

ABSTRACTS

7th

Ideas

English Students' Conference

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Department of English and American Studies



MUNI ARTS





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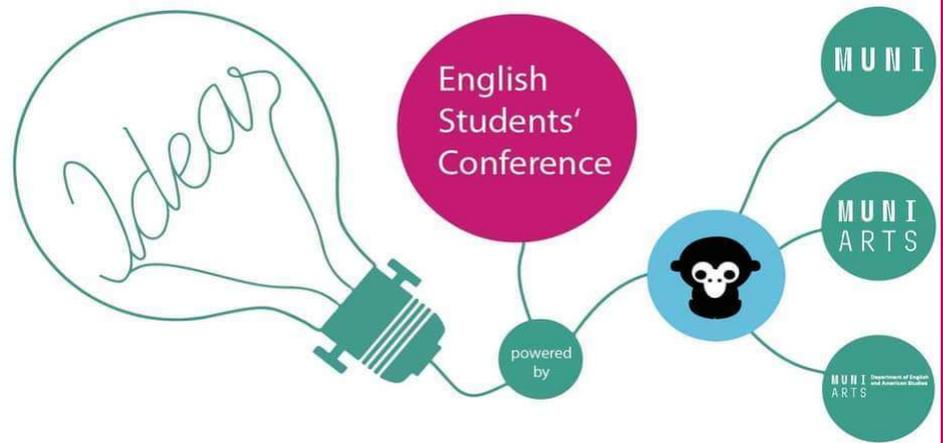
ELT

NAME OF WORK: “Please Insert a Slovene Word into this English Dialogue” – Addressing Language Attitudes in Teaching ELF to Adults (Project IKTERUS) Addressing Language Attitudes in Teaching ELF to Adults (Project IKTERUS)



ABSTRACT

Project IKTERUS (Improving Communication between International Students and Staff at the Student Health Centre (SHC), March-July 2020) was an interdisciplinary project at the University of Ljubljana. A team of 10 students and four professors (from the faculties of Arts, Health Sciences, Social Work, and Natural Sciences and Engineering, respectively) researched the challenges international students face when accessing healthcare in Slovenia (using questionnaires for students and staff, interviews with international students, as well as quality judgements of the information already available to international students). One of the products of the project is an e-classroom for current and future SHC staff, designed to help them navigate interactions with students in English. The e-classroom includes topics such as: backchanneling, code-switching, using Plain English, strategies for avoiding miscommunication, and awareness of linguistic diversity. The presenter is one of the linguists who worked on the project.



Few situations compare to the stress of visiting a doctor's office abroad; over a third of international students included in the research for IKTERUS found it very stressful, with over a half of students only seeking help after their problem has already gotten worse. Both students and staff report difficulties due to language barriers – students struggle with describing symptoms and worry about understanding instructions in a foreign language, the staff sometimes has trouble understanding students, giving them clear instructions or comforting them in English.

The presentation examines the conscious decision to include features like code-switching and practices like face-saving acts into teaching practices, specifically when teaching English as a lingua franca (ELF) to adults. Informed by sociolinguistic concepts, the course addresses attitudes towards language use alongside objectives like building vocabulary and improving language proficiency. Examples of teaching materials designed for project IKTERUS will be included and discussed in the presentation.



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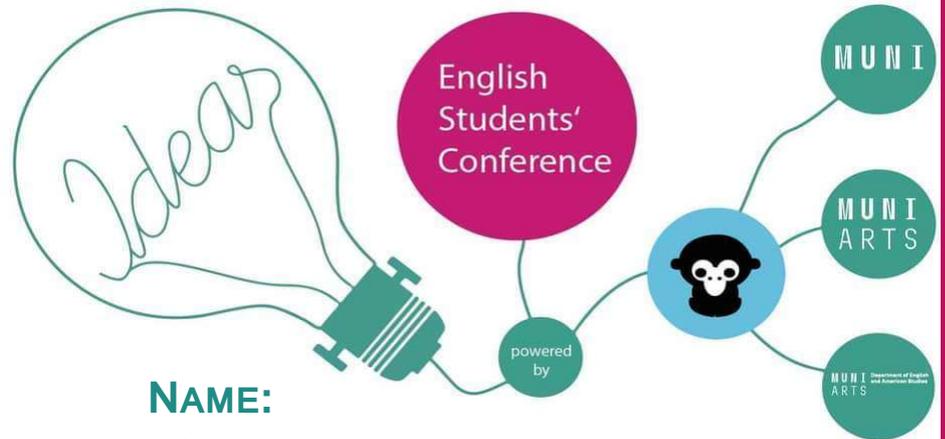
Linguistics

NAME OF WORK: The Relation Between Perception and Production of the Phonological Inventory of English Through Computer Assisted Training



ABSTRACT

The dissertation project explores the linguistic territory of Second Language Acquisition (SLA) in relation to L2 pronunciation and its possible applications in classroom practice. The principal focus of this project is the relationship between perception (hearing) and production (speech). The main hypothesis is that accurate L2 production requires accurate aural perception of L2 speech sounds. This hypothesis will be examined through the perception-production link theory and Flege's Speech Learning Model (SLM) stressing the importance of the auditory training and its impact on the production performance. Specific phonetic research will be conducted on Czech university students of English, applying the principles of High Variability Phonetic Training (HVPT). An integrally related objective of the project is to explore the applicability and usefulness of Computer Assisted Language Learning (CALL) or Computer Assisted Pronunciation Training (CAPT) software available for the purposes of both the research itself and classroom practice.



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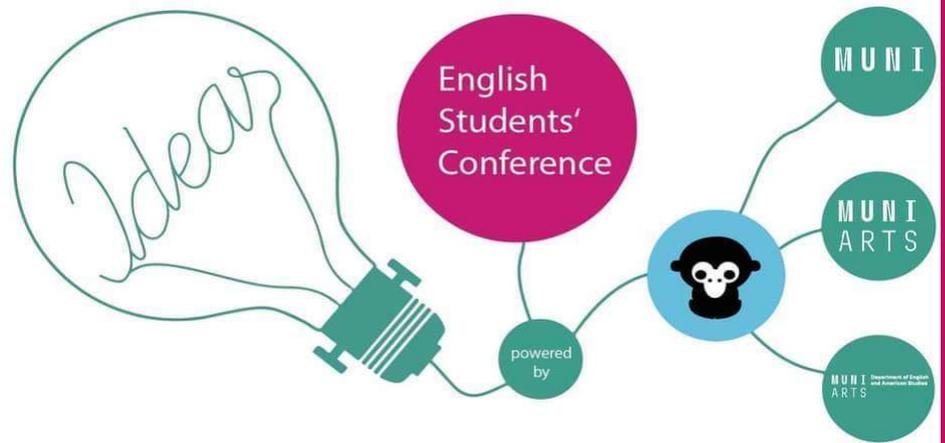
Linguistics

NAME OF WORK: Analysing the Use of Prepositions in English as a Lingua Franca Interactions: What are the Characteristic Features of the English Used by Turkish Speakers?

ABSTRACT

This work touches upon the linguistic research of English as a Lingua Franca – namely the differences between World English, Global English, English as a Foreign Language and English as a Lingua Franca – as well as emphasizes the significance of Corpus Linguistics.

The main aim is to analyse the language use of foreigners not only individually but also in groups exploring the differences that may arise in terms of language use compared to Standard English. To explore how non-native speakers use English in an international setting, I have conducted interviews with four different Turkish students (four students from various parts of Turkey, studying International Relations at the University of Pécs). The analysis focuses on how much we understand each other when they are speaking in English, how much they follow Standard English rules and how much their English differs from Standard English in terms of prepositions also how fluent and intelligible the conversation is.



In the light of my findings, the study reveals that the participants of the study, used the target language in a different way compared to Standard English with respect to prepositions due to overgeneralization, interference and transfer errors. The results showed that the use of the target language by the participants is highly affected by their native language. Different ELF language uses are easily understandable and people do not need to speak Standard English to achieve successful communication with other speakers of English.



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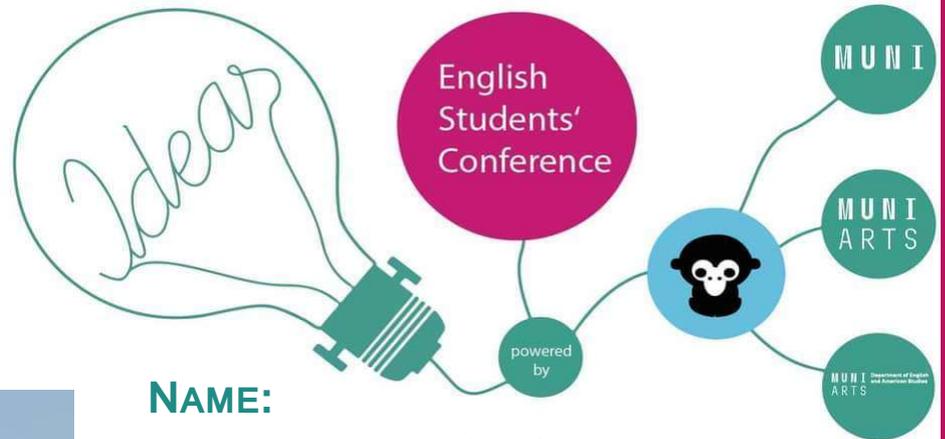
Linguistics

NAME OF WORK: Defining Hyperbole

ABSTRACT

There is no universally accepted definition of hyperbole. Authors (e.g. Carston and Wearing, 2015; Walton, 2015; Cano Mora, 2009; McCarthy and Carter, 2004) usually content themselves with a very general understanding of the phenomenon. This paper suggests that such general definitions of hyperbole serve well in terms of the identification of the most prototypical cases, but that a more detailed and revised definition of hyperbole would be beneficial to shed some light on the less prototypical cases and the fuzzy category where intensification and hyperbole overlap. This paper, therefore, intends to answer the following questions. What is hyperbole and how can it be identified in a given corpus?

Building on the existing research, the paper presents hyperbole in terms of its formal, semantic, and pragmatic properties, while identifying common points of agreement and disagreement. Building on my own research into hyperbole, rooted in the analysis of the scripted television series *How I Met Your Mother*, the paper will consequently present a revised definition of hyperbole, paying attention to the complexity of the phenomenon, but attempting to provide a line of demarcation that would serve the subsequent identification of hyperbolic expressions.



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CATEGORY:

Linguistics

NAME OF WORK: Gender-Related Use of Idioms: An Unexplored Area of Phraseology?

ABSTRACT

Idioms are often presented as being indispensable for every advanced language learner (e.g. McCarthy & O’Dell 2009; McCarthy & O’Dell 2010). Textbooks and dictionaries aimed at EFL learners list a considerable number of idioms together with sentential examples of their use. However, the actual use of an idiom can be very often contextually restricted. One of the factors, which might influence the use of an idiom is gender. Gender-linked usage of idioms in German has been dealt with by Skulikowska (2019). However, there seems to be no similar study concerning English idioms. The analysis is concerned with idioms whose usage, at least at first sight, might be gender-restricted. Examples of such idioms are: apron strings, a knight in shining armour, a babe in arms or throw the baby out with the bathwater. The aim of the analysis is to find out if the use of such idioms is indeed gender-restricted in contemporary English and, in the case of neutral usage, if some meaning shifts are involved. Although more empirical research into gender-linked usage of idioms is required, the need to include this kind of information into corresponding literature seems to be beyond doubt.



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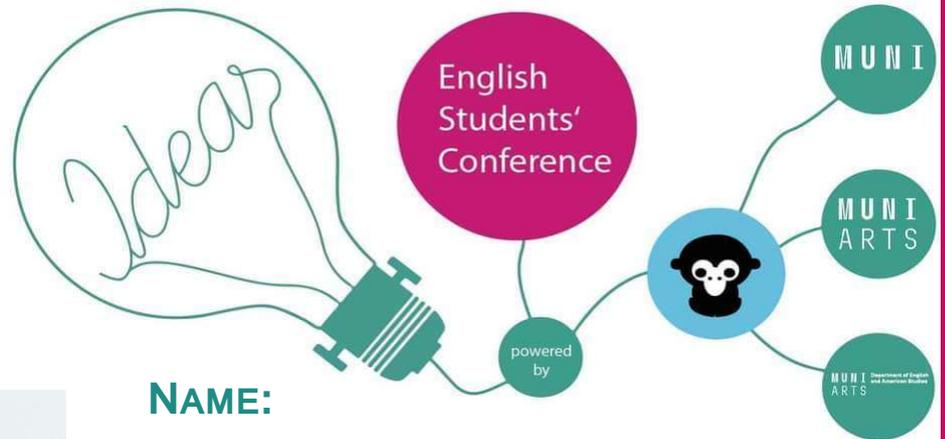
Linguistics

NAME OF WORK: Introducing Speakers in TV News Broadcasts

ABSTRACT

The presentation will focus on fragmented interviews in TV news broadcasts and will present a study examining sound-bites included in BBC News channel's 8 p.m. news programmes in the period of January/February 2021. The analysis concentrated on the introductory passages preceding the sound-bites and names and identifiers (both written and oral) used to refer to the speakers. The aim of the study was to explore whether some discursive strategies included in the TV news broadcasts are capable of establishing the "type" of the speaker and whether the newsreader's introductory speech combined with the way the speakers are labelled can indicate the presence of an "expert", an "ordinary person", an "affiliated journalist" or a "public figure accountable", based on Montgomery's (2007) types of news interviews.

The study is a part of ongoing research focusing on news discourse and conversationalization of broadcast news.



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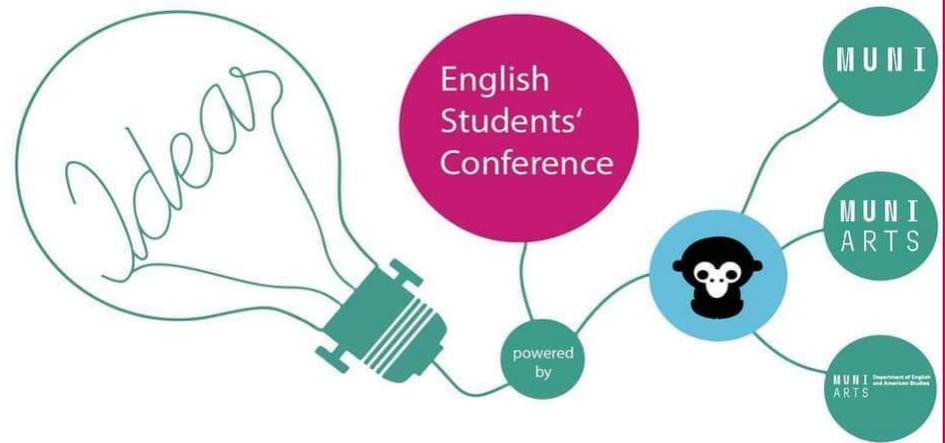
CATEGORY:

Linguistics

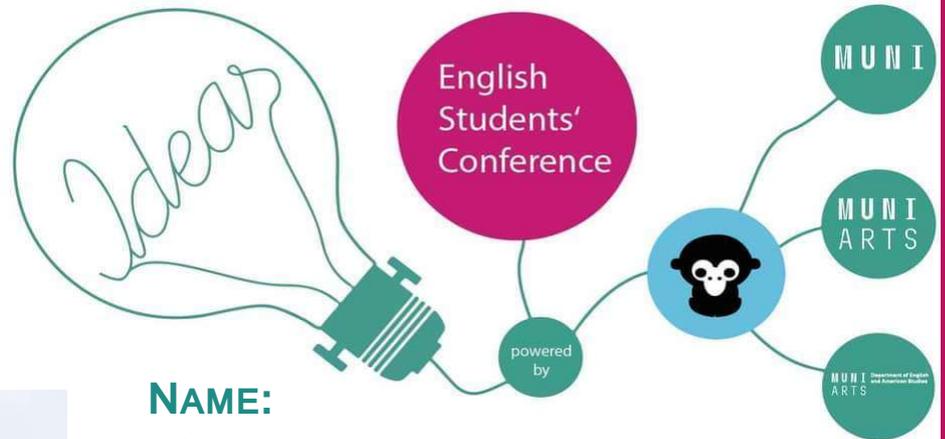
NAME OF WORK: Does English Have an Emotive Subjunctive? On the Semantics and Syntax of Putative Should

ABSTRACT

In cross-linguistic studies on the subjunctive mood it has been noticed that there is a continuum among predicates with the subjunctive-selecting volitional predicates on one end and epistemic verbs always taking the indicative on the other (e.g., Quer 2009, Terrell and Hooper 1974). Nonetheless, in the middle of this continuum, there is a group of factive-emotive predicates that do not behave uniformly across different languages. For instance, in Spanish and Italian, they mainly are followed by the subjunctive, in Portuguese they take either mood as their complement and in Balkan languages, they choose the indicative. Yet, even if they have an indicative complement, it has been observed by Giannakidou (2016), they differ from typical indicative subordinate clauses.



For example, in Greek, they take an emotive particle *pu* instead of the canonical indicative particle *oti* and in Romance languages, they can take the subjunctive mood. The question that emerges is whether these predicates display similar behaviour in English, taking into consideration that a particle is not an option and the subjunctive mood has been falling out of use. Interestingly, the answer seems to be affirmative. Namely, in English emotive-factive predicates can be followed by so-called putative *should*. Importantly, although the putative *should* is often taken to be a substitute of the subjunctive mood, the subjunctive cannot appear in this context. Moreover, it can take a perfective form as shown by Quirk et al. (1985: 1015), whereas the subjunctive does not accept any aspectual morphology. This suggests that it might be feasible to treat the putative *should* under emotive predicates as distinctive from the subjunctive mood. Therefore, this paper aims to investigate semantic and syntactic differences between the subjunctive mood in English and the periphrastic *should*.



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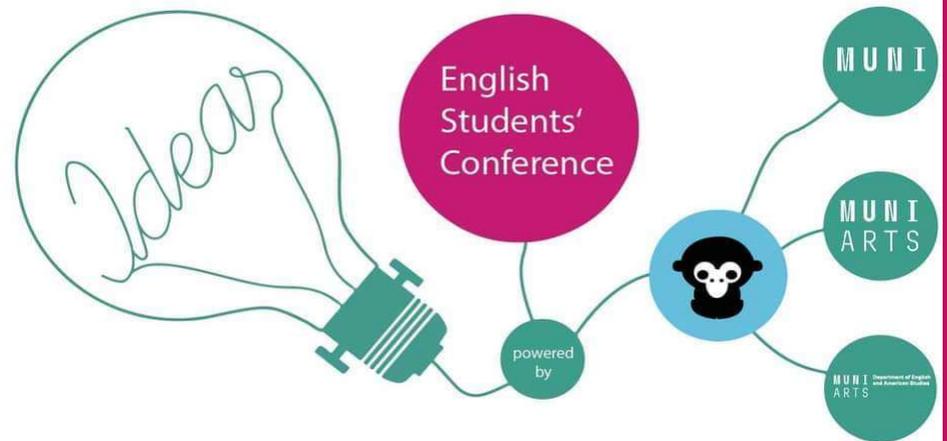
CATEGORY:

Cultural Studies

NAME OF WORK: *Howard's End* in Novel and Film: Only (Dis-)Connect? Questions of Post-Heritage, Nostalgia and Fidelity

ABSTRACT

Period drama, often relying on English literature as inspiration or source material, has been a staple of British television and cinema, developing into a highly successful genre domestically, in the United States, and worldwide as well. In the past decade, television series such as *Downton Abbey* (ITV1, 2010–2015), or *The Crown* (Netflix, 2016 - present) have seen increasing scholarly interest under the ‘post-heritage’ framework in reference to their self-conscious, ambivalent representation of the past, a more nuanced perspective of nostalgia, and broader view of English identity (Byrne, 2013; Baena and Byker, 2014; Abiss, 2019). However, a rather different case of heritage cinema would be the 1992 film adaptation of *Howard's End* by Merchant-Ivory Productions which received a great deal of commercial and critical success, culminating in winning three Academy Awards.



Scholars, on the other hand, especially from the field of literature, have been less enthusiastic about the film, citing a betrayal to the original work, proclaiming the film to be “guilt-free nostalgia”, a “reinforcement of high culture”, and a lack of fidelity to the idea of social criticism of Forster’s novel (Billson, 1992; Hipsky, 1994; Hall, 2003). Indeed, E. M. Forster’s novel has been widely praised for its commentary and critique of social environment and conventions of pre-war Edwardian England. How did a contemporary, progressive novel in its time turn into a nostalgic heritage film by 1992? Is it possible to consider a post-heritage perspective when it comes to adapting an established source material? In this paper, I will explore the disparity between the critical reception of the two works, identify the possible reasons behind the disconnection and consider the wider questions of artistic representation of historical periods.



NAME:

Anna Netolická

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CATEGORY:

Literature

NAME OF WORK: Love in Lee Harwood's Poetry

ABSTRACT

Lee Harwood's poetry showcases a plethora of different styles, themes, places, dimensions, and characters. The force that connects and powers his work and the world he created is love. For Harwood, love is an omnipresent feature seeping through each poem while showcasing the multitude of its forms. This essay strives to explore the author's love poems, proving that love can be: intensely romantic while also hidden in the closet ("Rain journal: London: June 65"), loud and based on instincts ("Poem for Peter Ruppell"), unexplainable and fading ("Landscape with 3 people"), and so hard to grasp by our world it turns into an act of mythical worship ("The Black Veil"). These four prominent features are described while also including the heterosexual and homosexual relationships; as for Harwood, love makes no difference in terms of gender. His speakers are filled with longing and passion and with hurt and desperation, yet love, even with its good and bad, is the ultimate power they seek in one way or another.



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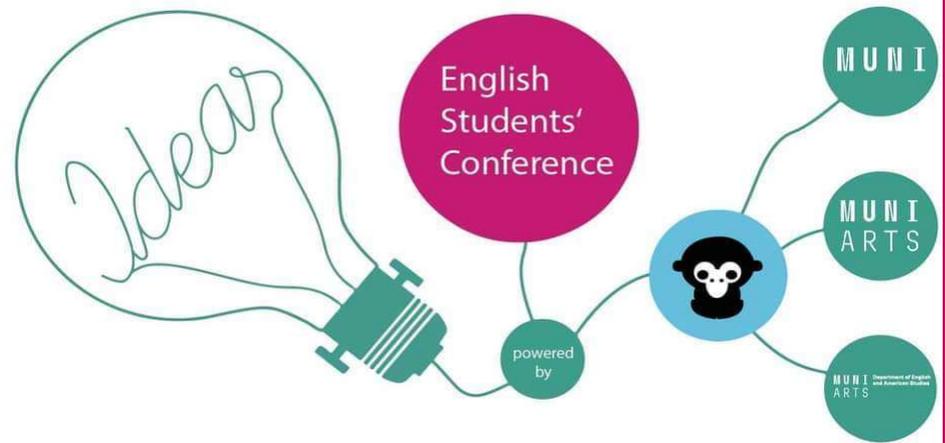
CATEGORY:

Literature

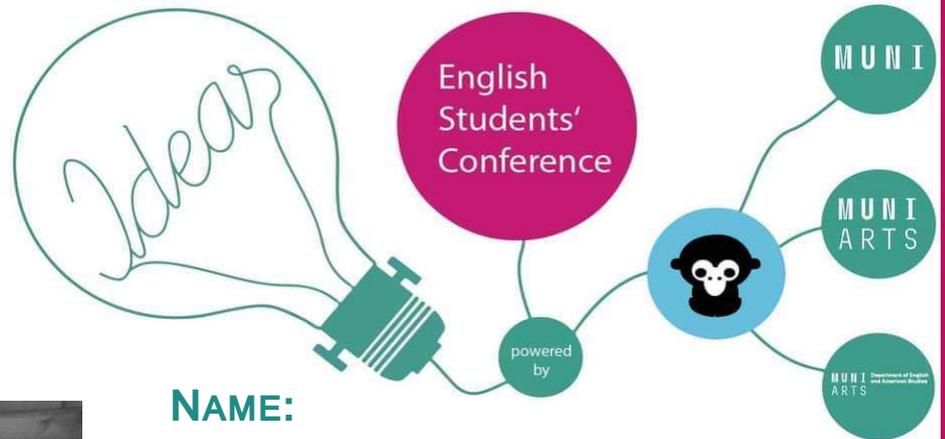
NAME OF WORK: The Role of Physicality and Clothing in Nonbinary Memoir

ABSTRACT

Drawing on my Master's thesis on contemporary nonbinary memoir, which I am further developing in my PhD research, the presentation focuses on the role of physicality and clothing in nonbinary memoir, and by employing the feminist and femme theories of life writing examines the prominence of these themes in the genre. Feminist theories of life writing describe the prominence of themes of physicality in the minority life writing compared to the texts presenting white, male, and Western universal autobiographical subjects, and parallel queer and disability life writing for their engagement with bodily vulnerability. The memoirs by nonbinary authors Jacob Tobia, Maia Kobabe, and Akwaeke Emezi, whose cultural identities and their visual representations are not widely known, corroborate this. The authors navigate addressing tensions between one's body and one's identity, while not reducing their life stories to stereotypical queer trauma narratives.



To reclaim their self-narratives, they include both the moments of body-related trauma, and of contentment and self-confidence. In bodies deemed unattractive by the mainstream culture, this is a radical act. Equally radical is the attention given to clothing. Western patriarchal heteronormative society views the topic as frivolous and superficial. However, its role is different in the lives and life stories of those for whom dressing according to their identity means a subversive and possibly life-endangering act. The presentation examines the contradicting powers of clothing to hide/protect and to express, the symbolism of high heels, the role of drag, and the ties between the relationship to clothing and to one's identity. Lastly, the gap between the relative safety and acceptability of the AFAB authors wearing masculine clothes, and the harassment and discrimination the AMAB author experiences when dressed in feminine clothes, is addressed. This points to the conceptualization of masculine as neutral and feminine as artificial and distinctive, and the societal transmisogyny and femmephobia.



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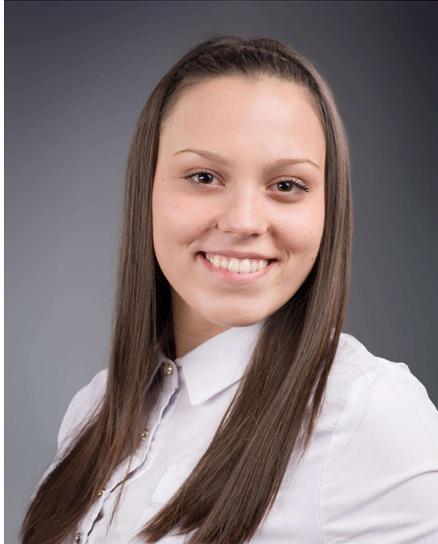
CATEGORY:

Literature

NAME OF WORK: Neo-Victorian Heroine,
Victorian Murderess

ABSTRACT

Neo-Victorian works have repeatedly proven their significant position in the contemporary literary discourse. The revisitation, rediscovery and rewriting of the past open up possibilities to create characters that might have been previously overlooked and/or underdeveloped. As Adrienne Rich also notes in her essay “When We Dead Awaken: Writing as Re-Vision”, this tradition of revisionism is crucial for female characters. Peter Ackroyd's novel *Dan Leno and The Limehouse Golem* (1994) (US title: *The Trial of Elizabeth Cree*) further proves this argument with the unconventional character Elizabeth Cree. This presentation argues that one of the instances when Elizabeth reveals her true nature is when she dresses as a man. What begins as a music hall performance, evolves into a persona that lets the main character walk freely in the streets of London and explore her deviancy and satisfy her need to kill. Furthermore, the presentation will look into the illustrative examples in which Elizabeth judges other women. Her disgust arguably stems from the fact that other women take on the role of the weaker sex and do not challenge it. Elizabeth, on the other hand, never entirely subscribes to the conventional duties of a woman and later a wife. This further alienates her from people who expect her to take on this role. With every new costume change and every new character she introduces, Elizabeth revises her life.



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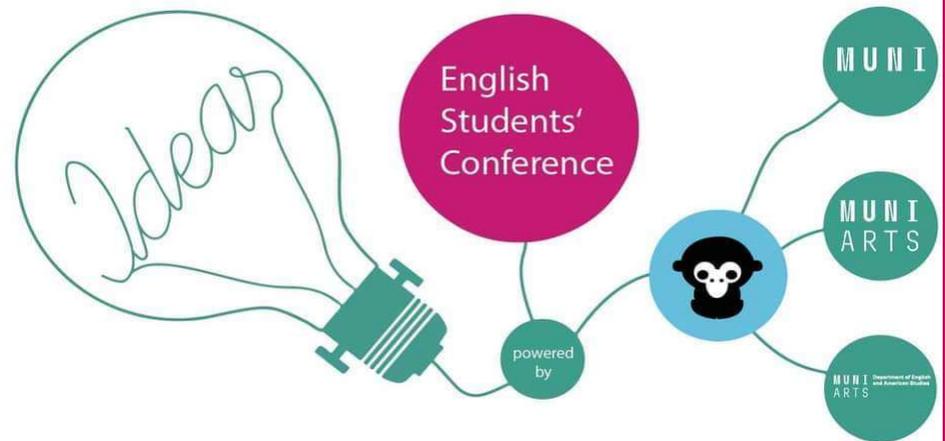
Literature

NAME OF WORK: The Language of Trauma in The Catcher in the Rye

ABSTRACT

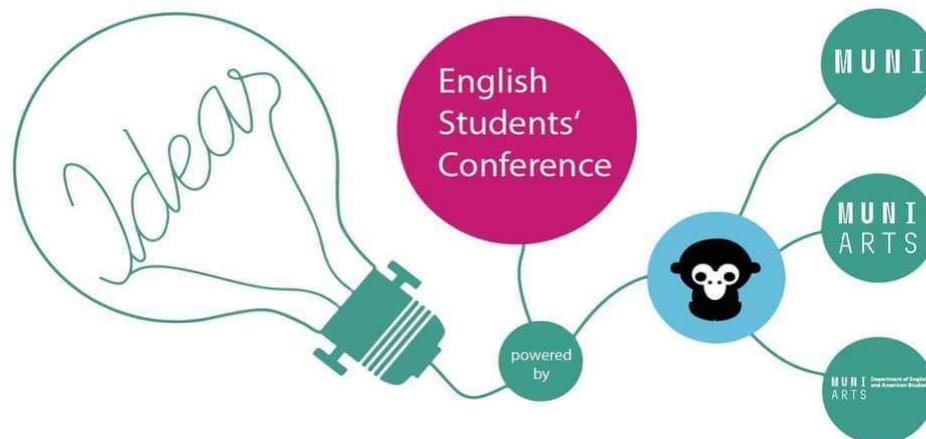
In my presentation, I intend to look at the repressed emotions of the protagonist portrayed in *The Catcher in the Rye* by interpreting the novel as a trauma narrative rather than it as “phony” or unreliable text. Even though it is unquestionable that Holden's narrative is an unreliable one, I am certain that we need to investigate this issue further, therefore I would like to explore the signs of Holden’s trauma through the close reading of his narrative.

For him, life stops when he is thirteen years old, because of the death of his brother. Even though he is seventeen years old in the book, emotionally, he is still at the age of thirteen. Holden cannot count on his family’s help, because they are occupied with their own traumas. This, however, shows that his parents, both his mother and father, are incapable of behaving as responsible adults. The lack of parental authority is crucial.



According to Cathy Caruth trauma is “a shock that appears to work very much like a bodily threat but is in fact a break in the mind's experience of time” (Caruth 1996, 61). Therefore, she defines trauma as an unacknowledged experience, which refers to the failure to recognize the overwhelming event's significance. Additionally, relying on the works of Edwin Haviland Miller I will present this dissociative break in time by analysing the protagonist’s language, which is described by Caruth as follows: “an increasingly functional sensory blockade (...).

At the same time a paralysis of voluntary motor motion and an inability to adequately produce and process language” (Caruth, quoted by Holdenried 2019, 314) As I argue, Holden’s inadequate language is an involuntary act caused by his loss: his ability to produce real conversation is blocked by his unprocessed trauma.



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