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# INTERNATIONAL CONFERENCE ON LANGUAGE LITERATURE & CULTURE

## TRACES OF MULTICULTURALISM 19 - 20 May 2017 KAUNAS, LITHUANIA

We kindly invite you to send a 300-word abstract to  
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Cok Kültürlülgün İzleri

Traces du Multiculturalisme

### Traces of Multiculturalism

Следы мультикультурализма

Sporen Van Het Multiculturalisme

多元文化主痕迹

Spår av Mångkulturalism

Imbonjana amaningi

Sporen des Multikulturalismus

Pēdas Multikulturāisms

Tracce di multiculturalismo

ίχνη της πολυπολιτισμικότητας

Spuroj de Multkulturtismo

Huellas del Multiculturalismo

### CONFERENCE VENUE Vytautas Magnus University in Kaunas, Lithuania

19 May 9:30-14:30 Central Building  
Small Senate Hall, S. Daukanto Str. 28

19 May 14:30-18:00 Celebration/Aula Hall  
Gimnazijos Str.7

20 May 10:00-16:00 Multifunctional Study  
and Research Center  
VMU, V. Putvinskio Str. 23  
LT-44243



This International Conference is an annual academic event organized by Cankaya University in Ankara. This year the conference will be organized jointly by Vytautas Magnus University (Kaunas, Lithuania), Suleyman Demirel University (Isparta, Turkey) and Cankaya University (Ankara, Turkey); and it will be hosted by Vytautas Magnus University in Kaunas, Lithuania



VYTAUTAS MAGNUS  
UNIVERSITY  
MCMXXII



## Conference Schedule

### DAY 1 (May 19, 2017)

Venue: *Small Hall (Senate Hall) Central Building*;  
address: S. Daukanto Str. 28

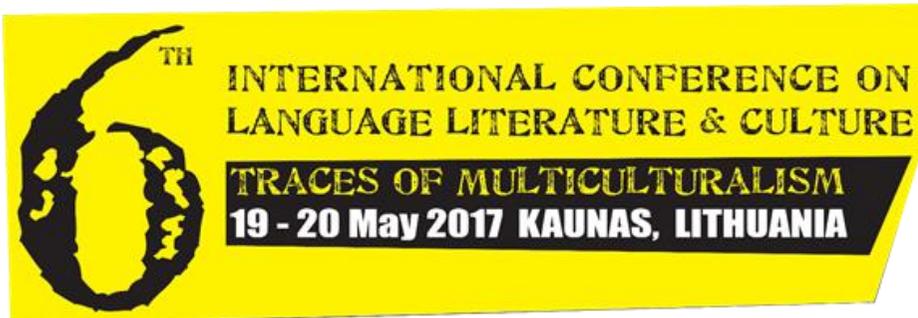
9.30 – 10.00	Registration (near the Small Hall)
10.00 – 10.30	Welcoming Ceremony
10.30 – 11.30	Keynote Speech 1
11.30 – 12.00	Coffee break
12:00 – 13:00	Section 1 (Small Hall)
13:00 – 14:30	Lunch break

Venue of afternoon sections -in the *Faculty of Catholic Theology*;  
address: Gimnazijos Str. 7

14:30 – 16:00	Sections
16:00-18:00	Reception

**DAY 2 (May 20, 2017)** Venue: *Multifunctional Study and Research Centre*; address:  
V. Putvinskio Str. 23

10:00 – 11:00	Keynote Speech 2
11: 00 – 11:30	Coffee break
11:30 – 13:00	Sections
13:00 – 14:30	Lunch break
14:30 – 16:00	Skype panels
16: 00	Closing of the conference and farewell party
17:00	Guided walking tour in Kaunas Old Town



### CONFERENCE DAY 1 (May 19, 2017)

9:30 – 10:00	REGISTRATION Small Hall, Central Building, VMU (Address: S. Daukanto Str. 28; 2 <sup>nd</sup> floor)
10:00 – 10:30	WELCOMING CEREMONY & OPENING SPEECHES
10:30 – 11:30	KEYNOTE ADDRESS  Prof. Dr. Vilmantė Liubinienė “Challenges of the Digital Culture - Language and the New Media”  Small Hall (Address: S. Daukanto Str. 28) CHAIR: AUDRONĖ RAŠKAUSKIENĖ
11:30 – 12:00	COFFEE BREAK
12:00 – 13:00	Hywel Dix, “Was Stevens Black? A Comparative Analysis of Multicultural Communities in Kazuo Ishiguro’s <i>The Remains of the Day</i> , Andrea Levy’s <i>Small Island</i> and Monica Ali’s <i>Brick Lane</i> ”  José Manuel Estévez-Saá, “The Suitability of a Transcultural Approach to Recent Examples of English and North-American Literary Manifestations”  Ștefan Lucian Mureșanu, “The Eternal Cross and The Light of Crescent Moon, Medieval Waking of Faith in the Carolingian Period”  Small Hall (Address: S. Daukanto Str. 28) CHAIR: ADELHEID RUNDHOLZ-EUBANKS
13:00-14:30	LUNCH BREAK (“Metropolis” address: S. Daukanto Str. 21)

Venue of afternoon sessions on 19 May: Gimnazijos Str. 7 ( <i>Faculty of Catholic Theology, Vytautas Magnus University</i> )				
14:30 – 16:00	Celebration/Aula Hall Gimnazijos Str. 7	Venue: Room 102 Gimnazijos Str. 7	Venue: Room 102 Gimnazijos Str. 7	Venue: Room 206 Gimnazijos Str. 7
	<p>Adelheid Rundholz-Eubanks, "Zombies, Popular Culture and Crisis: Dissecting Homogeneity through Horror Cinema"</p> <p>İpek Uygur, "Sir Henry Blount's Voyage into the Multicultural Levant"</p> <p>Paulina Mirowska, "The Language of Power: Harold Pinter's Provocative Political Playwriting"</p> <p>Richard Vytņiorgu, "Rosenblatt and Berdyaev, American and Russian: Two Foundations for Human Relations in Literary Studies"</p>	<p>Nino Demetradze and Ekaterine Kurdadze, "Communicative Approach: the Method and the Goal of Teaching"</p> <p>Irena Ragaišienė and Audronė Raškauskienė, "The Representation of Cultural Values in Young Learners' Compositions in English: A Comparative Analysis of Data from the BYLEC (Baltic Young Learners of English Corpus) Project"</p> <p>Maria Cândida Figueiredo Moura, "The untranslatability of Folkloric Cakes on the <i>Dicionário do Folclore Brasileiro</i> by Câmara Cascudo: a Proposal of Ethnographic Translation"</p> <p>Mohamed M. Benotman, Contrastive Analysis in Translation Equivalence</p>	<p>Silvia Ammary, "The Nature of Trauma in Modernist American Novels"</p> <p>Ingrida Eglė Žindžiuvienė, "Memory Paths of Conveying Multi-voiced Cross-cultural Trauma in Ruta Sepetys' Novel <i>Salt to the Sea</i>"</p> <p>Yıldırım Çevik, "Trauma of African Children in Poverty-stricken Countries as Reflected in <i>Say You're One of Them</i> by Uwem Akpan"</p> <p>Ingrīda Kleinhofa, "Arabs in Literature: Depictions by Arab Emigrant Writers for Insiders and Outsiders"</p>	<p>Paweł Kaptur, "Traces of Polishness in Cromwellian and Restoration England"</p> <p>Sıla Şenlen Güvenç "Transnational Spaces and Cosmopolitan Identities in David Greig's Plays"</p> <p>Selin Yılmaz, "Deconstructing Cultural/National Identity Formation through Transnational Characterization in Hanif Kureishi's <i>The Buddha of Suburbia</i> and Hari Kunzru's <i>The Impressionist</i>"</p>
	CHAIR: MUSTAFA KIRCA	CHAIR: IRENA RAGAIŠIENĖ	CHAIR: HANA HRANCOVÁ	CHAIR: KRISTINA AURYLAITĖ
16:00 – 18:00	Welcoming reception (the same floor as Celebration/Aula Hall)			

<b>CONFERENCE DAY 2 (May 20, 2017) Venue: Multifunctional Study and Research Centre, VMU, V. Putvinskio Str. 23</b>				
REGISTRATION: ground floor, V. Putvinskio Str. 23				
10:00 – 11:00	<p style="text-align: center;">KEYNOTE SPEECH</p> <p style="text-align: center;">Prof. Dr. Milda-Julija Danytė, “Cultural Shocks in the Graphic Narratives of the Australian Artist Shaun Tan: Reading a Multimodal Narrative”</p> <p style="text-align: center;">Room 103 (V. Putvinskio Str. 23; ground floor) CHAIR: IRENA RAGAIŠIENĖ</p>			
11:00 – 11:30	COFFEE BREAK			
11:30 – 13:00	Venue: Room 103 V. Putvinskio Str. 23	Venue: Room 106 V. Putvinskio Str. 23	Venue: Room 312 V. Putvinskio Str. 23	Venue: Room 313 V. Putvinskio Str. 23
	<p>Ertuğrul Koç, “Bricolage Monster Forming the Cultural Other in Mary Shelley’s <i>Frankenstein</i>”</p> <p>Emilis Kasparas, “On Science Fiction and Exile”</p> <p>A.Nejat Töngür, “Crosscultural Bridges and Transformation in Leila Aboulela’a <i>The Translator</i>”</p> <p>Annie Marie Novak, “The Dybbuks of Polish Literature and Film”</p>	<p>Hana Hrancová, “Analysis of Anna Horáková-Gašparíková’s Historical Writings”</p> <p>Mustafa Kirca, “The Problematics of Multiculturalism/Multivocality in <i>Midnight’s Children</i>”</p> <p>Aleksandra Niemirycz, “What does a Tyrannosaurus like”? Barbara Sadowska’s Poetry and Aesopian Language of Poets in the Collapsing World on Both Sides of the Iron Curtain”</p> <p>Büşra Kırmızı, “Education’s Impact on the Transnational Identities in <i>Small Island</i> and <i>The Namesake</i>”</p>	<p>Sopio Kipiani and Ketevani Memanishvili, “Teaching Politeness in Business Letters Expressed through Indirect Questions”</p> <p>Natia Zviadadze and Ekaterine Archvadze, “Teaching Language Skills through Communicative Activities”</p> <p>Viktorija Gaidytė and Kristina Žardeckaitė-Matulaitienė, “Homophobia in Media: What Epithets Lithuanians Use to Describe Homosexuals?”</p>	<p>Jana Bujnáková, “The Narrator In The Travelogue Wanderings Across Slovakia”</p> <p>Fatma Gamze Erkan, “Reconstructing Belonging: Hybrid Identities in Khaled Hosseini’s <i>The Kite Runner</i> and Jhumpa Lahiri’s <i>The Namesake</i>”</p> <p>Olga Bogdanska, “The Edinburgh Military Tattoo in Glocal Context”</p> <p>Lilia Linnik “How to Pull Foot in English and Ukrainian: A Corpus-Based Cross-Linguistic Study of Phraseological Units”</p>
	CHAIR: IRENA RAGAIŠIENĖ	CHAIR: AUDRONĖ RAŠKAUSKIENĖ	CHAIR: KRISTINA AURYLAITĖ	CHAIR: INGRIDA ŽINDŽIUVIENĖ
13:00 – 14:30	LUNCH BREAK (“Metropolis” address: S. Daukanto Str. 21)			

May 19 (11:00 am – 12:00 pm) 1<sup>st</sup> day plenary speaker

**Prof Dr. Vilmantė Liubinienė “Challenges of the Digital Culture - Language and the New Media”**

Contemporary global culture acquires a variety of new features, to name a few, it could be referred to as “Digital Culture”, “Visual Culture”, “Participatory Culture”, etc. But all these concepts have evolved as a result of the development of new technologies which permeate our everyday life and cultural environments. Language, as an inseparable part of culture is effected by those changes as well. Thus, analyzing the new trends in Linguistics we are to talk about “Media Linguistics”, “Language of the Internet”, “New Media Language”, “Netspeak”, etc. The aim of this presentation is to introduce the challenges conditioned by the Digital Culture; and to analyze the transformations of Language under the influence of New Media. A media literate person is the one who has acquired the skills of information processing, content creation, communication, problem solving and is aware of safety precautions on the net. The changes that occur in our everyday life have transformed the understanding of “text” and “genre” as such. The term “textual” nowadays is understood in a much broader sense. It is not limited to written language. It refers to all forms of expression such as *written words, still images, moving images, and sound*. Thus the new media language encompasses not only the semantics of the linguistic layer but also the meanings conveyed by images, symbols, icons, emoticons, photos, memes, video recordings, films, music, etc. To conclude, even though we write more than talk and, thus, all of us become writers in the Participatory Culture, in other words, Prosumers, it is really a great debate if the skills of writing improve. But the new ways of communication open up the new possibilities for language play. Hence, the content of literary works relates to experiences on the net, and translators into the universal visual language are in great demand.

**Bio:** Vilmantė Liubinienė is Dr., Professor at the Department of Modern Languages and Intercultural Communication, Faculty of Social Sciences, Arts and Humanities, Kaunas University of Technology, Lithuania. Academic interests: new media language, digital culture and intercultural communication, cultural and media studies, system of universal values, identity formation, etc. She has published several monographs and more than 40 research papers dealing with the problems of language, culture and media research. She has presented papers in more than 30 international conferences and participated in global seminars as well as EU projects. She is Editor-in-chief of the research journal “Studies about Languages” and a member of editorial boards of several other journals. Currently leading BA and MA courses: Elements of Media Culture, Digital Culture, Cross-Cultural Communication and Negotiations, etc.



**May 20: (10:00 am – 11: am) 2<sup>nd</sup> day plenary speaker**

**Milda Danytė, “Cultural Shocks in the Graphic Narratives of the Australian Artist Shaun Tan: Reading a Multimodal Narrative”**

Since 1992, when Art Spiegelman’s graphic novel *Maus* won a Pulitzer Prize, literary critics have felt forced to pay more attention to multimodal narratives which combine texts with illustrations. Since Spiegelman’s *Maus* uses comic-book visual techniques to present a very serious subject, the Jewish Holocaust, much of the criticism is focused on the content rather than the way the visual and textual story-telling work together. This paper on the Australian artist Shaun Tan looks more at how the ways of bringing together the visual and the textual require different ways of reading his graphic narratives. Tan, born in 1972, can be said to belong to a second generation of creators of graphic narratives. He has moved away from comic-book traditions and feels free, as is seen in his collection of short narratives, *Tales from Outer Suburbia* (2008), to adopt a variety of ways of combining the visual with the textual. Moreover, unlike his predecessors, his subjects are not, at first glance, the very serious ones tackled in *Maus* or other successful graphic narratives like *Persepolis*. Tan often uses a naive narrator and blends the fantastic with a realistic presentation of the life of the contemporary Australian suburb. He himself grew up in such an environment as an outsider of sorts; his father was an ethnic Chinese Malaysian, an immigrant, yet as an architect a professional and a member of the middle class. Tan and his brother were the only representatives of a visual minority at their school. Many of his graphic narratives are on the ambiguities in identity and relationships that occur in contemporary societies. Nevertheless, his fantastic and often playful manner of depicting these cultural shocks provoke reflections among his audience rather than prescribe modes of behavior in a multicultural society and postcolonial society.

**Bio:** Born and educated in Canada, Milda Danyte decided to settle in Lithuania, the original homeland of her Lithuanian immigrant parents, in 1990. Since that time she has taught courses in British, Canadian and children’s literature as well as in translation at Vytautas Magnus University in Kaunas, Lithuania. Her research interests include historical work on Lithuanians in Canada and their identity issues along with studies of Canadian fiction, children’s literature and popular narrative.

## **Adelheid Rundholz-Eubank, "Zombies, Popular Culture and Crisis: Dissecting Homogeneity through Horror Cinema"**

Along with its distribution network of artifacts, global capitalism has created "monoculture/uniculture" to an unprecedented degree. In this environment the term "multiculturalism" (as a marker of anti-essentialist discourse) appears to be ineffective precisely at a moment when cultural encounters occur more frequently and in record numbers. The monoculture in crisis is shown in two films that feature reanimated dead people, or zombies, and stark critiques of a culture of indifference that is linked to consumerism, capitalism, and the metanarrative of "the West." George A. Romero's *Dawn of the Dead* (1978) examines conformity and especially the modern consumer society. Edgar Wright's *Shaun of the Dead* (2004) develops and traces these ideas through its dense and numerous references to other horror films (notably Romero's film), books, art, and literary or filmic genres. Bringing these two films into dialogue with each other results in an exposition about how popular/global (uni)culture has fostered loyalty in the broadest common denominator that leaves its adherents in a state of crisis when faced with diversity. Based on close analysis, Romero's and Wright's films show what Franz Fanon recognized some decades ago: that dominance can carry its own wounds. The greatest 'wound' of popular (Western) monoculture is that of amputation. Like the zombies are separated from actual life, so the living are severed from actual humanity and face not just a crisis but the end of civilization. Yet Wright's film is a comedy. This particular genre allows for satire, laughter, and reversals of the horror film components. Moreover and importantly, Wright uses comedy to work through and beyond the serious and grim issues and, perhaps, toward new forms of what Paul Gilroy calls "cosmopolitan conviviality."

**Bio:** Adelheid Rundholz-Eubanks is a native of Cologne, Germany, and teaches foreign languages and world literature at a historically black university in Charlotte, North Carolina. She has PhDs in Comparative Literature and Romance Languages and Literatures. Her research interests include literary theory, aesthetics, translation, and literature of migration. Her publications reflect these interests and also include work on film and graphic novels.

## **Ahmed Abdulsattar Salih and Ahmad Abdalsaheb Ali Shaheen, "Excavating History: Irish Dystopia from Seamus Heaney's Perspective"**

This paper explores the dystopian Irish society represented in Seamus Heaney's poetry. In his poetry, Heaney seeks reconciliation with Ireland's past. Heaney refers to the political and cultural realities of Ireland in his poems; he indicates that the Irish society is a dystopia when he represents the occupation of Ireland, especially by the British, and how to live with its inevitable effects. The oppression and misery that the Irish people lived through are represented particularly in, "Antaeus", "Hercules and Antaeus", "At a Potato Digging", "North", and "The Ministry of Fear". The Great Famine, a dystopian event in the Irish historical heritage, is referred to in a critique of the British authorities' failure to help the starved Irish people. "At a Potato Digging" is overshadowed by historical memories. However, in the poems, "Antaeus", and "Hercules and Antaeus" Heaney employs Greek myth as a metaphor to refer to the tenacity to the Irish land where we find the Irish ability to be revived through the soil in spite of the dystopic Ireland since the Irish Catholics have turned into farmers who work for English and Scottish Protestants. The poem, "North" deals with the Irish dystopia represented by the violence of the English-Irish Troubles on the one hand, and the Viking occupation on the other. In the last poem of this chapter, "The Ministry of Fear", Heaney

refers to the days that he spent at school, with his friend Seamus Deane, as dystopian environment because they suffered from class distinction. In this paper, some of Heaney's dystopian poems are employed to point out the violence imposed upon Ireland throughout centuries so as to deliver a message to the whole world to renounce violence.

**Bio: Ahmed Abdulsattar SALIH** is a lecturer of English Poetry at Al-Hamdaniyah State University, Department of English Language, and also teaches English language at a high school. He received his M.A. degree in English Literature and Cultural Studies from Cankaya University in 2014 with his thesis "Digging for the Roots in Seamus Heaney's Poetry". His latest publication is a book chapter entitled "Representing Irish History through Sexual Images in Seamus Heaney's Poetry". His areas of interest encompass Irish and English Poetry, gender and multicultural studies, modern and postmodern fiction, and ecocriticism. Currently, he is working on his paper, as a part of Traces of Multiculturalism, "Excavating History: Irish Dystopia from Seamus Heaney's Poetry". He has been recently accepted to enroll in a Ph.D. Program so as to achieve his ambition of writing a Ph.D. dissertation in English literature.

**Ahmad Shaheen**, an Iraqi citizen; he is an Assistant Teacher of English Literature at the Iraqi Ministry of Education. He has completed his master program in 2014. He has studied English Literature at Cankaya University (Turkey). His thesis entitled Socio-Psychological reading of D. H. Lawrence's *Lady Chatterley's Lover*. Previously, he was teaching English Language at the Iraqi High Schools for more than ten years. His interests include modern and postmodern fiction, contemporary novels, and multicultural literature. Recently, He has been accepted at UTHM University in Malaysia for doing the PhD program in English Literature. Currently, he is completing "Excavating History: Irish Dystopia from Seamus Heaney's Perspective", Traces of Multiculturalism.

### **Aleksandra Niemirycz, "What does a tyrannosaurus like"? Barbara Sadowska's poetry and Aesopian language of poets in the collapsing world on both sides of the iron curtain**

Sadowska's first book of poems, published in 1959, was accepted by the vigilant censors called "literary critics" who praised her style. They could not find anything hostile or dangerous for the communist system in the voice of a young artist's poetry; the themes and metaphors too unusual to be understood by a common reader seemed abstract enough to be "harmless" for the system. But the poet – like T. S. Eliot, the visionary a generation older - was haunted by the thought that we live "in a dark wood, in a bramble, /on the edge of a grimpen [...] menaced by monsters". Terror brought in by the authorities imposed on Poland and its people after WWII and transformed the silent majority into a persecuted "minority". Sadowska said "no" to the system in which the artists were tolerated only as "ornament" hiding the essence of oppression. Her poems after the massacres of 1970 and 1976 reflects the situation of the Polish people, the life saturated with suffering and longing for freedom and truth against the lies presented as ultimate truths by the totalitarian regime portrayed in the vision created – or foreseen - by George Orwell. She paid the ultimate price. Her poems written after her son's death constitute a crystal clear record of individual and universal trauma in the world of the "hollow man" from Eliot's vision. The poets in the East and in the West lived in the world divided by the iron curtain, but wrote about similar experiences, trying to save the world of faith, love and hope against the power of emptiness and nothingness. Often – like Sadowska –also in spite of unbearable personal tragedies.

**Bio: Aleksandra Niemirycz** is Polish researcher, poet and philosopher, president of the Association of Polish Translators and Interpreters since 2011, freelance translator and conference interpreter (Polish, English and Russian), in the past worked as an editor, a journalist and a high

school English and Polish teacher. She graduated from the University of Warsaw (M.A. in Philosophy 1988, M.A. in Polish Studies 1989; Interdisciplinary Postgraduate Studies in Translation and Interpreting (Certificate 2010), continued her literary education in the Institute of Literary Research of the Polish Academy of Sciences (2006 – 2009). In November 2016 she earned her doctorate at Cardinal Stefan Wyszyński University in Warsaw. Literary research publications in English include: *Wandering Poet. Juliusz Słowacki's Journey to the East*. In: *Metamorphoses of Travel Writing*. Cambridge 2010. The most recent research publications in Polish: *Dziecko w pędzącym pociągu. Wczesne lata życia Barbary Sadowskiej w dokumentach, wspomnieniach i listach*. In: „Arcana. Kultura, historia, polityka” Kraków nr 131 (5/2016). *Polsko-francuska przyjaźń*. W: „Wyspa. Kwartalnik Literacki”, nr 4 (40) Dec. 2016

### **Anne Marie Novak, “The Dybbuks of Polish Literature and Cinema”**

As Poland struggles to accept its Jewish past as part of its own, a nostalgic attitude toward Jewish culture has developed in post-communist Poland that ranges from denial of anti-Semitism to interest in former symbiosis. This paper addresses the entangled histories of Polish and Yiddish literature by investigating the dark Jewish spirits of the past that come back, in various forms, in the pages of Polish modernist and contemporary literature, including Dybbuks and Jewish ghosts that haunt Polish texts. Taking the Polish national drama “Wesele” (“Wedding”) by Stanisław Wyspiański as my starting point and moving forward to contemporary Polish cinema, such as Marcin Wrona's 2015 film “Demon,” I trace the relationship between Polish cultural memory and Jewish aesthetic influence. Wrona casts a wedding haunted by demons, a trope strengthened in the Polish imagination by Wyspiański's play, as a retelling of the classic Yiddish folktale of a bride possessed by a troubled spirit and An-ski's Yiddish stage version of the story, “The Dybbuk.” The intertwined stories of possession raise new questions about Poland's nostalgia for Yiddish culture. However, the Jewish ghosts reappearing in contemporary Polish culture may not only reflect this trend but may also represent a struggle between what was repressed and remembered under communism. Wrona's fusion of Yiddish and Polish folk and literary traditions offers a case study to study the sources of nostalgic influence in modern Poland.

**Bio: Anne Marie Novak** is a graduate student of Bar Ilan University in Israel. Born in Germany to Polish parents, and raised in Lithuania, Russia, and Poland, to finally relocate to Israel, she is especially interested in the relation between identity and language, culture and its connection to literature. She is focusing now on a research project about Ida Fink, a Polish-Israeli Holocaust writer, and her MA thesis on Polish Jewish literature.

### **Büşra Kırmızı, “Education's Impact on the Transnational Identities in Small Island and The Namesake”**

Today, as a result of globalization, identities become more and more transnational. Being in a constant process of change according to different conditions and situations, they are no longer defined with fixed terms. Especially with immigration, mass media and international commerce our world has become transnational. In 2010, at the first international workshop of the “International Dialogue on Migration” (IDM), it was stated that “Transnationalism creates a greater degree of connection between individuals, communities and societies across borders, bringing about changes in the social, cultural, economic and political landscapes of societies of origin and destination” (IDM1). The term ‘Transnationalism’ was coined in 1992 and defined as the process by which immigrants build social fields that link together their country of origin and their country of settlement” (Schiller 1). In this study, I will focus on the educated characters Hortense and Celia in

*Small Island* and Gogol in *The Namesake* educated with the Western system either in their native land or in their host countries in the novels. The aim of the paper is to demonstrate education's effect on their feelings of displacement and belonging to these transnational identities. The paper argues that education engenders a kind of temporary illusion of the host country in the eyes of transnational identities. Due to the impact of the ideological and cultural imperialism imposed through education, these characters are gradually alienated from their own indigenous culture. Thus they feel a kind of illusionary belonging to the Western society, mimicking 'the White,' sometimes even before migrating to that specific host country, speaking like them, behaving like 'the White'. However, after some time, as a result of the disillusionment, they create a new space, a balance between two different cultures and traditions.

**Bio: Büşra Kırmızı** received a BA degree in the department of English Language and Literature from Hacettepe University, Ankara, Turkey in 2013. She completed her M.A. thesis titled "A Green Reading of Corporeality in John Donne's Metempsychosis and 'The First Anniversary: An Anatomy of the World'" in February 2017. Currently, she is a Ph.D. student at Ege University in İzmir, Turkey and at the same time, she works as a Research Assistant at English Language and Literature Department of the same university. Her research interests include Ecocriticism, Posthumanism, British poetry, Medieval Literature and Renaissance literature.

### **Cristina Athu, "English Loan-Words Adjustment to the Romanian Language Morphological System"**

The number of English words borrowed by the Romanian language is steadily increasing and it is imperative to be used in an appropriate way as far as the Romanian morphological system is concerned. This paper aims at comparing the English and the Romanian morphological systems with a special view to the nouns and adjectives since most of the loan-words belong to these morphological categories. We focused on the main changes the nouns and adjectives undergo in order to adjust to the Romanian inflectional system, regarding the nouns number and gender and the adjectives agreement with the determined nouns. This analysis also shows some morphological aspects of English participial and gerund phrases borrowed by Romanian language.

**Bio: Cristina Athu** is associate professor and vice-dean at the Faculty of Foreign Languages and Literatures, Dimitri Cantemir Christian University of Bucharest, Romania. She is specialized in English and Latin languages, linguistics and English for Specific Purposes. Author of books, university courses and articles on Linguistics and Cultural studies, ESP and Economics Studies.

### **Elena Grațîela Dicu, „The Sacred and Profane in Twentieth Century Literature”**

The idea of the sacred is present in theoretical concerns promoted by theology and philosophy. The sacred means an existence domain apart from the secular world, while profane means something that is not in relation to religious experience. Sacred and profane are correlative notions such as truth - lie, high – down, language - literature, fair - unfair etc. Any correlation shows that one term cannot exist without the other. It is a fact debated by logic, philosophy, and structuralist theories. The correlation of the sacred - profane was the subject of theoretical concerns in Romanian and European culture in the interwar period of the twentieth century.

**Bio: Elena Grațîela Dicu** is a teaching assistant Ph.D., at Faculty of Foreign Languages and Literatures, Dimitrie Cantemir University in Bucharest. He graduated from Faculty of Letters; State University of Pitesti, in 2008, Romanian Language-French Language Department; MA in Modern

and Contemporary Romanian Literature, MA in Romanian Language, Faculty of Letters, State University of Pitesti. In 2014, she defended her doctoral thesis in philology, *Nichifor Crainic – the Poetic Poetry*.

### **Emilis Kasparas, “On Science Fiction and Exile”**

While science fiction has been steadily entering the literary studies for the past three decades and much has been done to further its research, the genre’s capacities to accommodate concepts from multiculturalism studies have been rather neglected. For this reason, the main aim of this presentation is to begin a literary-sociological connection between the concepts of “exile” and “science fiction”. Although the topic presents vast possibilities, due to the scope of this presentation, I will limit myself to the discussion of four science fiction authors that will help to shed a light on this problem, i.e. the works of Algis Budrys, J.G. Ballard, Arthur C. Clarke, and Stanislaw Lem. Through the analysis of these authors and their autobiographies, I will try to show that they were wrestling with the problem of exile, each of them selecting to employ a different strategy and choosing a different context or experience to complete their prose. To supplement my analysis on the part of exile, I will be drawing from sociological and historical studies and accounts, specifically on the works of Robin Cohen and Stuart Hall.

**Bio: Emilis Kasparas** is currently a PhD candidate at Vytautas Magnus University. He works on a dissertation about a Lithuanian American science fiction author Algis Budrys whose main body of work was written in the period between 1950s and 1960s. His main academic interests include science fiction, film and British studies.

### **Ertuğrul Koç, “Bricolage Monster Forming the Cultural Other in Mary Shelley’s *Frankenstein*”**

From its beginning with Horace Walpole’s *The Castle of Otranto*, gothic literature has been the parade of bizarre characters, and a playground for cultural encounters. Having started with an interest in the “other” culture, namely the Catholicism of Eastern Europe, and later in eastern (and sometimes Muslim) figures, gothic texts of the eighteenth and nineteenth centuries created the “other”, demonstrated it as monstrous, and thereby generated a sort of self-awareness and unusual means of self-definition for the Protestant culture of western Europe. Hence, at the time these works were published, they gave some information (though unreliable) about the Eastern part of Europe and about the East by depicting Catholic and Islamic cultures as perverse. The major works of English gothic literature such as *The Castle of Otranto*, *Vathek*, *The Mysteries of Udolpho*, *The Monk*, *Melmoth the Wanderer*, etc. portray Catholicism and Islam as the *doppelgänger* cultures of England: they represent the perversity and the potentiality for sin and crime in these cultures. Tyrants, passionate debauchers, bandits, cutthroats, perverse monks, corrupt aristocrats, hypocritical social climbers, and timorous and superstitious masses all belong to the “other” culture. *Frankenstein*, however, composed at the time when the heyday of the gothic tradition was coming to an end, is a different text, a different construction in terms of representing cultural encounters. Coming from aristocracy and hungry for social emoluments, Dr. Frankenstein desires to create a perfect being from the body parts collected from cemeteries and charnel houses, and the outcome of his endeavour is the “Monster”, who, in fact, is a bricolage, and therefore a metaphor in the novel for the heterogeneous other who is in conflict with the homogeneous culture. Though he is depicted on the surface as a serial killer, a close reading of Mary Shelley’s text and the “Monster’s” discourse reveals that this alien being is more moral and more humane than its creator: his desires are normal (he desires friendship, wants a wife, and asks his creator to create a mate for him), and

he is apathetic to worldly passions and human ambitions. Finally, this paper will argue that unlike the mainstream gothicists, Mary Shelley deals with “difference” not as a sheer threat but as an uncanny phenomenon that has the potential to challenge and change culture to a better form. She illustrates, through Dr. Frankenstein’s laboratory work, that the other is also something created as a “deformed” being. Once it comes to life, however, and despite its appearance as dangerous, it is through its otherness that a moral example is formed in the mainstream culture.

**Bio: Ertuğrul Koç** is Associate Professor of English Literature at the Department of Translation and Interpreting Studies at Çankaya University in Ankara, Turkey.

**Fatma Gamze Erkan, “Reconstructing Belonging: Hybrid Identities in Khaled Hosseini’s *The Kite Runner* and Jhumpa Lahiri’s *The Namesake*”**

Search for identity, hybridity, and cultural ambivalence have been the profound and widespread topics of multicultural narratives. Especially the term “hybridity” which can be explained as a situation of remaining in between, in the middle of two different cultures is a recurrent one in most of these studies. In some instances, harmonization between these opposing cultures is possible; it can be viewed as some sort of agreement between the old and the new without losing the past or assimilating into the new. However, hybridization is not only the result of moving between two cultures, it is also the consequence of being rootless. Since people with hybrid identities have two different “homes”, that “home” is neither represented by their country of origin, nor by their host country. Therefore, declaring a certain root as his/her home is quite difficult for a migrant and this leads him/her to experience a fragmented identity. In order to overcome that gap, these migrants are required to celebrate the lost past and the new-born present, and find a new space for their fragmented identities to live in. With this background, this paper aims to explore the main characters’ struggle for a unified identity in Khaled Hosseini’s *The Kite Runner* and Jhumpa Lahiri’s *The Namesake*. Since the novels to be analyzed are such instances of identity problems, fragmented identities, ambivalence and conformity, my aim in this paper is to examine how these writers reflect the hybridity as a constructive form of existence between the two cultures in these novels.

**Bio: Fatma Gamze Erkan** is a PhD student in the department of English Language and Literature at Ege University. She is also working as a Research Assistant at the same department. She took her MA degree from Ege University and the title of her thesis is “An Analysis of the Doppelgänger Motif in Late Victorian Gothic Fiction”. Her academic interests include Gothic Fiction, Fantasy Fiction and Victorian Fiction.

**Hana Hrančová, “Analysis of Anna Horáková-Gašparíková’s Historical Writings”**

The paper analyses the historical works of Anna Horáková-Gašparíková. Although not very famous, since her contributions have not yet been analyzed in depth, Anna Horáková-Gašparíková can be nevertheless considered as one of the important figures of the first Czechoslovak Republic. During this period, between 1928-1937, she worked as a personal archivist of the president of the republic, T. G. Masaryk, living with his family for almost 10 years. During this time, she embraced his Czecho-Slovakist beliefs, which can be found in various forms in basically all of her historical writings. It is important to note that Anna Horáková-Gašparíková was one of the first Slovak female historians. Besides the famous memoir *Memories of the Personal Archivist of T. G. Masaryk*, which she wrote during her stay in the Masaryk's house, she wrote several historical papers, studies, reviews and biographies of important historical figures. One of her most significant historical works

is on history of Slovakia, published simply as Slovakia. The literary talent of Horáková-Gašparíková is highly visible when reading this book as well as other of her historical writings. Therefore, this paper focuses on the analysis of their historical credibility and identifies, whether the artistic form of the writings did not suppress their historical accuracy. The analysis also focuses on the choice of themes covered in Horáková-Gašparíková's works and answers which issues and periods of history she focused on the most. The paper also studies the original and current reception of Horáková-Gašparíková's historical writings.

**Bio: Hana Hrancová** is a PhD. student at Masaryks university, Faculty of Arts at the Department of Slavonic Languages in Brno (Czech republic). My Ph.D. specialization is Theory and History of Slavonic Literatures with the focus on Czech and Slovak relationship. My Ph.D. thesis is about Anna Horáková-Gašparíková, who was significant woman, one of the first Slovak female historians.

**Hywel Dix, “Was Stevens Black? A comparative analysis of multicultural communities in Kazuo Ishiguro’s *The Remains of the Day*, Andrea Levy’s *Small Island* and Monica Ali’s *Brick Lane*”**

On the surface, Kazuo Ishiguro’s *Remains of the Day* appears to have no multicultural dimension at all. That Japanese-born Ishiguro should pen an internationally successful novel that makes no motion whatsoever towards multicultural inclusivity would seem like a striking omission – unless, that is, the novel can be imagined differently. This paper will read the text alongside Andrea Levy’s *Small Island* and Monica Ali’s *Brick Lane* in order to generate an interpretation that departs from certain fundamental assumptions about race and ethnicity and views in a new way the complex multicultural make-up of the community in which it was produced. Specifically, it will argue that Ishiguro’s protagonist, Stevens, can be interpreted as a colonial ‘other’ in the imperial world of 1930s Britain that Ishiguro portrays. This is not because Ishiguro explicitly identifies his characters in this way; but is rather an act of interpretative identification available to the reader for a number of other reasons: linguistic, historical, cultural and comparative. Drawing on Shelley Fisher Fishkin’s analysis of Mark Twain’s use of the African-American voices in *Huckleberry Finn*, the paper will argue that a comparable diversity of cultures and hence linguistic communities are available to Ishiguro and his readers in the process of imagining multicultural Britain. In other words, Ishiguro’s own compound linguistic heritage is fashioned out of the blending of many different varieties of contemporary English so that –because they are fashioned through such a language – his characters can be imagined and read as members of a properly multicultural society.

**Bio: Hywel Dix** is Principal Lecturer in English and Communication at Bournemouth University. He was formerly Raymond Williams Research Fellow at the University of Glamorgan, leading to the publication of *After Raymond Williams: Cultural Materialism and the Break-Up of Britain* (Second Edition, 2013). He has published extensively on the relationship between literature, culture and political change in contemporary Britain, most notably in the monograph *Postmodern Fiction and the Break-Up of Britain* (Continuum, 2010). His wider research interests include modern and contemporary literature, postmodernism, critical cultural theory and autofiction. His monograph about literary careers entitled *The Late-Career Novelist* is forthcoming with Bloomsbury in 2017 and an edited collection of essays on *Autofiction in English* is due out with Palgrave in 2018.

## **Ingrīda Kleinhofa, “Arabs in Literature: Depictions by Arab Emigrant Writers for Insiders and Outsiders”**

It appears that Western readers have always been curious about Arab mentality and lifestyle. This might explain the interest in both Anglophone and translated literary works of Arab emigrant writers, seen as people familiar with both cultures and, therefore, able to present and explain their own culture in terms of the other. Thus, at least theoretically, Arab emigrant writers have had the best opportunity to facilitate intercultural dialogue and mutual understanding. However, the presentation of Arabs and of their lives differs radically in literary works that belong to different literary traditions and are designed for different audiences. For instance, in the Western tradition, starting with *The Arabian Nights*, Arab life has generally been presented as exotic and exciting. By the end of the nineteenth century, many Westerners saw Syrians and Egyptians as mysterious guests from the exotic Orient and, possibly, disguised princes or prophets; for example, Boston artists perceived young Kahlil Gibran in this way. In response, Arab emigrant writers of the first generation tended to overuse, sometimes mockingly, these images of the Orient in their Anglophone works. It must be noted, however, that the same writers showed Arab life for the readers of their own homeland as the familiar, comfortable, and sometimes boring norms, while the West appeared as a foreign land with incomprehensible people. Another traditional Western view is that Arabs are lazy and ignorant people coming from underdeveloped countries, and, most recently, Arabs are often seen as religious extremists and ruthless terrorists. Accordingly, many Arab emigration writers, especially, of the second and third generation, felt the need to prove their own progressive views, to refute clichés about Arabs, or to apologize for the harm done by fanatics. Thus, the present study attempts to compare and contrast the portrayal of Arabs by Arab emigrant writers for Western and Arab readers, focusing on the nature of exoticization and defamiliarization occurring in both cases.

**Bio:** B.A. and M.A. Lebanese University, The Islamic University in Lebanon (Beirut, Khalde). Currently: Ph.D. Cand. in Arabic Literature, University of Latvia.

## **Ingrīda Eglē Žindžiuvienē, “Memory Paths of Conveying Multi-voiced Cross-cultural Trauma in Ruta Sepetys’ Novel *Salt to the Sea*”**

My paper will focus on the dimensions and the role of time and space in collective memory. Although the theme of this paper has been inspired by a number of examples in fiction and my personal experience, in my talk I will rely on just a few of them and will rather discuss the general issues that help to form and preserve collective or national memory. Drawing on trauma theory, I am going to examine the ways the collective trauma emerges, and becomes “ingrained in collective memories and provide reference points to draw upon when the need arises” (Neal 2005: 7). Many scholars have observed the fluidity and flexibility of collective memory, which is similar to the description or levels/types of the personal memory: habit (repetition)/pure memory (survival of personal memories in the unconscious); voluntary/involuntary. I am going to discuss the different types of memory and examine them from the aspect of multi-voiced cross-cultural collective trauma by providing examples from a contemporary American author’s, Ruta Sepetys’, recent novel *Salt to the Sea* (2016). The novel tells a sad story of cross-cultural trauma that happened in Eastern Europe during World War II. The four-layered focalization technique, successfully employed by the author, creates the multi-voiced traumatic narrative; therefore the fictional story, based on true historical facts, employs the strategies of collective memory. Close relationship between the individual memory and group or collective memory will be emphasized: collective memory may have a strong influence on the capacity of individual or personal memory; likewise, individual memory influences

the generality of collective memory. Finally, different types of collective memory from the aspects of time and space/place will be discussed and the author's role in description of collective memory will be examined.

**Bio: Ingrida Eglė Žindžiuvienė** is Professor of English and Literature at the Department of Foreign Languages, Literature and Translation Studies, Vytautas Magnus University, Kaunas, Lithuania. She teaches contemporary British and American Literature and courses on ELT. Ingrida Žindžiuvienė has published articles on British and American literature, comparative literary studies, and American Studies, and has participated in conferences worldwide. She is the author and co-author of several books and is currently working on two projects: a study on contemporary American authors and research into literary representation of collective trauma. Her main research interests include comparative literary studies, literary theory and cultural studies.

### **İpek Uygur, “Sir Henry Blount’s Voyage into the Multicultural Levant”**

Multiculturalism involves diversity and peaceful coexistence as it aims at egalitarianism. However, early modern English perception of multiculturalism involved struggle for empowerment. In essence, its goal was not primarily to accept and appreciate differences in terms of faith, ethnicity and culture but fit the Other into a hierarchy that would bring economic benefits to the English. In other words, early modern English economy necessitated not only a global awareness but also a sense of alliance with the multicultural Ottoman Other as well as interdependence on the multicultural Levantine communities which generated enormous wealth while living almost exclusively under Ottoman rule. In this paper I intent to argue how the seventeenth century English traveler Sir Henry Blount consolidates early modern English perception of multiculturalism through his first-hand accounts of the ethnic, racial, and cultural Other whose difference breeds a feeling of ‘imperial envy’ and thus serves as a great source of inspiration for England regarding its political and mercantile policies in the early 17<sup>th</sup> century.

**Bio: İpek Uygur** works as an instructor in the department of English Language and Literature at Adnan Menderes University, Aydın, Turkey. She studied for her B.A. and M.A. in the department of English Language and Education at Dokuz Eylül University, Izmir. She is currently a part-time doctoral student in the department of Anglo-American Studies at Porto University, and writing her thesis on the representations of the Muslim Other on the early modern English stage. Her research and publication interests lie primarily in the areas of representations of the ethnic and religious ‘others’ on the Early Modern English stage, as well as in accounts of early modern European travellers to Constantinople and the Ottoman-controlled territories in the Balkans and the Levant.

## **Irena Ragaišienė and Audronė Raškauskienė, “The Representation of Cultural Values in Young Learners’ Compositions in English: A Comparative Analysis of Data from the BYLEC (Baltic Young Learners of English Corpus) Project”**

The intension of the presentation is to analyze the representation of cultural values in young learners’ compositions in English. The analysis is based on the data obtained from the on-going BYLEC (Baltic Young Learners of English Corpus) project that started in 2015. The project, coordinated by Uppsala University, Sweden, involves young learners from some twenty schools in six countries in the Baltic Region: Sweden, Estonia, Latvia, Lithuania and Russia. Central in the analysis is the treatment of family and home as represented in the in-class compositions by 12-year-olds on assigned topics. Sociological and psychological approaches to family (Brannen, 2000; Kaufman and Taniguchi, 2006; Risman, 2009; Lareu, 2010, Dermott and Seymour, 2011) and home were employed to conduct a comparative analysis to investigate the subjective perceptions of family, by extension home, regarding the family as a deep structure of culture (Samovar et al., 2009). The data on the target topics was classified around the emotive, structural, and symbolic/interactionist dimensions of the family and the related concept, home. The representation of the current family and home reveals significant similarities among the participating countries in that the treatment of these concepts reflects on the culturally dominant discourses that shape the perception of family and home in the young learners’ cultures. On the other hand, students’ compositions on their envisioning of their future family and home reveal departures from the established/traditional meanings of the family. The meaning of home, however, remains largely unchanged across cultures. There seem to be no systematic cross-cultural variations along this particular dimension. A related focus of analysis is an investigation of social identities that emerge in students’ representations of family and home.

**Bio: Irena Ragaišienė** is an Associate Professor at Vytautas Magnus University, Kaunas, Lithuania. She teaches at the Department of Foreign Language, Literature and Translation Studies, Vytautas Magnus University, Kaunas, Lithuania. Her publications include gender studies, cultural studies and literary translation.

**Audronė Raškauskienė** is an Associate Professor at Vytautas Magnus University, Kaunas, Lithuania. She teaches at the Department of Foreign Language, Literature and Translation Studies, Vytautas Magnus University, Kaunas, Lithuania. Her publications include language teaching and literary and cultural studies.

## **Jana Bujnáková, “The Narrator in The Travelogue Wanderings Across Slovakia”**

During the last decades of the 19th century, the number of Slovak students was increasing at the Czech universities, on the Czech side. On the other hand, the so called holiday wanderings around Slovakia became popular, the purpose of which was to bring “the report about real Slovakia”. Rudolf Pokorný (1853 - 1887) was one of the most significant supporters of Czech-Slovak reciprocity during this era. He was an important Czech poet with genuine interest in Slovakia. His most important work is the travelogue *Wanderings across Slovakia I.* (1883) and *II.* (1885). In my presentation I will focus on the category of the narrator. Although, he wants to stay objective, he cannot avoid idealization (all that is Slovak, is good). The well-informed narrator focuses on several aspects of life in great detail (his study of theory and preparation are the proof of that). He also draws upon Russian, Polish, Czech and German literatures. The narrator’s priority is the folk customs and traditions (funeral, wedding), language, clothing and crafts. History and ethnography also play a substantial role. He describes nature, a large section is devoted to geography. He also emphasizes a relatively extensive amount of literature of that period. Moreover, he himself complained about its unavailability and a significant spread across the magazines. Rudolf Pokorný

remains, from the point of literary scholars, in the shadow of a more significant author, Adolf Heyduk, not only during his life but also later. They were, however, close friends, and they absolved the trips to Slovakia together. He went already prepared and knowledgeable about the relationships in Slovakia by maintaining a close contact with both Slovak students in Prague and literary and social personalities in Slovakia.

**Bio: Jana Bujnáková** is a second year PhD student in the field of Theory and History of Slavic Literatures, at the Faculty of Arts, Masaryk University Brno. Here she teaches courses about Slovak Female Writers and Their Work, Old Slovak Literature, and Chapters of Czech-Slovak Cultural and Literary Relations. During the first year of her Master Degree, she studied the field of Translation and Localisation of Technical Texts, at the Kaunas University of Technology. Her deep interest about Czech and Slovak Literary Relations represents her PhD, where she focuses on the Czech-Slovak literary personality, Rudolf Pokorný, who is still in the shadow, compared to the other significant personalities of Czech-Slovak literary and cultural life at the end of the 19th century.

### **José Manuel Estévez-Saá, “The suitability of a transcultural approach to recent examples of English and North-American literary manifestations”**

This paper will pay special attention to a series of authors committed to recreation in their literary productions of contemporary migrations and transcultural identities in the Twenty-First Century. I will try to show how they can and should be analysed as transcultural writers; a condition that makes them prone to describe and reflect on human exchanges from a more realistic, balanced, and ethical perspective; a perspective that takes into account the chances of success in such exchanges, but also the difficulties, silences and misunderstandings inherent in contemporary cultural relations. This proposal forms part of a broader research project that will be presented in the Conference, and that expects to receive financial support from the Spanish Ministry of Economy and Competitiveness. At a theoretical level, the project intends to build a bridge between, on the one hand, theorists such as Ted Cattle and Tariq Modood, who vindicate the possibilities of interculturalism and multiculturalism (“The Cattle-Modood debate” 2016); and, on the other, the transcultural postulates foregrounded by scholars such as Arianna Dagnino (2015). The present research aims to defend and demonstrate: 1) that transcultural studies serve to identify and overcome the shortcomings detected by the very same advocates of multiculturalism and interculturalism; 2) that the absence of synergies between the proponents of multiculturalism and interculturalism, and those of interculturalism, is inexplicable; 3) that recent theoretical concepts such as ‘transculturation’, ‘translingualism’ or ‘transpatriation’ are useful to approach and analyse the most recent examples of English and North-American literature centred on migratory movements and transcultural experiences.

**Bio: José Manuel Estévez-Saá**, Ph.D (English), LL.M.Eur (Law), M.Phil (Politics & Sociology), is Senior-Tenured Lecturer / Associate Professor at the University of A Coruña and The Amergin University Institute of Research. He is the Director of the International Policy and Transcultural Relations Observatory (OPIRET-UDC), a Permanent Seminar for Global Politics, International Relations, and Transcultural Identities in their (Con)Texts, from the Perspective of Cultural Criticism, Political Theory, and Cultural Studies. He is the coordinator of the UDC Ph.D program “New Approaches to Anglo-American and Irish Studies”, and of the “Inter-university Master in Advanced English Studies and its Applications (iMAES)”. He has enjoyed previous teaching positions at the University of Santiago de Compostela and at the University of Seville, where he has been also Vice-Dean until 2008. He has been Invited Visiting Professor at the University of California (UCSB), and at the City University of New York (CUNY-CCNY). His main fields of research are Contemporary Literature and Irish Studies, Literary Anthropology, Critical Theory,

International Politics, and Cultural Studies, on which he has published several books, editions and coeditions such as *Cultura de Supervivencia vs. Cultura de Progreso* (2002), *Oscar Wilde: el alma del hombre bajo el socialismo y notas periodísticas* (2002), *Sociedades y Culturas: Nuevas formas de aproximación literaria y cultural* (2004), *Popular Culture and Popular Literature: Expressions and Approaches in Irish, Anglo-American and Other (Con)Texts* (2005), *Joyceana: Literaria Hibernica* (2005), *Cuerpos de mujer en sus (con)textos anglogermánicos, hispánicos y mediterráneos* (2005), *Mujeres: espacio y poder* (2006), *Escritoras y pensadoras anglosajonas* (2008), *JoyceSbylia* (2011), *Dreaming the Future: New Horizons / Old Barriers in 21st-Century Ireland. Irish Studies in Europe, Vol. 3* (2011), etc. Besides, Estévez-saá is Research Member of various R+D Projects of the Spanish Ministry Economy and Competitiveness, the Spanish Ministry of Science and Innovation, and the Regional Galician Government of Spain. Currently he is Vice-President of the Spanish Society of Literary Studies and Popular Culture (SELICUP), opinion columnist in various Spanish media. For further information, please check: [www.josemanuelestevezsaa.com](http://www.josemanuelestevezsaa.com)

**Maria Cândida Figueiredo Moura, “The untranslatability of folkloric cakes on the dicionário do folclore brasileiro by câmara cascudo: a proposal of ethnographic translation”**

It is known that languages evolve and that the study of this evolution is something that has been accompanying the society for a long time. At each epoch new paradigms are broken and deconstructions are made. Various researchers aim through their perspectives and theories to prove what they believe in. Such theories help us to understand how languages are built and how they develop. Among the most recognized theories in the Linguistic area there is the Course in General Linguistics by Ferdinand de Saussure (1916) which characterizes language as a system of signs. Another acknowledged theory is the Sapir-Whorf hypothesis which was presented in the 30's, and which proposed the linguistic relativism and ultimately the Generative Grammar by Noam Chomsky from the 50's, when it was believed that all languages followed a pattern. All these theories differ among them and contributed to linguistic studies. In translation studies many theories have also been elaborated and new techniques have appeared. In the midst of all these language and translation studies a question has been remaining until the present day: untranslatability. To comprehend where this problem resides is to search for a possible solution. When trying to translate referents which are not present in our culture the translator's duty increases its complexity and generates problematics. Nevertheless, through ethnographic translation, performed in the frames of ethnographic description, it is possible to build up a new way of translating that focuses on the description of the referent and not on its equivalent. In this paper we propose a theoretical approach on the Sapir-Whorf hypothesis and also on untranslatability to attempt on a demonstration through ethnographic translation examples for a translation proposal of the folkloric cakes present on the *Dicionário do Folclore Brasileiro* by Câmara Cascudo (2012).

**Bio: Maria Cândida Figueiredo Moura da Silva** is a Master's degree student of Translation Studies at the University of Brasília, Brazil. Her dissertation is based on the *Dicionário do Folclore Brasileiro* (The Brazilian Folklore Dictionary) by Câmara Cascudo in which she is translating the entries related to culinary into English Spanish and French. She is also an English as Foreign Language teacher (EFL) on an extension program at the same University. She has previously taught at this University for undergraduate students in the areas of ESL, Terminology and Corpus Linguistics. Her main interests include Lexicon and Terminology studies, Ethnographic Translation and Brazilian Folklore.

## **Maria Mățel-Boatcă, “Female Characters in Diane Gabaldon’s Prose”**

Conceived both as a *Buildungsroman* and as a historical novel, Diana Gabaldon’s rendering of an Englishwoman’s temporal voyage includes several elements specific for magical realism. Within this framework, the image of feminine characters is conceived in a complex manner, comprising historically accurate depictions of everyday activities performed by women, but also details on the social importance of women in two different eras: 18th century Scotland and post-war Great Britain. From the main character of the nurse Claire Randall to that of the witch and healer Geilis Duncan and that of the motherly cook Mrs Fitzgibbons, the feminine figures in this eight-volumes saga represent a variety of situations and approaches to reality. This contribution aims at analyzing the similarities and discrepancies between the numerous portrayals of women throughout the saga, so as to emphasize the change in mentalities corresponding to historical and social evolution.

**Bio: Maria Mățel-Boatcă** is a lecturer at the Faculty of Foreign Languages and Literatures, Dimitrie Cantemir Christian University of Bucharest, Romania. She is specialized in intertextuality and stylistics. Author of articles and reviews on Francophone Belgian literature, Romanian literature, English literature, translation studies and didactics published in volumes and in the periodical journals such as *Analele Universității din Alba Iulia*, *Caietele Echinox*, *Dalhousie French Studies*, *Dix-huitième siècle*, *Steaua*, *Studia Universitatis Babeș-Bolyai*, *Synergies Romaine*, *Transylvanian Review*, *Tribuna*, *Verso*. Translator of literature and social sciences from French into Romanian.

## **Mihaela Mateescu, “Animals in Spanish and Romanian Phraseology”**

The aim of this paper is to investigate Spanish and Romanian zoomorphic idiomatic expressions in order to provide a detailed survey of their characteristics and similarities. We will focus on a corpus of idiomatic expressions in Spanish and Romanian expressing behaviors and characteristic traits or physical features of humans by reference to some animals. All include among their lexical components at least one animal or insect name and have a fixed syntagmatic structure and a figurative connotative meaning. For our corpus we have used both monolingual dictionaries, Bilingual and phraseological as digital sources of different typologies (Online newspapers, etc.). The analysis that we have made shows some aspects that characterize the phraseological universes of Spanish and Romanian and also offers us some data on the mechanisms of metaphorical conceptualization. Although the Spanish and Romanian people share a very similar reality, in which there are present the same animals and insects, the respective phraseological universes often include peculiar and idiosyncratic phrases, whose underlying images differ from one community to the other.

**Bio: Mihaela Mateescu** is a lecturer and dean at the Faculty of Foreign Languages and Literatures, Dimitrie Cantemir Christian University of Bucharest, Romania. She is specialized in Spanish language and linguistics. Author of books, university courses and articles on morphosyntax, English borrowed words in Romanian language.

## **Mohamed M. Benotman, “Contrastive Analysis in Translation Equivalence”**

Translation is an important literary activity to reach to wider readership, breaking the barriers of an unknown language. Although there are different methods of translation of a text from the source language to the target language, the contrastive analysis plays a key role in achieving equivalence in translation. CA is a linguistic enterprise founded on the assumption that languages can be compared. It is a sub discipline of linguistics, concerned with the comparison of two or more languages or subsystems of languages in order to determine both the differences and similarities between them. Contrastive analysis has a link with translation theory. It introduced the notion of text as the actual

manifestation of languages, since the basis of translation is the text in context. This is normally because people communicate by means of coherent strings of sentences, i.e. texts rather than isolated sentences out of context. Translation equivalence as established by a bilingual informant is deemed as a satisfactory starting point for CA. Thus, if we have a text in language x and another one in language z, we propose to contrast certain linguistic elements of language x with all those units of language z which function as their formal correspondents in translation equivalent texts. Mason says that “contrastive linguistics may afford, at a level of language, certain generalizations which are sufficiently powerful to support rules of translation”. CL can play a useful working role in providing guidelines for the trainee-translator working between particular languages. Thus this paper focuses on the theory of contrastive analysis, its merits and drawbacks in order to guide the translators. Keywords: Contrastive Linguistics, Equivalence, Similarity and Dissimilarity.

**Bio: Mohamed M. Benotman** works at Sirte University, Sirte-Libya.

## **Mustafa Kirca, “The Problematics of Multiculturalism/Multivocality in *Midnight’s Children*”**

Salman Rushdie in his *Imaginary Homelands* defies “multiculturalism,” arguing that multiculturalism is as another way of “integration,” “racial harmony” and/or “assimilation”. Yet, his novels as representatives of historiographic metafiction enable different voices to be heard by opening the dominant discourse of history to multivocality, if not to multiculturalism. History and marginality are of utmost importance as themes in postcolonial re/writing and it is the general tendency that an attempt to insert historical events by the postcolonial writer is to subvert these events and thus to undermine the ideology behind them. Postcolonial novels that include references to the colonizer’s version of historical facts with a critical distance try to destroy the hegemonic accounts of the past by means of introducing the suppressed voices of “others” whose histories are silenced under the monology of colonizer’s history. The postcolonial rewriting of history is an attempt to create alternative histories of the colonized as opposed to the official history of the colonizer. Salman Rushdie draws on a variety of postcolonial theories to create new ways of conceptualizing the past and to generate alternative forms of writing which encompass its difference from the Western way and its presentation and its pluralism. Salman Rushdie’s *Midnight’s Children* offers its central figure Saleem’s “his/story” as an individual mode of history writing that depends on and elevates individual experience as opposed to conventional scientific historiography which attempts to totalize individual experience. This consists of personal historical accounts of Saleem which are mingled with magic realism and the self-reflexive, non-linear and unreliable narration of the text. An attempt as such can be regarded as making the silenced individual in the grand narrative of history speak in that the individual becomes the centre, and his voice is in conflict with that of the dominant and hence multiple/multivocal.

**Bio: Mustafa Kirca** holds a Ph.D. in English literature from Middle East Technical University in Ankara, where he worked as a research assistant and taught courses in English language and literature. His dissertation examines Jeanette Winterson's and Salman Rushdie's novels as historiographic metafiction. His research focuses on postmodernist fiction, postcolonialism, parodic re-writing, and metafiction in contemporary literature. Presently, he is assistant professor of English Literature and vice chair in the Department of Translation and Interpreting Studies at Çankaya University in Ankara, Turkey.

### **Natia Zviadadze and Ekaterine Archvadze, "Teaching Language Skills through Communicative Activities"**

The paper examines the application of communicative activities while teaching language systems and skills with the purpose to reach a desired level of learners' language performance. It outlines the challenges that have been posed for both instructors and students by the transition from long dominant grammar translation approach to communicative language teaching. The paper highlights one of the findings of the class observations conducted within the framework of the small scale project realized at ATSU English Philology Department. The study revealed that among other aspects of teaching that need to be reinforced is raising the awareness of teachers that more concentration on communicative activities will lead to better results. The provided information and recommendations encourage focusing on communicative activities not only when dealing with productive or receptive skills but also while presenting new grammatical, lexical or pronunciation issues--- which according to traditional views are better learnt through controlled practice activities. The paper provides a wide variety of communicative activities for developing separate skills. Practical suggestions for adapting CLT more effectively in the university classrooms are discussed and suggested. It is concluded in the paper that communication has to be the final product of our teaching no matter what language skill or system we focus on at a particular lesson.

**Bio: Natia Zviadadze** is Associate professor at the English Philology Department and the head of the Language Centre at Akaki Tsereteli State University, teacher trainer. In 2009 I was awarded PhD in Theoretical and Comparative Linguistics at Ivane Javakhishvili Tbilisi State University. Fields of my professional interest are Linguistics and Methodology of Teaching English Language. Consequently, most of my research papers carry interdisciplinary character. At present I am working on methodological issues connected to the role of observations, learning teachers' beliefs and the role of L1 in monolingual classes. As well as teaching General English courses I deliver lectures in Theoretical English Grammar, Functional Grammar and Methodology of English Language Teaching to BA and MA students. As a teacher trainer I am actively involved in ETAG (English Teachers Association of Georgia) activities and conduct several training courses.

**Ekaterine Archvadze** I've been teaching English at Akaki Tsereteli State University since 1999. In 2006, I was awarded PhD in Philology (linguistics) at Arnold Chikobava Institute of Linguistics. My thesis was \_ "The means of expressing implicature in languages of different systems (on the material of English and Georgian languages). At present I am an associate professor at English Philology department. Apart from different modules of General English I've been conducting lectures in Applied Linguistics, Theoretical English Grammar, Cognitive Linguistics. My interests include General Linguistics and teaching English as a second language. I have participated in several local and international conferences.

### **A. Nejat Töngür, “Crosscultural Bridges and Transformation in Leila Aboulela’s *The Translator*”**

In *The Translator* (1999), Leila Aboulela sets out to tell the story of Sammar, a Sudanese Muslim widow who has been living in Scotland since she was born and travelling to Sudan once in a while. Sammar is described to be still distressed by the unexpected death of her husband and her inability to take the responsibility of her son who has living with her aunt in Sudan since her husband’s death four years ago. The escalation of racist acts and slurs in the aftermath of the First Gulf War and her failure to convert Rae, a secular Scottish academic, for whom she has been translating texts from Arabic into English and with whom she has been hoping to marry, complicate her life and bring her more misery. She has not assimilated into the British culture and she frequently voices her disgust with the cold weather and solitude and privacy of the British people, which she compares with the hot weather and communal life style in Sudan with homesickness. This paper attempts to discuss Aboulela’s reconciliatory standpoint to unveil Sammar’s commitment to her faith and her contentment with her Sudanese culture and life style despite the widely-held perceptions that Sudanese women are to renounce their culture and roots and embrace Western culture and values to overthrow their cultural, social and religious restrictions. Thus the aim of this paper is also to explore how Aboulela defies prejudiced representations of Sudanese women as oppressed and victimized by misogyny and religious fundamentalism as well as Aboulela’s humanistic solution towards building crosscultural bridges between British and Sudanese cultures by means of mental and spiritual transformation of individual characters throughout her novel.

**Bio: A. Nejat Töngür** graduated from the Department of English Language and Literature of the Faculty of Letters, Ankara University in 1987. He had his first MA in the English Cultural Studies Program of the English Language and Literature Department of Hacettepe University in 1996 and his second MA in Educational Administration and Supervision at Beykent University in 2005. He had his Ph.D. in English Cultural Studies at Hacettepe University in 2002. He has been working as an Assistant Professor Doctor at the Faculty of Education of Maltepe University. His current research fields are Post-colonial Literature, Immigrant Literature, 20th Century English novel, Scotland, and Literature and Language Teaching.

### **Nino Demetradze and Ekaterine Kurdadze, “Communicative approach-the Method and the Goal of teaching”**

The paper presents the role of communicative approach in teaching foreign language. Language teaching has set new goals by increasing an interest in meaningful learning and by growing centrality of the learner in teaching processes. Students want to use the language to create interaction with others, to express personal feelings, to communicate information, etc. Instead of describing the core of the language through traditional concepts of grammar and vocabulary, students give preference to communicative use of the language, thus emphasis must be put on communication activities that involve real communication to promote learning; tasks activities in which language is used to carry out meaningful tasks to support the learning process; and meaning in language to boost learning. The paper aims at the role of using different outspoken classroom activities guided by the communicative approach that produce meaningful and real communication at all levels. As a result, there may be more emphasis on skills than systems, lessons are more learner-centered, and there may be use of authentic materials. The paper presents numerous justifications for the use of authentic materials that reflect real-world language use. In other words, they expose students to real language in the kinds of contexts where it naturally occurs. The paper also discusses the exclusive use of the target language by teachers in the foreign language that has

become a strong principle advocated by teaching methodologies, notably in communicative approaches to language teaching.

**Bio: Nino Demetradze** is an Assistant Professor of the English Philology Department at Akaki Tsereteli State University in Kutaisi, Georgia. Nino graduated from Akaki Tsereteli State University Faculty of Western European Languages and Literature, Majoring in English Language and Literature. She received her PHD degree in English Language at Technical University of Georgia, Tbilisi. Her thesis is “The Modern Culture and The Personal Structure of a Literary Text”. At present she teaches at Akaki Tsereteli State University. Nino Demetradze has seventeen years of experience teaching university students. Her teaching interests include a variety of subjects, like Academic Writing, Business Correspondence, the Art of Public Speaking, general English for BA and AM students. Her primary research interest is the field of communicative approach to teaching English as a Foreign Language.

**Ekaterine Kurdadze** is an Assistant Professor of the English Philology Department at Akaki Tsereteli State University in Kutaisi, Georgia. Ekaterine received her BA and then MA degrees in English Language and Literature at Akaki Tsereteli State University. She studied for her PhD at the same University, writing her thesis on the multidimensional phenomena like nonverbal communication and modern narrative subtext based on textual material of short stories by J. D. Salinger. At present she teaches at Akaki Tsereteli State University. Ekaterine Kurdadze has sixteen years of experience teaching university students. Her teaching interests include a variety of subjects, like the History of the English Language, Philological Discourse, etc. Her primary research interest is the field of communicative approach to teaching EFL.

### **Olga Bogdańska, “The Edinburgh Military Tattoo in Glocal Context”**

This presentation is a case study of the Edinburgh Military Tattoo, organised since 1950 in the venue of the Esplanade surrounding the Edinburgh Castle. So far, very little has been said or written regarding this cultural activity that involves large-scale event featuring international military marching bands and similar musical units of the armed forces all from different places. Its main goal is to entertain the public with military music and related military acts. Nowadays, it is one of the world’s largest cultural events viewed by people from all over the world. The proposed research focuses on a detailed description of the components of this event. Importantly, it has deep roots in the Scottish culture and traditions, including Highland dancing, kilts and regimental pipers. However, over the years, to widen its appeal, it turned into a truly multicultural experience with many overseas acts. Hence, the objective of this paper is to analyse how local context and global forces have influenced this military-themed display. Consequently, it will provide a forum for discussing the concept of Edinburgh Military Tattoo as a specific global/local phenomenon.

**Bio: Olga Bogdańska** is a PhD student in the Interdisciplinary Doctoral Program in the Humanities, University of Lodz. Her research interests are in the increasing convergence of military elements with different entertainment formats, which is commonly defined as militainment. She received her M.A. in the field of International Relations from the Faculty of International and Political Studies (2012) and B.A. from the Department of Journalism and Social Communication (2013).

## **Onorina Botezat, “Imagotypical words in constructing the image of the Other in Romanian Literature”**

The language can be broadly defined as the set of symbols used by a community to share meanings and experiences. The idea that culture and language are linked may not be obvious at first. However, once we learn our native language, unconsciously we learn our culture. Conversely, if a person learns another language or grows up as a multilingual person, (s)he can be aware of the different ways in which each language allows the speaker to perceive or describe reality. These perceptions are known as differences in culture. As language, along with culture, history, myths and collective memory is the main component of the identity of the *Other* or, of a foreigner culture identity in general, we intend to approach the imagotypical vocabulary used to construct the foreigner’s character in Romanian Literature. Our research shows how the foreigner’s figure is identified with the entire culture and people that (s)he represents. The ethno-images lead to imagotypical words that hide registers full of national culture, literature and mentality. The imagotypical vocabulary used by foreigner’s characters in Romanian Literature refer to religion and cult’s terminology, to military terminology (especially when it comes to Turkish) or grammatical structures typical to the language of the people whom the foreigner’s character represents. In addition to these two categories, one can find words from other languages literally transcribed in Romanian as to preserve the unaltered image intended by the author. Identifying the *Other* and identifying with the *Other* is how authors build their sense of self-identity in two dimensions, and within this process a border between identity groups is established, raising images of the *Other*.

**Bio: Onorina Botezat** is Associate Professor and authorised translator of Legal English and French. Her main fields of interest and research are Legal Terminology and Imagological studies, director of the Research Center of Linguistics and Intercultural Studies. Author of *Dictionary of legal terms, Romanian-English and English-Romanian* (Bucharest: CH Beck, 2008, 2011), of *English Grammar Tables. The verb. Student’s workbook* (Constanta: Europolis 2004, 2007), *Le français à trous. Applications pratiques du langage juridique* (Constanta: Europolis, 2006), *Cours de langue française* (Constanta: Europolis, 2004) and co-author of *Le journalism c’est ma profession* (Bucharest: FRM, 2010), *Professional English. International and European legal studies* (Bucharest: FRM, 2015), *Professional English. Public administration and law enforcement. High-intermediate Level* (Bucharest: FRM, 2014). She was member of three European Projects and initiator and manager of the European Structural Fonds co-funded project “Construct practically your legal profession from college years!”, 2014-2015.

## **Paulina Mirowska, “The Language of Power: Harold Pinter’s Provocative Political Playwrighting”**

The present paper addresses the expression of Harold Pinter’s political and language concerns embodied in his minimalist political playwrighting of the mid-1980s and beyond, and especially in his short and brutal dramatic sketches that combine, with success, the narrow scope of presentation with the grim realities of worldwide political violence. In Pinter’s late, succinct dramatic pieces illuminating the workings of unnamed repressive regimes, suppression of diversity and dissent and the moral bankruptcy of ruling elites, authority is inextricably linked with language use (and language manipulation), misogynist attitudes and persecution of social others. The paper centres upon two brief works by the 2005 Nobel Prize winner for literature, *The New World Order* and the more recent *Press Conference*, first performed in 1991 and 2002 respectively, and dramatising terror, incarceration, torture and inexorable marginalisation of dissident ideas and voices taking place in coercive states whose exact geopolitical location is purposefully left vague. It examines

how the functionaries of the regimes presented in these texts—who, alarmingly, pride themselves on performing the moral duty of “keeping the world clean for democracy” and profess “loyalty to the free market” and “a culture based on respect and the rule of law”—stifle unorthodox tendencies and systematically resort to language distortion to legitimise oppression. Special attention will be paid to Pinter’s formal and stylistic choices in his extremely economical political writings: the dramatist’s insistence on social and historical generalities and the sketchy nature of oppositional values as well as his deliberate renunciation of humour, character depth and psychological complexity. It will be argued that the mature political sketches reveal Pinter’s scepticism about the possibility of escaping or subverting the silencing force of entrenched and self-righteous status quo, intimating perpetual nature of contemporary inequities of power and the failure of empathetic politics. Also, emphasis will be placed on the ethical dimension of Pinter’s work. The paper will position Pinter’s minimalist dramatic pieces in the context of his extra-theatrical preoccupations and social activism, and address the artist’s enduring attempts at impressing upon his readers and audiences the need for countering the habitual moral apathy, examining critically the prevailing modes of self-justification and recognising individual responsibility for what is done in our name.

**Bio: Paulina Mirowska** is Assistant Professor at the Institute of English Studies, University of Łódź (Poland), where she specializes in modern and contemporary British drama. She obtained her PhD from the University of Łódź in 2011 with a dissertation on the micro- and macropolitical dimensions of Harold Pinter’s oeuvre. She co-edited, with Joanna Kazik, a volume devoted to the concepts of subversion and transgression in drama, poetry and prose, *Reading Subversion and Transgression* (Łódź University Press, 2013). She is also co-editor, with Joanna Kruczkowska, of *Diversity and Homogeneity: The Politics of Nation, Ethnicity and Gender* (Cambridge Scholars Publishing, 2016). Her recent academic interests centre upon the Irish-American and Anglo-American interplay in the work of contemporary American dramatist Sam Shepard.

### **Paweł Kaptur, “Traces of Polishness in Cromwellian and Restoration England”**

The history of the 17<sup>th</sup> century England teems with plagues, calamities and revolutions. The kingdom had to face one of its most turbulent and swirling periods in history and hence was preoccupied with domestic rather than international matters. It does not mean, however, that there foreign affairs were not pursued - Oliver Cromwell led a very expanded foreign policy in Europe triggering hostile relations and wars with Spain and the Netherlands and maintaining friendship with Sweden, whereas King Charles II was more inclined to financially support the British East India Company in managing the territories in India than waging the costly war in Europe. Looking closely at the history of the Cromwellian and Restoration period, however, it is quite demanding to notice any bonds between Poland and England. The relations seem to be weak, not to say, hardly tangible. There seem to be only mere traces of Polishness scattered on the timeline of the century, perceived as unrelated or randomly encountered. The article looks at three elements of Polishness that appear in the history and culture of the 17<sup>th</sup> century England, trying to find a convergent point in which they generate the meaning of Polishness at that time. The first trace scrutinized in the paper is Oliver Cromwell’s involvement in the Polish-Lithuanian war with Sweden of 1655. Then, the article looks at the figure of Samuel Hartlib – a Polish born polymath and an educational reformer who appears in the daily accounts of Samuel Pepys’ diary whereas the third part of the paper is an analysis of John Dryden’s occasional poem “The Medall” in which the author refers to Poland and uses it in a highly political context. The major aim of the presentation is to elaborate on the three elements in an attempt to find their common thread that defines the perception of Poland in England the second half of the 17<sup>th</sup> century.

**Bio: Paweł Kaptur** is a lecturer at Jan Kochanowski University in Kielce, Institute of Foreign Languages, Poland. He completed his Ph.D. at the Institute of Modern Languages at the Pedagogical University of Cracow in 2012. His major academic interests include political and social life in 17th century England, the Restoration of the Stuarts, Oliver Cromwell and the English Civil War, political, utopian, dystopian, and historical literature. He is also the author of publications concerning academic didactics.

**Ramona Mihăilă, “Spatial Identity: Women’s Literary Salons and Gentlemen’s Clubs in Nineteenth Century Society”**

The present article intends to discuss the differences and similarities in the politics of private and public spaces in nineteenth century American, British, and Romanian societies. The comparative approach will focus on public spaces and private lives as they are revealed by biographies, memoirs, newspapers, journals, historical references. The article will analyze the practices of public and private urban or rural spaces in terms of power relations. A special part of the article will focus on women’s literary salons and gentlemen’s clubs, as means of defining social identity.

**Bio: Ramona Mihăilă** is full professor and Vice-Rector for International Relations at Dimitrie Cantemir Christian University, Bucharest. She is the author of books concerning women’s writing and co-editor for many volumes focusing on gender studies: *Representations of Women’s Roles in Romanian Women’s Writing* (2013), *Identity Construction of female characters in 19<sup>th</sup> Century Prose* (2008), editor of *Divisions of Gendered Spaces* (forthcoming), *Transnational Identities of Women Writers in the Austro-Hungarian Empire* (2013), co-editor for *Gender Studies in the Age of Globalization*, volumes I-X (2013), *Gender Studies: Woman Inside and Outside the Box* (2012). She has been visiting professor at Arizona State University (2010), research fellow for international institutions and universities: Library of Congress, Washington (2015), University of Southampton (2012), Huygens Royal Institute, The Hague (2011), grants recipient for conference participation: Hogeschool University, Brussels (2011), Université Paris-Est Créteil, Paris (2013) etc. She has been coordinator of the European project “Gender Studies and Gender Roles in Romania and Austria: A Contrastive Research of the Literary-Media Sources (2008–2011) and co-leader of Working group 4 within the European project “Women Writers in History” (2009–2013) while now she is a member of the Management Committee for the European project “Gender, Science, Technology and Environment” (2012-2016). She serves as the executive publishing editor of *Journal of Research in Gender Studies*, Adelton Academic Publishers, New York.

**Richard Vytņiorgu, “Rosenblatt and Berdyaev, American and Russian: Two Foundations for Human Relations in Literary Studies”**

This paper evaluates the philosophical foundations of two different approaches to human relations in literary studies, and tries to propose a middle way between the two, with implications for learning in literary studies. I begin by discussing Louise Rosenblatt’s vision of cultural pluralism as an alternative to multiculturalism, in the context of American English education of the mid-late twentieth century. Rosenblatt’s contribution to English education is widely respected, yet her commitment to democracy and cultural pluralism seldom critiqued with regard to its philosophical foundations, in pragmatism and liberalism. I frame Rosenblatt’s cultural pluralism as essentially secular and materialist, thus problematizing her belief in the power of literary experience to promote the discussion of values among students of diverse ethnic backgrounds. I then turn to the philosophy of Nikolai Berdyaev, whose commitment to sobornost’ is founded in his overall personalist approach. I suggest that Berdyaev’s personalism supplies what is lacking in Rosenblatt’s approach: her materialism runs the risk of reducing the individual to a natural entity, subservient to

an abstracted idea of pluralistic democracy. By contrast, Berdyaev's personalism starts from a different idea of the human, and it is this different idea which permits a different vision of human relations, one which is arguably more humane. And yet, Berdyaev's firm commitment to Orthodoxy runs the risk of side-lining his personalism – as a religious philosophy rather than a foundational view of human life with applications to literary studies. It is only by actively importing Berdyaev's personalism into Rosenblatt's educational theory that a more fruitful vision of pluralistic human relations can flourish in the context of literary studies.

**Bio: Richard Vytniorgu** is a Midlands3Cities (AHRC) PhD candidate and part-time lecturer at De Montfort University. He holds a BA from the University of Exeter and an MA from Leeds Trinity University. He has forthcoming publications in *Peer English* and *The Modern Language Review*. His interests include literary theory, adoption studies, English education, and personalism.

**Selin Yılmaz, “Deconstructing Cultural/National Identity Formation through Transnational Characterization in Hanif Kureishi’s *The Buddha of Suburbia* and Hari Kunzru’s *The Impressionist*”**

In the last decades of twentieth century, the deconstructionist approach to identity has become prevalent in theoretical and critical discussions as represented in the approach of Stuart Hall, who states that “deconstruction has been conducted within a variety of disciplinary areas, all of them, in one way or another critical of the notion of an integral, originary and unified identity” (1). Literature, especially the novel form, is also concerned with making such deconstructions of identity to reveal that it is not a stable notion. In terms of racial, national and cultural identities, the examples of identity-deconstruction can be found in postcolonial fiction and in novels by multicultural or transnational authors. Such novels present challenges to all essentialist discourses about identity formation. The focus of this paper is how multiple identities are deconstructed/reconstructed in Hanif Kureishi's *The Buddha of Suburbia* (1990) and Hari Kunzru's *The Impressionist* (2003). Written soon after the decades which saw the emergence of postcolonial, poststructuralist, and postmodern theories, both novels integrate them into their plots in their examination of transnational and hybrid identities. Kureishi's novel takes place in London during 1970s and focuses on the life of an Indian-English teenager, Karim Amir, who moves from the suburbs to the heart of the city. Kunzru's novel, on the other hand, takes place in early twentieth century and also has a young, male Indian-English protagonist, Pran Nath, who is banished from his home for being half-caste. Along with having young, multicultural protagonists, there are many other similar themes between the two novels, such as lack of the feeling of belonging, acting, mimicking, restlessness, movement, and a disruption of the essentialist views on identity. Considering these similarities – and also taking several differences into consideration – it is argued in this paper that Kureishi and Kunzru use transnational identities of their protagonists Karim and Pran to deconstruct rigid, traditional notions of identity and expose the elements which contribute to the categorization of subjects as English or Indian.

**Bio: Selin Yılmaz** received her B.A. degree from Ege University, Department of English Language and Literature in 2011. She completed her M.A. studies in the same department of Celal Bayar University in 2015 with her thesis that explores the interrelations between postmodern fiction and science fiction. Currently she is employed as a research assistant at Ege University and working on her second M.A. thesis that analyses the mad scientist stereotype in nineteenth century British fiction.

## **Sıla Şenlen Güvenç, “Transnational Spaces and Cosmopolitan Identities in David Greig’s Plays”**

Contemporary British drama, especially at the turn of the century, has become an important site for the creation, encounter and clash of multicultural identities. Many of the plays composed by the Scottish playwright David Greig create transnational spaces, which bring together characters with diverse world views and different national, socio-economic and religious backgrounds. This provides opportunities for contact, and exchange of different cultures, which is realized, more often, in zones of conflict such as the war in the former Yugoslavia (Bosnia), the Middle-East (Iraq, Afghanistan, Libya, and Syria), and migration due to clearances or other reasons, as in the case of the Scottish Highlands. This new order, in turn, has changed people’s idea of homeland, nation, and national identity. No matter where Greig’s plays are set –in Edinburgh, the Scottish Highlands, London, Oslo, Europe, the Middle East, the Balkans or even space etc. they focus on the idea of ‘home’ (homeland, foreign land, no-land), national identity, borders, war, migration, integration, and segregation. This paper aims to trace transnationalism and cosmopolitan identities in David Greig’s plays such as *Europe* (1995), *The Cosmonaut’s Last Message to the Woman He Once Loved in the Former Soviet Union* (1999), *The American Pilot* (2005) and *Damascus* (2007) with special emphasis on the idea of ‘home’, mobility, and identity.

**Bio:** **Sıla Şenlen Güvenç** is currently Associate Professor at Ankara University-Department of English Language and Literature. Renaissance English Drama, and Contemporary British Drama. Her research interests include Early Modern Drama, Twentieth Century Drama and Post-1990y British Drama. She is the author of two books “Words as Swords”: Verbal Violence as a Construction of Authority in Renaissance and Contemporary English Drama (2009) and ‘The World is a Stage, but the Play is Badly Cast’: British Political Satire in the Neo-Classical Period (in Turkish, 2014), and various articles and theatre reviews on English drama.

## **Silvia Ammary, “The Nature of Trauma in Modernist American Novels”**

Modernism has become a term for any kind of literary production in the interwar period that deals with the modern world, and it represents the transformation of traditional society under pressures of modernity, and that breaks down traditional literary forms in doing so. Much modernist literature of this sort is anti-modern, in the sense that it interprets modernity as an experience of loss. Modernism is an international movement which reached coherence and momentum in response to the effects of World War 1. After World War 1, the ideas of the younger generation and of those who outlived the war became altered by the destructive war. It was the first time that the world ever experienced such a globalized and destructive war that the whole generation became lost afterwards. The surviving members of the younger generation came to blame the older generation for what perceived as a pointless sacrifice of so many young lives. At the heart of the Modernist aesthetics is a first person narrator whose past trauma provides a therapeutic outlet for that trauma. That is why in most Modernist American authors, especially in Hemingway and Fitzgerald, writing and traumatic memory are inextricably linked. When analyzing the psychological and social aspects that deal with trauma in Modernist American novels, there emerge certain forms that are applicable to most American Modernist writers: first, the trauma victim often may not understand the significance of the event until later years. Secondly, that the traumatic event is not fully assimilated as it occurs, which suggests there is no concrete accessible memory of the event if formed, and that is why it keeps haunting the victim later on. Thirdly, there is the aspect of repetition of this experience in many forms. Finally, for the traumatic memory to lose its power, a form of narrative construction must occur. The paper will deal with many examples from American Modernist

novels, mainly written by the masters of Modernist American fiction: Faulkner, Hemingway and Fitzgerald.

**Bio: Silvia Ammary** has a Ph.D. in American Literature, and is an assistant professor of American Literature and writing at John Cabot University in Rome. She is also the Director ENLUS: English Language for University Studies. Ammary is interested in world literature, American literature and TESOL. Ammary has published three books on writing and American literature as well as many articles in international journals. Ammary is interested in American literature, world literature and TESOL.

### **Sopio Kipiani and Ketevani Memanishvili, “Teaching Politeness in Business Letters Expressed through Indirect Questions”**

Politeness theory proposed by Brown and Levinson (1987) is supposed to be universally valid for every culture and language. It is generally acknowledged that language is not only an instrument for communicating information, it also marks identity, helps establish and maintain social relationships. Being polite is a complicated matter in any language as it involves not only social but cultural values of the community. Naturally, politeness plays an essential role in international business writing as well. The appropriate use of polite forms is particularly effective, practical and necessary in business letters and can lead to either to business success or its failure. The paper aims to illustrate the importance of teaching politeness in business letters. We will focus on the problem of the use of indirect questions, namely one indirect speech act request, which is motivated by the communicative strategies of politeness. Requests have been selected because of its direct relation to politeness theories and the cultural issues attached to them. If the other side is asked to accept or have some action towards the request, there must be loss existed. In order to make the loss more acceptable to the other part, courteous and diplomatic expressions are always required. Thus, the use of relatively polite forms becomes vitally necessary. There are cases when students produce letters that sound rather impolite as they use informal or colloquial language, inappropriate vocabulary. We believe that it is part of Business English teacher’s job to make learners aware of the importance of courtesy in business correspondence, to show that within the universals of politeness, every language and culture has its own politeness configurations and strategies. We will draw on our experience of teaching Business English to undergraduate students at a state university in Georgia and provide letter samples produced during the learning process.

**Bio: Sopio Kipiani** has been teaching at Akaki Tsereteli State University since 1999. In 2009 she was awarded PhD in English Philology at Tbilisi Iv. Javakhishvili State University, writing the thesis - The Functional-semantic field of modality in English and Georgian languages. At present she is an Assistant Professor at English Philology Department. Apart from different modules of General English she has been delivering lectures in Academic Writing, Business English and Business Correspondence for BA and MA students. Her interests include General Linguistics and teaching English as a second language. She is actively involved in the scientific work of the department. She has participated in several local and international conferences.

**Ketevani Memanishvili** is an English language teacher at Akaki Tsereteli State University, Language Centre. She has been teaching General and Business English to various age groups and levels. She studied for her BA and MA at the same university. Her interests include teaching English for specific purposes, using modern technologies in the classroom. She has been coordinating II-year BA course majoring in the English Language and Literature, preparing assessment tests, supporting students through their studies. She is actively involved in the work of Language Centre. She is ETAG member and trainer and has been delivering training sessions for school and university teachers from various parts of Georgia.

**Ștefan Lucian Mureșanu, “The Eternal Cross and The Light of Crescent Moon, Medieval Waking of Faith in the Carolingian Period (studies of popular literature and attitudinal anthropology)”**

In the Carolingian medieval society, especially in the life of seigniors, in which fermented the new and young nobility, the king came on first place in the social pyramid. On the second place, there were great seigniors and the clergy, concerned, in particular, of wars and intrigues because the troubled diplomatic relations of that time did not mean much for two powerful sovereigns. Their intention was to conquer, aggression, which could prove physical strength of the opponent, force that dominated the long historical period of the Middle Ages. This was expressed through the chivalric school concept, through adversity and violence, another theme subject of our research in epic Romanian and French popular literature. The conflicts constituted the source of intrigues, of disobedience, with singers which recited war poems at parties, to entertain their masters. The Society of the Middle Ages had a military character, of aggression, assessed by physical force, thing that we see in the first *chansons de geste*, where the vassal was synonymous of the warrior and the whole feudal life was organized and oriented towards war, under the sign of the adversity and violence. The Court and the seigniorial Castle, originally primitive built in wood with stockades and ditches, will begin to be built in stone in the Carolingian period, to ensure the safety of those inside. Usually every spring brought a new war which destroyed everything, including churches. War had become the core business of medieval knights and nobles, and when they were not on the battlefield, they were spending their time in jousting tournaments. The prize of the winner, in order to humiliate the one defeated for his ignorance, lack of weapons and skills, but also physical strength, were the horse, the weapons and the armor of the slain knight opponent, items of equipment very expensive at the time. In the study of medieval literary creation of the period between the eighth century and the fifteenth century, we find two clear guidelines: a literature expressing concepts, ideals, tastes of the feudal man, and a literature expressed in the forms accepted by the *progressive* class of that era, literature that will include several popular elements. Key words: cross, crescent moon, fish, Christ, Mohamed

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**Viktorija Gaidytė and Kristina Žardeckaitė-Matulaitienė, “Homophobia in media: what epithets Lithuanians use to describe homosexuals?”**

Bullying is a form of interpersonal violence that may have serious health and educational consequences not only for the youth but also for the adults. Despite the fact that research on bullying and victimization has increased recently, bullying relationship with other areas, such as homophobia, has received far less attention. Homophobic bullying is a specific form of bullying which is directed against the person real or alleged homosexual orientation. Research indicates that homophobic bullying behavior may be expressed both towards heterosexual and homosexual individuals. One of the most common forms of homophobic bullying is verbal (homophobic epithets, name-calling etc.). In nowadays this problem is widespread, especially on the Internet. The

aim of this study was to explore the most commonly used homophobic epithets in the comments of articles describing homosexuality disclosure that were published on the most popular Lithuanian websites. Scientific literature review was used to distinguish the main categories of homophobic epithets. Content analysis of the comments on articles describing homosexuals coming out was used to find out the most commonly used homophobic epithets in Lithuanian media. The analysis of 380 comments collected on the websites *lrytas.lt* and *delfi.lt* showed that homophobic bullying (offensive remarks, jokes and name-calling) occurred quite often. It was found that homophobic epithets were related with various attitudes. In most cases homosexuality was linked with disease (e.g. sick, mutants), and these results are widespread in the post-Soviet countries. It was also found that Lithuanians use animal-related words (in order to dehumanize) describing homosexuals similarly like to other countries (for example Portugal). Homophobic epithets related to the marginal groups (e.g. prostitutes, pedophiles), were prevailing in western countries two decades ago. Most widespread epithets in the comments were related to prejudice that homosexuality is sexual deviation (e.g. faggot, sodomy); and these types of epithets are commonly used in all the world and in various languages. Comments without direct or indirect homophobic bullying were obviously rarest.

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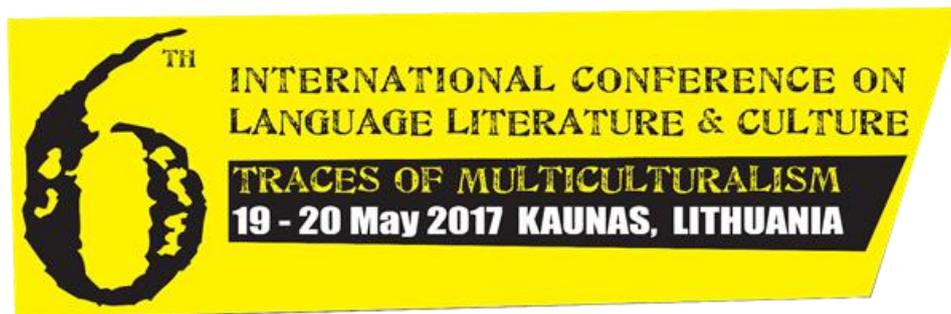
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### **Yıldırım Çevik, “Trauma of African Children in Poverty-stricken Countries as Reflected in Say You’re One of Them by Uwem Akpan”**

*Say You’re one of Them* (2008), by Uwem Akpan, a Nigerian-born Jesuit priest, is a collection of three short stories and two novellas set in various African countries and depicts the narration of traumatized and vulnerable children in poverty and war stricken societies. Within African Trauma Fiction genre, and throughout the stories in this collection, the children learn to survive by blending in with their surroundings, whether or not they can control them. Each story focuses on a set of children that represent a different and violent situation extending into traumatization. The aim is to reflect how the perceptiveness of child characters can depict their troubled childhoods and sufferings in a traumatized atmosphere as they are immersed and portrayed in a balanced depiction against the background of the horrors of social breakdowns. The texts offer a critique of contemporary African scene highlighting the child protagonist’s perspectives to individual suffering and trauma. Akpan’s narrative techniques in the portrayal of troubled childhoods reflect the canonized African literary features as well as his expertise in inviting sensational empathies into children’s plight. Thus, this paper investigates how and to what extent the traumatic experiences of children can shed light onto our understanding the suffering endured by children in various African countries. Key words: African Trauma Fiction, troubled childhoods, degradation, suffering.

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