic knowledge and language comprehension, building metalinguistic awareness, speech production, the language development of children.

The focus of the discussion is on the meaning-generating power of verb-noun collocations, their immediate pragmatic force and the need for building language learners' collocational competence.

### **Mateja Sukič Kuzma**

University of Maribor

*A World of Their Own*

I would like to talk about autism in literature, about limited point of view of characters afflicted with autism, their lack of interpretation skills, impairments of language, imagination and social communication. Main focus will be on Mark Haddon's *The Curious Incident of the Dog in the Night-Time*. I would like to present Christopher's autistic view of the world, limited capacity of imagination and social interaction along with some typical autistic features such as repetitive and compulsive behaviour. Additionally, I would like to distinguish Asperger's Syndrome from the classical autism and pointing out some of its most prominent features.

### **Nada Šabec**

University of Maribor

*Recent English Loanwords in Slovene*

The paper discusses Slovene-English language contact in general and recent English loanwords in Slovene in particular. The focus is on recent loanwords, which display a great deal of variability in their pronunciation and spelling depending on the time of their borrowing, the channel of transmission (oral or written) and the degree of their linguistic and social integration into Slovene. Sociolinguistic variables such as the age and education of the users also play a role as do the differences between the phonological and orthographic systems of the two languages. In addition to the phonological, morphological and orthographic aspects of English loanwords, their meaning and occasional adaptations and modifications of it will be addressed. Data for illustration purposes will be taken primarily from the media, especially electronic ones such as blogs and forums since this is the field in which various forms of loanwords feature most frequently.

**Samo Šalamon**

University of Ljubljana

*The Musical Coltrane Poem*

Saxophonist John Coltrane was one of the most influential and important musicians and composers of the 20th century. His music changed the world of jazz and at the same time had a great impact on the world of poetry by setting new standards in both artistic circles. John Coltrane began to inspire jazz musicians, as well as some American poets in the 1960s, starting with the Black Arts Movement poets. These poets, such as Amiri Baraka, Sonia Sanchez, Askia Muhammad Toure, and others interpreted and used Coltrane's music for the promotion of political ideas. However, this paper presents the other kind of Coltrane poets, the musical poetry which began to emerge in the 1970s. This kind of poetry reflects the true nature of Coltrane's spiritual music quest, incorporating love and unity to present humane poetic messages which go beyond politics, race, or gender. The paper involves the poetry of Michael S. Harper, William Matthews, Jean Valentine, Joy Harjo, George Economou, Michael Stillman, Kazuko Shirashi, Edward Kamau Brathwaite, and others, who incorporated Coltrane's music for personal expression.

**Jelena Šesnić**

University of Zagreb

*Smart Moves: Internal and External Mobility in Malcolm X's and Barack Obama's Life-Writing*

My focus in part one will be on a classic of (Afro)-American autobiography, Malcolm X's 1965 record of his manifold moves, transgressions and boundary-crossings within his own community—behind the veil, in Du Bois's somewhat mistifying remark—and outside of it. It can be argued that each of his migrations—and we need to remember that for African Americans mobility or the lack thereof has been a salient mark of group identity—portends also a shift in his identity make-up as we follow him moving from the country to the city, shuttling between various urban localities (the ghettos of New York, Chicago), experiencing a severe curtailment of the freedom of movement in prison simultaneously with his spritual expansion and growth, which would culminate in his travels to Mecca and post-colonial Africa. Malcolm X thus configures not only the routes of the black Atlantic, as suggested by Paul Gilroy, but also signifies (in HL Gates's turn of phrase) on previous intellectual and cultural travellers from the black diaspora, most of them also founders of the discourses of black nationalism, anti-colonial and anti-racist political movements, such as WEB Du Bois, Frantz Fanon, CLR James, etc. Thus, he also reverses the transit of black bodies across the Atlantic, as well as the translation of knowledge entailed in socio-political paradigms between the superior and the subordinate domains.

In part two of my argument, I will examine textual self-representation undertaken by Barack Obama, Democratic presidential hopeful, in his 1995 memoirs *Dreams from My Father*, which is a staggering record of familial and personal mobility extending across several continents (the US mainland, Hawaii, Asia, Africa) and utterly compromising the rather clear-cut US nation-state racial formations. The fact of the memoir's republication prompted by the momentum of an on-going presidential campaign, as well as the attendant repositioning of African American constituencies suggest perhaps a new mobility (be it social, political, geographic or psychological) available to or claimed by the black man in the USA nowadays.

**Vladimir Široki**

Kosta Trifković Primary School Novi Sad

*Word Formation and Neologisms in Shakespearian Drama*

This paper explores the most prominent features of word formation in Shakespeare's plays. In Elizabethan English there were three most productive methods of word formation: compounding, derivation and functional conversion.

In addition to defining these methods, the paper observes the results of these processes. One result is grammatical, which means that the attachment of an affix does not affect the referential meaning of a word but only its grammatical function. The next result of word formation is semantically and grammatically null, which means that a grammatical affix is added to a word of the same grammatical

category and it only affects phonetic structure of the word. Finally, some formations may result in the concise expression of lengthier deep structures as a result of syntactic processes.

The paper lists some of the neologisms that Shakespeare introduces for various reasons. At the simplest level, Shakespeare's neologisms are invented for metrical reasons; however, they are the basis for the forms of figurative language, especially antithesis and pun.

### **Mirko Škundrić**

University of Maribor

*King Arthur – The Archetype of Modern Sci-Fi and Fantasy Heroes?*

Who does not recognize characters such as Luke Skywalker, Aragorn, Beowulf, Harry Potter or the heroes of numerous comics and films, e.g. Superman, Batman, Spiderman, but not everybody knows that the adventures, lives and paths of these modern sci-fi and fantasy heroes were all largely inspired and influenced by one of the greatest heroes who supposedly lived in 6th century Britain – the legendary King Arthur.

In this paper, the influences and similarities of modern sci-fi and fantasy heroes and the fantastic stories of the lives and deeds of King Arthur will be discussed. Is there a universal pattern? Can we find common characteristics in these heroes? How important are myths and ancient stories when creating a hero? These are just some of the questions that I will explore and will try to find an answer to. My goal will be to show that there is a connection between Arthur and modern heroes by showing how the "Arthurian Legends" influenced modern authors and movie directors such as George Lucas, J.R.R. Tolkien, J.K. Rowling and Stan Lee while they were creating their own heroic characters.

### **Bledar Toska**

University of Vlora

*Bakhtinian Dialogical Communication and Pragmatic Markers*

The paper discusses the metacommunicative features of pragmatic markers in the dialogical sphere. Communication is approached from the Bakhtinian concept of dialogism, which is seen as a two-way process between interlocutors in speech. This notion emphasizes the presence of different voices in utterances, which cannot be denied. Dialogism was 'born' as an extreme reaction of Bakhtin against the Saussurean linguistic structuralism and was an antithesis of language and speech dichotomous model, for which language is simply a monological communicative system.

In this view, the word is seen as a dialogical item that exists and gains meaning only in the context where it is used. Besides, the word appertains to both the speaker and the hearer, because it is interindividual. Pragmatic markers are dialogically lively in their use. They play an important role in the communicative process thanks not only to their dialogical value but also to their meta-status. They are metacommunicative, metalinguistic and metapragmatic linking words that express our divergent viewpoints and positions in the sociohistorical dimension of communication. The interlocutor aims to create a dialogical communicative environment and at the same time to actively involve other interlocutors in the flow of communication through the use of pragmatic markers.

### **Tibor Tóth**

Eger

*As He Re-Writes It: Philip Roth's Exit Ghost*

Justine Jordan recommends her readers Philip Roth's *Exit Ghost* as a portrait of the artist as an old man. The protagonist of the novel published in 2007 is well known to Philip Roth's readers as its protagonist appeared in *The Ghost Writer*, a portrait of the artist as a young man novel in 1979.

Zuckerman, the main character of the novel, is an artist, and has appeared in nine out of Philip Roth's twenty four novels. Philip Roth has teased his readers with the correspondence between his life and his alter ego's. In this respect *The Facts*, *Counterlife* and *Deception* are most relevant.

In my paper I intend to concentrate on topics related to the art of writing mainly in the two "ghost" novels, but because creativity, the artist's freedom, talent are central to virtually all Philip Roth's novels, occasional references to his other books cannot be avoided.

**Ivana Trbojević Milošević**

University of Belgrade  
*Writing Politeness*

Within a broader framework of ethnopragmatics and politeness theory, the paper looks into similarities and contrasts in the ways in which English and Serbian use formulaic and non-formulaic signals of procedural meaning in the discourse of written communication. Although the inventory of linguistic means to encode expressions of procedural meaning in the two languages may be practically identical, those means seem to be utilized with considerable differences, brought about by the culture-specific perceptions of politeness.

**Andreea Vertes-Olteanu**

University of the West  
*Shakespeare and 21st century criminological thought*

The paper tries to explore the way in which William Shakespeare's plays present scenarios that are directly relevant to historical as well as contemporary criminological thinking.

Since the emergence of criminology as a discipline, criminologists have sought to explain why people commit crimes. But, criminology does more than just enumerate crimes and deviances. Its main role is that of determining the motivations for criminal and deviant behavior. Shakespeare also tries to give possible interpretations for why his characters deviate from conventional behavior. We shall try to introduce a series of criminological theories and see to what extent they relate to Shakespeare's commentary on crime (as present in *Macbeth*). Our intention is not that of testing the theories, but rather of linking Shakespeare's ideas to contemporary criminological thinking.

**Selma Veseljević**

University of Tuzla  
*The Power of Pastoral Drama: a New Historicist Reading of Marin Držić's Tirena*

New Historicism can be defined as an interdisciplinary movement in literary studies, history, and related subjects. Closely connected to Cultural Materialism, New Historicism focuses its attention on the period of Renaissance, primarily the English Renaissance. The relationship between Renaissance theater and society is situated on the level of reflection: the lower classes, the aristocracy, the church and their interactions are being analysed. The society influences literature, however the New Historicist believe that literature also influences the society. In this paper, I will analyse the pastoral drama *Tirena* by Marin Držić. Premiered in 1549, on the open stage in front of the Duke's Court in Dubrovnik, the performance was interrupted. It was performed again two years later on a wedding feast. This paper seeks to provide a New Historicist reading of Držić's *Tirena* where the emphasis will be put on the power of the Republic and how that power was maintained through the subversive elements, as was this play.

**Natalija Vid**

University of Maribor  
*The challenge of translating children's literature: Alice's Adventures in Wonderland translated by Vladimir Nabokov*

Translation of *Alice's Adventures in Wonderland* is definitely not among the easiest of tasks. The novel contains parodies, puns (especially frequent use of homophones), wordplay, verbal humor, "speaking" names, personifying, enciphered allusions, literal interpretations of phraseological components, and unusual metaphors, as well as other elements of Carroll's creative style which appear on every single page and cause paradoxically humorous effects, making this book a real challenge for translators.

In this paper I will analyze Vladimir Nabokov's translation of *Alice's Adventures in Wonderland* which remains the only novel for children translated by Vladimir Nabokov and is admittedly very successful. Obviously, translating Carroll's novel (1923) Nabokov considered primarily his future readers' abilities and interests, tending to create a translation that would be as accessible to the mind of a child if it was at all possible. However, Nabokov's decision in favor of almost complete Russification of Carroll's novel is questionable, especially considering his later ideas about the importance of a translation's exactness and accuracy.

I will also present the challenges that translators of children's literature have to face. Contrary to common belief, translating for children might not be easier than translation for adults. Many scholars, among them Zohar Shavit, Riitta Oittinen and Maria Nikolaeva, agree that the main task of a translator of children's literature is to make it accessible to the target audience. The interests of the readers, in this case of children, should be considered even more seriously than while translating for adults because children with their imperfect reading abilities and limited world knowledge can not, and are not expected, to tolerate as much strangeness and foreignness as adult readers. On the other hand, keeping in mind the target audience does not mean that the original should be oversimplified and that children should not be challenged.

### **Daniela Francesca Virdis**

University of Cagliari

*As He Writes It: Christian "Rewriting" Kimber's Body in FX's Nip/Tuck A Conversation Analysis*

In this paper, I will analyse the American TV series *Nip/Tuck* (2004-onwards), produced by FX, in particular the characters of Kimber, a model pursuing stardom, and of Christian, a charming, handsome and promiscuous plastic surgeon. When Christian and his best friend and business partner Sean first interview a prospective patient in their successful South Beach surgery practice, the conversation is usually initiated and textually structured as a doctor-patient interview by the surgeons' standard request "Tell us what you don't like about yourself", and continues with the patient listing her/his actual or supposed flaws and with the surgeons writing them down on their medical records in preparation for the operation. On the contrary, before Christian operates on Kimber, they have a dialogue that diverges from and reverses both the conversational norms for the doctor-patient interview and the schema usually framing this textual genre. In fact, at his house after they have had sex, it is Kimber who opens the conversation by requesting Christian to list her blemishes, which he does while marking them with her lipstick, as if to rewrite her allegedly imperfect body into perfection. Therefore, through the theoretical frameworks of conversation analysis, pragmatics and stylistics, but also through feminist television and media studies, I will examine by what linguistic means such a textual reversal and parody are realised, whilst also studying Kimber's and Christian's figures as they emerge from their conflicting conversational and interactional behaviours.

### **Urška Vogrinc Javoršek**

University of Ljubljana

*Diverse aspects of reduction in subtitling*

Analysis of the process of reduction is crucial for subtitling since it is its unavoidable part due to different technical and contextual constraints and to specific demands of the genre itself. A more complex form of reduction, which this article aims to tackle, is "double" reduction. It occurs when the source medium for the subtitling process, the spoken language of the film, is itself the result of a reductive process. Typical examples are cinematographic adaptation of theatrical plays, where the first reduction occurs with the transformation of the script into screenplay and then actual verbal realization which becomes the basis for the translator's dialogue list. The complexity of this process will be outlined with an analysis translation tactics used when subtitling Baz Luhrman's rendition of Shakespeare's *Romeo and Juliet* for a Slovenian audience.

**Radojka Vukčević**

University of Belgrade  
*As Žižek Writes It*

Trying to elaborate the statement 'As Žižek writes it', the paper will try to outline some chief characteristics of Slavoj Žižek's critical poetics; identify his influences; the way they affect his work; recognize some of his most common topics and concepts (belief); and finally, the way he defines, maps, and distinguishes reality from ideology.

**Lovorka Zergollern Miletić**

University of Zagreb  
*Some Reflections on the English Articles*

One of the most difficult problems for learners of English, even at an advanced level, is the acquisition of the English articles (Grannis 1972, Covitt 1976, Hakuta 1976, Dulay, Burt & Krashen 1982, Huebner 1983, Leung 2001, Tarone 1985., Tarone & Parish 1989, Master 1990, 1994, 1995). This problem is more emphasized with learners of English whose first language does not have articles, such as Croatian (Spalatin 1976, Trenkić 2004, Zergollern-Miletić 2002). In our work with the most advanced learners of English (university students of English), we have noticed that, when the English articles are concerned, we can talk about certain fossilization of students' interlanguage. Moreover, those students, otherwise rather self-confident in their use of English, sometimes express their fear and self-consciousness regarding the use of the English articles.

In our paper we intend to show the results of the research we are currently carrying out. We have chosen thirty translations from Croatian into English by our fourth (last) year students, and analysed the usage of the articles in those texts. We have designed a questionnaire and asked the above mentioned students to fill it in. The questionnaire contains questions concerning their attitudes towards the English articles, and their evaluation of their competence in the use of the articles.

**Elisabetta Zurru**

University of Cagliari  
*Translating postcolonial English: The Italian Translation of D. Walcott's The Odyssey: A Stage Version*

English is often employed as a Lingua Franca and turned into an array of "Englishes" by non-native speakers whose native language influences English in a variety of ways. Postcolonial English represents an antecedent to this phenomenon, for in the colonized world the process began centuries ago. Furthermore, in the case of postcolonial writing, not only has English been influenced by native languages through spontaneous linguistic processes such as language transfer, but it has been intentionally appropriated as a strategy of resistance and assertion of identity: postcolonial English has ceased to represent the vehicle of expression of Englishness only to become the means of communication of a wider part of the world. Nevertheless, in postcolonial writing a series of strategies, such as the deployment of intentionally "ungrammatical" English, is used as a means of cultural assertion on the part of the writer. Such strategies are extremely difficult to convey in languages that are not directly concerned with issues such as postcolonial resistance to colonial control in literature, as in the case of Italian.

In this paper I will analyse through ethnostylistics (Thompson 2004) and translational stylistics (Malmkjær 2004) these difficulties, and the strategies that have been employed to overcome them, using as a case study the Italian translation of Derek Walcott's *The Odyssey: a stage version*.

**Katarina Dea Žetko**

University of Ljubljana  
*The Present Perfect and Preterite in British and American English*

The objective of our paper is to present the selected results of the research which was conducted for the purpose of our master's thesis. We focused on the transfer of the functions of the present perfect into the domain of the preterite in informal British and American English. For this purpose we put

together a British and an American corpus, excerpting the material from plays. To achieve our aim we sought and studied the differences and similarities between British and American English in this transfer. We examined some factors that may influence this transfer either in American or British English or in both varieties. The major factors will be presented in this paper. In general, the results show that the difference between American and British mostly occur in the frequency of this transfer. Moreover, in American English there are more significant factors that affect the frequency of this transfer. The only significant similarity between the varieties occurs in the factor of identical and different form of the preterite and past participle. This factor significantly affects the frequency of the transfer in both varieties, i.e. the transfer is more frequent when the forms are identical in both varieties. There are not many significant factors in British English, nevertheless we can make an observation that the general tendency is the same in both varieties. This fact may indicate that this phenomenon, which was first noticed in informal American English, starts spreading to informal British English.