

KEYNOTE SPEECHES

Michelle Hurtubise

Temple University, United States

The Power of Storytelling, Kin Theory and Today's Indigenous Media Makers

Waves of social unrest, upheaval in media industries, and distinct but overlapping human rights movements have amplified critical conversations around changes that must be made in North America's media industries. Within these cracks, historically underrepresented voices are rising resilient, making their own media tables. Kin Theory was created to help Indigenize the film industry, to help connect and uplift Indigenous media makers. This talk will report on films, conversations, and stories of Indigenous creatives in this network. Light will be shed on BIPOC solidarity, narrative sovereignty, and why representation in media industries remains so deeply important. We will discuss who is doing the work, what is still needed, and how we can get there together.

Michelle Y. Hurtubise is a Visual Anthropology Ph.D. candidate at Temple University researching narrative sovereignty, diverse festival networks, and BIPOC artist support systems through the imagineNATIVE Film + Media Arts Festival, the development of Kin Theory, a global Indigenous media makers database, and the 4th World Indigenous Media Lab. With an interdisciplinary background in arts and activism, she did human rights and media work in Rio de Janeiro as part of her Master's thesis at New York University, and she received an MFA from the University of Hawaii at Manoa. Michelle has worked with the Center for Artistic Activism, the Center for Media, Culture and History, and currently with the Nia Tero foundation.

Prof. Robert Westerfelhaus

College of Charleston, Fulbright Fellow and the Distinguished Chair of Humanities at Maria Curie-Skłodowska University

The Crisis of American Masculinity

The presentation examines the current state of American masculinity at a time of rapid socio-cultural transition. Topics covered include anthropological, psychological, and sociological symptoms indicating that American men are experiencing a crisis, especially millennials and Gen-Xers; nature vs. nurture; changing gender roles; lack of appropriate mentors; and the need for ritual affirmation of manhood. Pop cultural artifacts, such as the film *Fight Club*, will be used as illustrative examples.

CULTURE&MEDIA

Magdalena Lubera

Maria Curie-Skłodowska University, Lublin

The "queerification" of fictional characters in fanfiction and its significance to the LGBT+ community

The presentation examines the phenomenon branded by the author as "queerification" – the portrayal of fictional characters in fanfiction as queer when the source material does not state that they are, in fact, queer – as well as its significance to the LGBT+ community.

The issues concerning the LGBT+ people have never been of greater relevance than recently, when it has been revealed that, after Russia invaded Ukraine, the Ukrainian queer community has allegedly come under a great threat (Jamie Wareham, 2022).

Representation in mainstream media, although not as grave an issue, is a topic of significance to the LGBT+ community as well. It is also an issue to which queerification is distinctly tied.

After giving an overview of the genre of fanfiction and its general characteristics, the presentation takes a closer look at examples and the scope of queerification. This is best illustrated with the use of the site archiveofourown.com, which allows us to see the exact number of works written for a given tag. Each relationship between characters has its own tag. The comparison of "relationship tags" shows that there have been significantly more fanfiction stories written for characters in queer relationships (most frequently two males in a gay relationship) than in heterosexual relationships for the same characters.

Apart from making up for poor media representation, there are other reasons for queerification that have significance for the LGBT community: "fixing" queerbaiting and self-exploration. The latter aspect, especially, has been both a cause and effect of fanfiction becoming a "safe space" for people identifying as queer to understand and explore their identity.

References Wareham, Jamie. "Ukrainian LGBTQ Soldiers Fight Against "Darkness" Of Russian Invasion". Forbes, March 16, 2022. https://www.forbes.com/sites/jamiewareham/2022/03/16/ukrainian-lgbtq-soldiers-fight-against-darkness-of-russian-invasion/amp/?fbclid=IwAR3nbdHUU7W885DZZ5CAJbIAZ5PIA99Zzdjp23_bpxRgWeYssQhf6XnS6I

Maria Borsuk

The John Paul II Catholic University of Lublin

Extreme Homes, Extreme Consumption? The American Dream as Portrayed in "Extreme Makeover: Home Edition"

In my presentation I intend to analyze the commercialisation of the American Dream on the example of the consumerism around the suburban house in the present-day United States of America. It includes the history and role of the American Dream as well as the suburban house in the United States and discusses America becoming "the society of controlled consumption" (Lefebvre). Such commodity culture is also said to present the behaviour named "the conspicuous consumption" (Veblen) which is characterised as the tendency to display the material status. The issue with such display is that the material status is often "bought on credit". The suburban house as a key element of the American Dream is analysed on the examples of the makeovers presented in the American reality television program called "Extreme Makeover: Home Edition". Their significant scale and fairy-tale character are often in contrary to the actual financial capacity of the participants and causes bankruptcies and foreclosures. Consequently, the danger of such programs lays in their reality-like nature which can be understood by the viewers as the set basic standards of comfortable life in spite of its extensiveness and lavishness. The presentation discusses the specific results of the makeovers based on the screenshots from the various episodes of the program as well as the meaningful choice of the participants who receive the makeover and consequently, deserve the American Dream. It poses a question to what extent the need of Americans to live their Dream is exaggerated to the "extreme".

LITERATURE

Blanka Wiśniecka

Maria Curie-Skłodowska University, Lublin

Comparative analysis of dystopia and utopia in Aldous Leonard Huxley's "Brave New World" and "Island"

While most of the people are familiar with Aldous Leonard Huxley's "Brave New World", its dystopian nature, and have studied it high school or university, less knows about his last novel "Island". It is a direct counterpart to the former, more popular one, and goes over the concept of utopia and a society which is seemingly perfect. In my presentation I will compare those two novels and two extreme visions of society, that is utopian versus dystopian. I will look at how they described the society, look at the main characters, reflect on how technology affects humans and how it can be used for good and bad purposes. I will not only analyse the novels themselves, but also try to transfer my reflections to our modern situation and the future that lies ahead, and while neither utopia or dystopia is likely to actually happen, I will show how it can be the ground to talk about the most pressing issues of today's world.

Gabriela Siembida

Jan Kochanowski University in Sandomierz

"We are all Greeks..." - an analysis of Hellenistic allusions in Percy Bysshe Shelley's poetry

Romantic poetry is intricate and complex, it uses captivating imagery and mesmerizing Hellenistic allusions. The impact of Hellenism is especially noticeable in the poetry of the second generation Romantics: Percy Bysshe Shelley, George Gordon Byron, and John Keats, all of whom celebrated individualism and freedom. Shelly was one of the major English Romantic poets, whose works were greatly impacted by his love for Greece and Greek art. He possessed exquisite powers of transporting his readers into an alternative universe with the remarkable use of metaphors, allusions to Greek culture and Myths, as well as pastoral imagery. In this paper Percy Bysshe Shelly's selected poems are going to be analysed, among others, " Ode to the Western Wind" and „Hellas" with a view to examining the impact of Hellenism on the poet's use of imagery, themes, and symbols.

Laura Klińska

Adam Mickiewicz University, Poznań

Flowering sapphism: Roses and carnations in Virginia Woolf's writing

When including homoerotic context, modernist writers created a range of strategies and thus adopted various techniques into their works. Flower imagery was re-coded by modernist female artists to covertly indicate their defiance of gender norms. By means of conscious implementation of coding techniques and the subversion of the assigned Victorian floriography, Woolf created her own sapphic code in relation to flower imagery. Therefore, the primary concern of the study is to decode Woolf's sapphic associations with flowers, by focusing on the representation of roses and carnations, as one of the most prolific flowers in her writing. With the in-depth analysis of the fragments of Mrs. Dalloway (1925) and "Slater's Pins Have No Points" (1928), in which red carnations aim to denote sapphic desire by working in an opposition to a red rose, the paper aims to reveal Woolf's indirect sapphic representation encoded through flower imagery. The red carnation, without rose's compulsory heterosexuality connotations, enables a wider spectrum of sexual identities to be associated with Woolf's female characters. Moreover, by introducing red carnations Woolf departs from the association with green carnation as a gay signifier and creates her own sapphic associations. This paper

argues that with the use of red carnations Woolf establishes her own floral sapphic code by subverting the traditional Victorian floriography, deviating from the heterosexual symbol of a rose, and reclaiming the male homosexual symbol.

Agnieszka Krasicka

Adam Mickiewicz University, Poznań

Nightwood and the performance of self

My presentation regards my Master's thesis on the self in *Nightwood*, which I am currently working on. There have been many critical approaches to the novel as it is notoriously hard to interpret. In his introduction to the book T.S. Eliot describes it as well fleshed out, intertwined portraits of people suffering some kind of failure, caused either by their own misgivings or by a lack of understanding from the society they function in. He focuses on the character of Doctor O'Connor and his role as a healer as well as a storyteller. Later critics, such as Andrea Harris or Susana Martins, centre their interpretations around female characters, their homosexual relationships with each other as well as the portrayal of the "third sex" and gender trouble in the novel. My thesis proposes a different approach to *Nightwood*, one that focuses on the characters' multiple, performative selves, an issue addressed, but not central in previous readings. In order to gain acceptance, the characters in *Nightwood* perform their selves in accordance with the way they are perceived by the other. O'Connor takes on the roles of a doctor, a philosopher and a cisgender man for financial or social gain, but is never able to perform his true queer identity in a way that would be intelligible and acceptable to the other. Nora desperately tries to embody the perceptions of other in order to find understanding and even left alone in her apartment she seems unable to stop performing her identity. Robin, the central character of the novel, is always seen through the lens of her interaction with others and never gets to tell her own story. The only way she can escape the roles other characters assign to her is by disappearing into the night.

Dorota Osińska

University of Warsaw

"Tyrannizing was the lady's look": The Vision of Circe in John Keats' Endymion

The presence of Circe in the literature and culture of nineteenth-century Britain stirred the imagination of contemporaries. Painters, writers, illustrators, and poets created numerous images of the sorceress, the most prominent among the Victorians was the alluring but dangerous femme fatale. The following presentation offers a brief discussion on the interpretation of Circe in John Keats' long poem *Endymion*, taking into account the notion of femme fatale, the motif commonly used among Victorian mainstream poets. By providing a close reading of Book III, I wish to explore the portrayal of Circe not as an alluring sorceress but rather as a cruel sadist, deriving pleasure from inflicting pain on others. In his depiction of Circe, Keats offers a compelling and slightly disturbing vision of dangerous infatuation, juxtaposition of progression and regression as well as the intoxicating influence of love. Although *Endymion* itself did not receive proper recognition, the depiction of Circe is worth noting, since it introduces the reader to a wide array of dangerous women who propelled Keats' poetical creativity.

LINGUISTICS/DIDACTICS

Joanna Mirek

The John Paul II Catholic University of Lublin

Meeting the New Normal: Teaching conference interpreting during the COVID-19 pandemic

With the sudden onset of the global COVID-19 pandemic, interpreting trainers faced the daunting prospect of adopting virtual platforms to adapt to new ways of teaching provision. Common challenges included: re-designing the original curriculum, selecting an appropriate platform with all the features required for efficient interpreting classes, tackling technical issues, and ensuring student active participation. This presentation will investigate the results of introducing online simultaneous interpreting (SI) classes in 2020 and 2021 at the John Paul II Catholic University of Lublin for 2MA students of English Studies. One of the research objectives of this case study was to assess the usability of online conference platforms for SI online classes (e.g. Zoom, MS Teams, Cisco Webex). The paper will also present both the students' and the trainer's reflections of using virtual platforms in SI classes in the context of socio-constructivist principles.

Zhang Shan

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A Contrastive Analysis of Cold Heart Metaphor in Chinese and English

This paper analyzes similarities and variations of COLD HEART metaphor through qualitative analysis of data from two monolingual corpora—Center for Chinese Linguistics (CCL) and Corpus of Contemporary American English (COCA). Results show that there is a common metaphor related to heart and temperature. As for coldness, “ice-cold heart” (冰冷的心) is similar as “icy/frozen heart” when used to describe the numbness after painful experiences. However, compared with Chinese “cold heart”, “cold-hearted” focuses on deficit in empathy, while the counterpart of it in Chinese is “iron stone heart and intestines” (铁石心肠) rather than the heart metaphor derived from temperature. The reason is from impacts exerted by individualism vs collectivism. Unlike changeable temperature, “iron stone heart and intestines” manifest the hardness of the material of heart itself, which is intrinsic and tough to alter. Indifference which is incompatible with collectivistic culture, is not a favorable personal choice to the harmony. Hence, it is more acceptable in Chinese that this adverse personality is inherited and rooted in the mind rather than voluntary choice. In individualistic culture, “cold-hearted” related to the level of care to others or emotional connections to surroundings which means that human's own initiated mind or attitude is the locus. On the contrary, in collectivistic culture, “cold heart” (寒心) depends on the received reply or attitude from others which indicates the passiveness and less ego-centrality, because replies from others indeed matter.

Keywords: COLD HEART metaphor, corpus-based method, contrastive study

Eszter Skrobák

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What conceptual metaphors can reveal about deceptive intent

This study investigates how deceptive intent and truthfulness is reflected in metaphors through the narratives of Elizabeth Holmes (former CEO of Theranos) and Sabrina Butler (first woman exonerated from death row). Analysing the relationship between metaphors applied by a speaker and linguistic expressions of deception adds a new perspective to the scope of scientific data on linguistic characteristics of deception. Since the metaphorical expressions used in everyday communication are not controllable through deliberate will power, the conceptualisation behind them may serve as a clue to the deceptive intent of the speaker. Either by discrepancies between what is literally said and what is the conceptualisation behind that, or by the gravitation of metaphoric expressions to one or two major target domains. The comparison of the two narratives is delivered in the framework of Conceptual Metaphor Theory. Results show that in the deceptive discourse the prevalence of the source domain of self-initiated MOVEMENT, the lack of the target domain of EMOTIONS, and less creativity in figurative language use are characteristic. In the true narrative the mapping of EMOTIONAL SELF IS PHYSICAL SELF is emphasised. MORALITY and BELIEF are important target domains in both utterances, and in the deceptive speech reflect withholding information, guilty knowledge, and the tendency to avoid responsibility, while in the truthful narrative indicate vulnerability, and helplessness, therefore credibility. Likewise, the more creative figurative language use may indicate honesty, for the whole mental capacity can be utilized to describe the narrative. This study serves an exploratory purpose although shows that metaphors used in truthful and deceptive narratives reflect different conceptualisations. Consequently, it is worth engaging in the research of this field to be able to make more reliable judgments on deception and credibility.

Neli Dömötöri-Radenkova

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Conceptual metaphors in banking terminology

The present study offers a cognitive linguistic analysis of conceptual metaphors in Hungarian and Bulgarian banking terminology through public documents issued by the Hungarian OTP Bank and its subsidiary in Bulgaria – DSK Bank. The investigation was conducted through manual inspection of words and expressions using the methods of the Conceptual Metaphor Theory. The goal of the study was to explore source and target domains that underlie the conceptualization of money management and financial transactions in the two languages. The research also aimed at examining if the metaphors in Hungarian and Bulgarian are culturally motivated, or if they are universal and are characterized by identical mappings in both languages. The results show that Hungarian uses primarily authentic Hungarian words and that cognitive images behind them are presumably transparent to native speakers of Hungarian. In Bulgarian, on the contrary, it appeared that most terms are loanwords from foreign languages, especially English, and the conceptual metaphors involved in them are not carried over to Bulgarian. At the same time, both languages are characterized by the MONEY IS A LIQUID metaphor as well as BANKING INSTITUTIONS ARE FAMILIES and BANKING INSTITUTIONS ARE PLANTS metaphors. Both languages exhibit creativity in the use of miscellaneous terms related to banking transactions.

Keywords: conceptual metaphor, banking terminology, cognitive image, OTP Bank, DSK Bank, Bulgarian, Hungarian, loanwords

LINGUISTICS

Hanna Twardowska

Adam Mickiewicz University, Poznań

English Borrowings in Polish corporate jargon - shaping the linguistic worldview

The goal of this presentation is to discuss the Sequence of Tenses (SOT) in the Germanic and Romance language on the basis of data obtained from European Spanish and British English. The Sequence of Tenses rule has long been stipulated to be the guiding force behind the choice of the tense in complement clauses to *verba dicendi*. Since, according to the SOT, they are temporally dependent on the matrix predicate. Yet, there are some well-known exceptions to this rule. First of them is the so-called Double Access Reading phenomenon, which requires a subordinate sentence to be in the present tense if it still bears relevance at the moment of speaking, for instance when talking about a prolonged state. The other exception is the fact that the past tense is not always required to undergo back shifting, resulting in an ambiguous sentence that can express a situation that is either prior to or simultaneous with the main predicate. Apart from that, there is rich literature on the subjunctive mood that argues that it is only the subjunctive that needs to follow the Sequence of Tenses, while indicative complements are free in this regard. In order to investigate that, a corpus study will be conducted to check how often the combination PAST + PRESENT occurs and whether all of its instances can be subsumed under the umbrella of the Double Access Reading phenomenon. Afterward, the data including a breach of the sequence of tenses rule will be compared with data containing the combination PAST + PAST to detect any patterns there that might explain non-compliance with the SOT rule. On the basis of the gathered evidence, it will be assessed whether the Sequence of Tenses is indeed a rule or rather a strong tendency.

Agata Kryska

Maria Curie-Skłodowska University, Lublin

'Cellar door' and phonaesthetics - the linguistic approach to euphony and cacophony

An English phrase 'cellar door' is considered by some linguists and other scholars (such as Tolkien himself) as the phrase which is the most beautiful when it comes purely to its sound. The notion of euphony and cacophony (the sounds that are perceived as pleasant to hear and those that are considered to be harsh, without paying attention to their meanings) are connected to the notion of phonaesthetics. This field of linguistics has not been thoroughly researched yet and it has a tight connection with other areas of study such as psychology or poetics. In this presentation, I would like to discuss the approaches and ideas of some linguists (such as David Crystal) who claim to distinguish some linguistic and phonetic features that may determine whether the sound of the word is likely to be perceived as pleasant or unpleasant. In the first part of the presentation, I would like to provide some theoretical foundations of this topic. Therefore, a practical analysis would be provided which would be based on a questionnaire and my own research in order to examine whether the assumptions and ideas discussed in the theoretical part of the presentation may be carried over to a more practical context.

Przemysław Pępek

Maria Curie-Skłodowska University, Lublin

On Adele E. Goldberg's Conception of Construction: A Historical Account

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Key words: Adele E. Goldberg's conception of construction, a historical account

We concentrate on Adele E. Goldberg's conception of construction, providing a historical account of it. We start from her 'unpredictability' conception of construction (Goldberg, 1995) and finish with her 'clustering' one (Goldberg, 2019). Concentrating on Goldberg's conception of construction so, we intend to communicate that it constitutes one to promote.

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Krystian Kamiński

Maria Curie-Skłodowska University, Lublin

Name Signs Adopted by Hearing Zimbabwean Learners of the Polish Sign Language

Various Deaf communities around the world, in the natural environment of people who communicate using sign language, have developed their own anthroponymic system based on name signs that defines belonging to the community. A name sign is a sign (usually a single one) that is used to refer to a specific person. It exists alongside the spoken name given at birth. Name signs are very often a symbol of inclusion and bond with the Deaf community. There are also signs for people who are not members of the community, but because of their popularity or importance to the d/Deaf, they have received their own name signs. There are name signs that are arbitrary or descriptive, and those motivated by a name from the phonic language.

The presentation focuses on the analysis of name signs adapted by hearing Zimbabwean learners of the Polish Sign Language. Name signs adapted by the research group members obtained in the online survey were divided into 4 categories: related to the name, related to physical appearance, related to character traits, and related to religion or spirituality. The majority of name signs was motivated by a phonic language name translated from the native language of a given person. The collected examples present the variety of name signs and their adaptation scheme dependent on the native culture and language.