

REGISTERED PAPERS

Contents

AMERICAN LITERATURE	5
Ingrida Žindziuvienė (Vytautas Magnus University, Kaunas, Lithuania)	5
Collective Traumas in Ruta Sepetys’ Novels: A Reader as a “Learning Witness”	5
Ioana-Maria Cistelean (University of Oradea, Romania)	5
Pioneering the Non-Fiction Novel. Truman Capote, In Cold Blood	5
Mihaela Popuța and Iulia Para (West University of Timișoara, Romania).....	6
Truth Saying: Power and Manipulation in Frank Herbert’s <i>Dune</i>	6
Nicolae Bobaru (West University of Timișoara, Romania).....	6
Cultural Trauma and Memory in Contemporary American Fiction	6
Enikő Maior (Partium Christian University, Oradea, Romania).....	7
From Tradition to Transformation	7
BRITISH AND COMMONWEALTH LITERATURE	7
Deblina Hazra (Presidency University, Kolkata, India).....	7
Trading Flesh for Freedom: Interrogating Nineteenth-Century Association of Military Service and Masculinity in Elizabeth Gaskell's "Sylvia's Lovers"	7
Sinjan Goswami (Mathabhanga College, India)	8
Postcolonial Tragedy and the Question of History: A comparative reading of the novels of J.M.Coetzee and Salman Rushdie	8
Puja Ghosh (Indian Institute of Engineering Science and Technology, India).....	9
Confronting History through Testimony of Trauma in Anjali Enjeti’s <i>The Parted Earth</i>	9
Lorena-Florina Turcuș (MA student, University of Oradea, Romania).....	9
Exploring Canadian Identity in “The Ecstasy of Rita Joe” by George Ryga	9
Ewelina Feldman-Kołodziejuk (University of Białystok, Poland)	10
Reclaiming the Subaltern in Michael Crummey’s Settler Narratives: <i>River Thieves, The Innocents and The Adversary</i>	10
Merve Altın (Çanakkale Onsekiz Mart University, Turkey)	10

Reclaiming the Canon: Voice, Memory, and Resistance in Toni Morrison’s <i>Desdemona</i>	10
Sorin Ciutacu (West University of Timisoara, Romania).....	11
<i>Beowulf & Eaters of the Dead</i> by Michael Crichton. Intertextual Strands between History and Fiction	11
Éva Székely (University of Oradea, Romania).....	11
Love and Exile: Women’s Voices in Old English Poetry before 1066	11
Irina-Ana Drobot (Technical University of Civil Engineering Bucharest, Romania)	12
The Individual and the Historical Context in Selected Novels by Virginia Woolf	12
Khedidja Chergui (L'Ecole Normale Supérieure de Bouzaréah, Algiers, Algeria)	12
Reclaiming History and Memory in Fred D’Aguilar’s <i>Feeding the Ghosts</i> (1997)	12
Maxi Andrea Kinzel (Martin-Luther-Universität Halle-Wittenberg, Germany)	13
Challenging the Official Record: Garton Ash’s <i>The File</i> as Historiographic Metafiction	13
Anemona Alb (University of Oradea, Romania)	13
Personal History and Paradigmatic Reversal in Helen Fielding’s “<i>Bridget Jones: Mad About The Boy</i>”	13
Dorel-Aurel Mureşan (Emanuel University of Oradea, Romania)	13
Serafine’s Cauldron: Storytelling, Myth, and Postcolonial Feminism in Marina Warner’s “<i>Indigo</i>”	13
Audrey Taschini (Università degli Studi di Bergamo, Italy)	14
The Language of Vision and Illumination in John Donne’s Commentary of John 1.8.	14
Elisabetta Marino (University of Rome Tor Vergata, Italy).....	14
History Repeats Itself: Urban Slavery in “<i>The Life and Adventures of Michael Armstrong, the Factory Boy</i>” (1840) by Frances Trollope	14
Ingibjörg Ágústsdóttir (University of Iceland, Iceland).....	14
Challenging the Past: Reclaiming Silenced Histories in Feminist Rewritings of Greek Myths in the Post-#MeToo Era	14
CULTURAL STUDIES	16
Akansha Singh (Department of English, University of Delhi, India).....	16
Subverting Nationalist Identity: Borges, History, and the Poetics of Memory	16
Stavroula Anastasia (Lina) Katsorchi (National and Kapodistrian University of Athens, Greece).....	16
Posthuman Figurations of History: Myths and Grand Narratives in Margaret Atwood’s <i>Oryx and Crake</i>	16

Aditi Kanchanbaras (University of Hyderabad, New Delhi, India).....	17
Language of Erasure: In memoriam of Tawaifs and their Lost Identities	17
Andrei Bogdan (University of Oradea, Romania)	17
Who Owns the Past? Historical Memory and Collective Responsibility in Post-Apartheid South African Fiction	17
Andreea Scridon (Babeş-Bolyai University, Cluj-Napoca, Romania).....	18
Mircea Eliade and the Trauma of the National Inferiority Complex	18
Nada Tka (Transilvania University of Brasov, Romania)	18
Historical Power Dynamic Reflecting on Today's Cultural Appropriation	18
Dana Sala (University of Oradea, Romania)	19
Streets and Manuscripts of "Solenoid" by Mircea Cărtărescu	19
Chisom Mary Adigwe (Aarhus University, Denmark).....	19
Reclaiming the Sacred: African Spirituality and Mysticism in Chetachi Igbokwe's Homecoming, and Brother Brother	19
Vivienne Tailor (Independent Scholar, Claremont Graduate University, U.S.A)	19
Hold Her Hand in Communion and for Justice: World War II Sex Slavery, Activist Films, and Living Statues	19
Delia-Maria Radu (University of Oradea, Romania).....	20
When Specks of History Become Fiction: Tracy Chevalier and the Historical Novel	20
Elliot Shaw (University of Georgia, U.S.A.)	20
The Closeness of Metaphor: Hayden White and the Proximities of Figural History	20
Marzia Dessi (The European Graduate School, Germany).....	21
Deferred Action for Childhood Arrivals and Reframing the Dreamer Narrative	21
Gábor Patkós (Károli Gáspár University, Budapest, Hungary)	21
Cultural Politics of Nostalgia: Heritage, Post-heritage and Foreverism	21
Amy Kósa (Pázmány Péter Catholic University/ Károli Gáspár University, Budapest, Hungary)	21
Reinterpreting American Evangelicalism: The Literalism Debate	21
Irena Skendo (University "Ismail Qemali", Vlore, Albania)	22
Foreign Travelers in the Albanian Lands: A Historical Perspective	22
Dan Horațiu Popescu (Partium Christian University, Oradea, Romania).....	22
WWII and Its Aftermath: History and Literature at P.E.N. International	22

FILM AND DRAMA	23
Derya Alim (West University of Timișoara)	23
American Drama and the Portrayal of Minorities Over the History	23
Raul Săran (West University of Timișoara, Romania)	23
(Re)Interpreting the Past, Present and Future - The New World Corporate Order in Season 1 of "Severance"	23
 GENDER STUDIES	 24
Raluca-Andreea Petruș (West University of Timișoara, Romania)	24
Gendered Constructions of Memory: Reclaiming the Voices of Japanese Shashin Hanayome	24
 LANGUAGE STUDIES	 24
Bianca Alecu (Faculty of Letters, University of Bucharest, Romania)	24
Living life as a videogame: linguistic strategies of collective imaginative discourse on Reddit	24
Iuliana Borbely (Partium Christian University, Oradea, Romania)	25
The Evolution of AI-based Writing Assistants: Grammarly in Proofreading	25
Alina Tenescu (University of Craiova, Romania)	25
Past and Present Discourses on Wine	25
 TEACHING ENGLISH AS A FOREIGN LANGUAGE	 25
Laura-Rebeca Stiegelbauer ("Vasile Goldiș" Western University of Arad, Romania)	25
How to Teach Students in Mixed Ability Classrooms?	25
Aurelija Daukšaitė-Kolpakovienė (Vytautas Magnus University, Kaunas, Lithuania)	26
Translanguaging in Theory and Teaching	26
Dileta Jatautaite (Vilnius University Business School, Lithuania) and Vaiva Zuzevičiūtė (Mykolas Romeris University, Maironio, Lithuania)	26
The Impact of AI Facilitation on Foreign Language Teaching and Learning for Specific Purposes: A Study of Diverging Attitudes from Students of Different Universities	26
Zeynep Öztürk Duman (Karadeniz Technical University, Turkey)	27
Navigating the First Years: A Qualitative Study on Novice English Teachers	27
Elena Gherdan (University of Oradea, Romania)	27
Learner Diversity in the English Class	27

Mădălina Pantea (University of Oradea, Romania) and Lavinia Ștefănuț (Dacia Middle School, Oradea, Romania)..... 27

Digital Learning Landscape: Designing, Classifying, and Leveraging Online Resources for Language Education 27

AMERICAN LITERATURE

1.	<p>Ingrida Žindžiuvienė (Vytautas Magnus University, Kaunas, Lithuania)</p> <p>Collective Traumas in Ruta Sepetys’ Novels: A Reader as a “Learning Witness”</p> <p>The paper will focus on the dimensions and the role of time and space in cultural memory of collective traumas. 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 ways how collective traumas become “ingrained in collective memories and provide reference points to draw upon when the need arises” (Neal 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 (Whitehead 2009, 128-129). I am going to discuss different types of memory and examine them from the aspect of multi-voiced cross-cultural collective trauma providing examples from contemporary American author’s, Ruta Sepetys’, novels <i>Between Shades of Gray</i> (2011), <i>Salt to the Sea</i> (2016), <i>Fountains of Silence</i> (2019) and <i>I Must Betray You</i> (2022). The analysis of these novels focuses on the reader’s role and the proximity of the author to the described collective traumas. The question of how the reader of a trauma novel turns into a “learning witness” (Whitehead 2004, 8) will be discussed.</p> <p><i>Works Cited:</i> Neal, Arthur G., <i>National Trauma and Collective Memory. Extraordinary Events in the American Experience</i>. 2nd ed. New York: M. E. Sharpe, 2005. Whitehead, Anne, <i>Trauma Fiction</i>. Edinburgh: Edinburgh University Press, 2004. Whitehead, Anne, <i>Memory</i>. London: Routledge, 2009.</p>
2.	<p>Ioana-Maria Cistelean (University of Oradea, Romania)</p> <p>Pioneering the Non-Fiction Novel. Truman Capote, In Cold Blood</p> <p><i>In Cold Blood</i> essentially represents a pioneering example of both non-fiction novel and modern true-crime story. The aim of this paper is to display the process of constructing the narrative intriguing pattern by using the polarities of an actual case as the starting point of a</p>

	larger examination of the American values temporally framed within the 50-s and the 60-s. The paper would also stretch on how the world of the victims is sympathetically reconstructed by Truman Capote, with a keen authorial interest in x-ray-ing both the murder and the murderers' corrupted interiority.
3.	<p>Mihaela Popuța and Iulia Para (West University of Timișoara, Romania)</p> <p>Truth Saying: Power and Manipulation in Frank Herbert's <i>Dune</i></p> <p>Frank Herbert's <i>Dune</i> masterfully explores the concept of collective memory through the Bene Gesserit's genetic recollections, the Fremen's oral traditions, and Paul Atreides' prescient burden. The novel illustrates how memory, whether controlled, inherited or mythologized serves as a powerful force in shaping societies, dictating political outcomes, and influencing individual fates. By examining these elements, <i>Dune</i> offers a profound meditation on the ways in which the past continuously informs and constrains the present and the future while serving as a powerful force in shaping societies, dictating political outcomes and influencing individual fates.</p>
4.	<p>Nicolae Bobaru (West University of Timișoara, Romania)</p> <p>Cultural Trauma and Memory in Contemporary American Fiction</p> <p>Contemporary American literature actively reshapes memory of the past and challenges dominant narratives of trauma and identity. Literary representation does not reflect the past; it recreates, challenges, and revises it. This paper uses Hayden White's notions of emplotment and figural realism to study the narrative construction of trauma and the agency of the literary form in constructing historical consciousness. Adopting the language of Paul Ricoeur and Aleida Assmann, it looks at the reciprocal play of remembering and the politics of representation of the past. Drawing on Ron Eyerman's conceptual framework of cultural trauma, this study contrasts images of racial and national trauma in contemporary US literature. The memory of state violence and slavery is reconstructed in Colson Whitehead's <i>The Nickel Boys</i> and <i>Beloved</i> by Toni Morrison, and 9/11 and the Vietnam War conjure the nation's trauma in Tim O'Brien's <i>The Things They Carried</i> and Don DeLillo's <i>Falling Man</i>. Jennifer Griffiths and Apryl Lewis examine how traumas of the body are scripted in Black feminist literature and turned into a culture of testimonies. Adrian Parr's analysis of memorial culture based on Deleuze further positions how the traumas are remembered, disputed, and commercialised. Through the confrontation of literature with the call of history against the self, it becomes an act of resistance and a site of memory that resists the erasures that the histories of the state impose. Through juxtaposing such narratives, this paper argues that twenty-first-century US literature becomes a site of historical negotiation that retrieves suppressed histories and reshapes the memory of culture in the aftermath of social conflict.</p>

5.	<p>Enikő Maior (Partium Christian University, Oradea, Romania)</p> <p>From Tradition to Transformation</p> <p>This paper explores Bernard Malamud's short story <i>The Magic Barrel</i> and its engagement with ethnic identity. While deeply rooted in Yiddish culture, Malamud's narrative transcends cultural boundaries to emphasize universal human values such as love, self-discovery, and redemption. The protagonist, Leo Finkle, undergoes a transformation from a detached rabbinical student to a man who embraces love and moral growth, facilitated by the enigmatic marriage broker, Salzman. Malamud employs the schlemiel archetype, reinterpreting it to reflect the tension between cultural heritage and individual agency. Drawing from Jewish folklore, biblical allegory, and Chagallian imagery, the story illustrates the struggle between tradition and personal salvation. Ultimately, <i>The Magic Barrel</i> suggests that spiritual fulfillment is achieved not through rigid adherence to identity, but through genuine human connection and ethical self-realization.</p>
----	--

BRITISH AND COMMONWEALTH LITERATURE

1.	<p>Deblina Hazra (Presidency University, Kolkata, India)</p> <p>Trading Flesh for Freedom: Interrogating Nineteenth-Century Association of Military Service and Masculinity in Elizabeth Gaskell's "Sylvia's Lovers"</p> <p>Britain's bid to exercise complete control over its colonies as a prominent imperial power in the nineteenth century demanded frequent squashing of both small-scale colonial skirmishes and major conflicts. This mandated a steady supply of men who were adept in military manoeuvres and embodied the hegemonic model of military masculinity which considered martyrdom for the country as ultimate exhibition of one's manhood. British education system and popular culture carefully disseminated a military ethos that directly or indirectly equated masculinity with military endeavours. However, whenever it proved inadequate to attract desirable number of recruits, Britain took recourse to the infamous practice of impressment to meet its demand for soldiers. While naval histories of the period focussed exclusively on the manpower problem and deemed impressment as necessary, writers of the period offered counter-narratives, recording human-cost of the same, and the extreme measures adopted to avoid impressment. This paper will trace the micro-narrative of Daniel Robson (modelled upon anti-impressment rioter William Atkinson) in Elizabeth Gaskell's <i>Sylvia's Lovers</i> (1863) who mutilated himself to avoid impressment. His story will be read alongside historically silenced voices of people who resisted impressment and did not view naval services as rites of passage into manhood. Reading Robson's self-mutilation as an act of resistance against authoritarianism, this paper would interrogate the association of masculinity and military service. The paper will also explore how Robson challenges conventional association</p>
----	---

	of masculinity and disembodiment, and locate an alternate form of heroic manhood in his disfigured body, despite his renunciation of military service.
2.	<p>Sinjan Goswami (Mathabhanga College, India)</p> <p>Postcolonial Tragedy and the Question of History: A comparative reading of the novels of J.M.Coetzee and Salman Rushdie</p> <p>My thesis proposes a comparative reading of the novels of J.M.Coetzee and Salman Rushdie as postcolonial tragedies because of their unique treatment of the discourse of history in postcolonial societies where the Western European grand narrative of progress continues to produce subjects that are, in David Scott’s formulation, ‘conscripts of modernity’(Scott 129). Drawing upon the philosophies of history offered in the works of T.W. Adorno, Max Horkheimer and Walter Benjamin, I argue that, in postcolonial societies the role traditionally ascribed to Fate or the will of the Gods in Greek tragedies is played out by the inexorable rhythms of history that, according to Ato Quayson, always ‘become a constriction rather than an opportunity’(Quayson 25). What makes history wear this aspect of fatality, according to Albert Camus, is the ‘curious paradox’ of 18th century man fashioning through Reason and science a fate as hostile as the fatality of ignorance and superstition from which Enlightenment reason was supposed to deliver him (Camus 174). Echoing Camus’ position in their much more nuanced treatment of the dialectic of Enlightenment, T.W.Adorno and Max Horkheimer argued that the totalitarian methods and aims of instrumental reason in the modern world returns ‘Enlightenment to mythology’: reducing the world to a status quo in which ‘cycle, fate and domination of the world [are] reflected as the truth’, robbing men of hope (Adorno and Horkheimer 27). I argue that both Coetzee and Rushdie represent the historical present in their fiction through experiences of stasis that bear witness to this hellish repetition of the eversame. If in <i>Midnight’s Children</i> and <i>Shame</i>, Rushdie’s protagonists’ personal destinies endlessly echo the familial and national pasts of Colonial and post-independence subcontinent--rendering unstable, thereby, the distinction between historical agency and mythic fatality--then in Coetzee’s apartheid-era novels, the Magistrate (<i>Waiting for the Barbarians</i>), Michael K (<i>Life and Times of Michael K</i>) and Mrs. Curren (<i>Age of Iron</i>) rail against the ‘sluggish no-time’ of history instituted by Afrikaner nationalism (Coetzee, <i>Doubling the Point</i>, 209): a time that its inhabitants experience in terms of stasis, anxiety, impotence and the violent interruption of the cyclical rhythms of nature. While in Rushdie’s works the protagonists remain largely incapable of breaking out of the repetitious rhythms of history that manifest as demands for vengeance and exchange, Coetzee’s novels offer a counterpoint to this tragic vision by carrying out the task Walter Benjamin sets out for the historical materialist in “Theses on the Philosophy of History” and <i>The Arcades Project</i>. I argue that Rushdie’s vision, with its unflinching faith in the causes of secularism and individual freedom entrenched in the ‘constitutional liberalism’ of post-independence India, stays close to Adorno and Horkheimer’s project of treating enlightenment dialectically: i.e. holding it accountable for degradations wrought in the name of reason yet unwilling to abandon its critical, emancipatory promise. Coetzee’s novels, on the other hand, advance a more radical, anarchist project similar to Benjamin’s by bringing to light ‘a not yet conscious knowledge of what has been’ by making the historical present confront its non-identity with itself. An absent, indecipherable future teeming with unforeseen possibilities is thereby glimpsed: a future not reducible to the programmatic/calculable, and surely not premised on the</p>

	<p>Ruhdean invitation to his readers to identify with acts of retribution driving protagonists such as Sufyia Zenobia in <i>Shame</i>. To substantiate my thesis, I offer close-textual readings of <i>Waiting for the Barbarians</i>, <i>Age of Iron</i>, <i>Midnight's Children</i> and <i>Shame</i>.</p> <p>Keywords: j.m.coetzee, salman rushdie, frankfurt school, philosophy of history, repetition, postcolonial tragedy.</p>
3.	<p>Puja Ghosh (Indian Institute of Engineering Science and Technology, India)</p> <p>Confronting History through Testimony of Trauma in Anjali Enjeti's <i>The Parted Earth</i></p> <p>India's struggle for freedom had a dichotomous aftermath in the socio-political arena. The theory of 'Two Nation Theory' churned its poisonous effect by taking the violent shape of communal holocaust. However, Indian historians celebrated this advent through the grand narrative of freedom by neglecting traumatic memory of common mass. By witnessing this catastrophic genocide during the partition of India, the traumatized citizens carry within them an impossible historical testimony, which finds difficulty in transmission due to the impossibility of narration and due to the politically euphoric historiography of mainstream historians. Only in recent decades, the testimonies of historical trauma have gotten the adequate attention of social historians, who raise questions about the discrepancy of political historiography of Indian partition. Anjali Enjeti's <i>The Parted Earth</i> (2021), archives some of those unclaimed traumas of historical memory of Indian partition through its literary portrayal. This novel focuses on the historical testimony of Deepa Khanna, who gets traumatized during the partition. Her trauma transmits to her son, Vijay and subsequently to her granddaughter, Shanti. Through the critical perspectives of Butalia and Cathy Caruth, the present paper negotiates how survivors of partition violence deal with traumatic memory in this particular novel.</p>
4.	<p>Lorena-Florina Turcuş (MA student, University of Oradea, Romania)</p> <p>Exploring Canadian Identity in "The Ecstasy of Rita Joe" by George Ryga</p> <p>"The Ecstasy of Rita Joe" by George Ryga is a significant play for British and Commonwealth literature because it reveals a well-known historical issue: racism, prejudice and discrimination against Indigenous peoples in Canada. This essay illustrates how George Ryga highlights these aspects in his play through his heroine, Rita Joe, showing how colonial society deprived (and deprives) them of rights and freedoms, imposing their own language and culture upon them. The essay also notes how Ryga, also a son of Ukrainian immigrants who is known for his morally impactful plays, successfully raises awareness in his play about the other perspective from which the actions of European colonizers can be viewed. The author employs social realism, poetic imagery and non-linear storytelling to present the life of his Indigenous heroine, her family and friends and her challenging existence in Canada. Additionally, this essay depicts the historical context Ryga refers to in his play, the symbolism of the characters and of the text, the multiculturalism in Canada, the author's writing style and what the audience can do after seeing the play.</p>

5.	<p>Ewelina Feldman-Kołodziejuk (University of Białystok, Poland)</p> <p>Reclaiming the Subaltern in Michael Crummey’s Settler Narratives: <i>River Thieves</i>, <i>The Innocents</i> and <i>The Adversary</i></p> <p>“When one peruses the literature produced in and about Newfoundland and Labrador over the last quarter century—the historical fictions, in particular—one finds many novels partaking in the (re)production of a defining, romantic, and colonizing nationalist narrative of self-reflection, self-preservation, and self-love” (Chafe 2020: 266). While this observation succinctly captures the dynamics of Newfoundland settler narratives at large, Michael Crummey manages to variegated the traditional tale by incorporating the voices of those who have previously been silenced, namely, the Indigenous population and the underprivileged. Including the Newfoundland’s subaltern in his novels either by providing space for their shadowy presence, as is the case with <i>The Beothuk</i> (the Newfoundland Indigenous people) in <i>River Thieves</i>, making them protagonists as in <i>The Innocents</i> or positioning them as key characters in <i>The Adversary</i>, Crummey manages to nuance his tales of early settler experiences in the said province. My presentation aims to succinctly delineate how three of his settler narratives force us to interrogate the often totalized settler story as that of conquerors and victors that courageously claimed the land for the British crown.</p>
6.	<p>Merve Altın (Çanakkale Onsekiz Mart University, Turkey)</p> <p>Reclaiming the Canon: Voice, Memory, and Resistance in Toni Morrison’s <i>Desdemona</i></p> <p>Toni Morrison’s <i>Desdemona</i> (2011) destabilises the authority of canonical literature by reimagining Shakespeare’s <i>Othello</i> through a postcolonial and feminist lens. This study examines how Morrison’s play subverts the silences of Shakespeare’s tragedy, centring such marginalised voices as Desdemona, her African nursemaid Barbary, and Emilia to criticise the Eurocentric and patriarchal frameworks of the original text. By resurrecting Barbary, a figure erased in <i>Othello</i>, and incorporating Malian musical traditions (composed by Rokia Traoré), Morrison bridges oral storytelling and institutionalised cultural narratives, challenging the exclusion of African diasporic histories from the Western canon. Furthermore, the play’s posthumous dialogue transforms Shakespeare’s tragedy into a site of reconciliation. It presents trauma, including colonial violence and the erasure of women’s voices, as a force that shapes collective memory and inspires resistance. Through <i>Desdemona</i>’s agency and Barbary’s presence, the play challenges the idea of the canon as a fixed record and instead portrays it as an evolving and disputed space. This study, therefore, contends that <i>Desdemona</i> represents counter-canoncity, a decolonial approach that reshapes established narratives, gives voice to the silenced, and examines how cultural memory is created, maintained, and changed.</p>

7.	<p>Sorin Ciutacu (West University of Timisoara, Romania)</p> <p><i>Beowulf & Eaters of the Dead</i> by Michael Crichton. Intertextual Strands between History and Fiction</p> <p>The paper puts two narratives together: the epic <i>Beowulf</i> and <i>Eaters of the Dead</i> by Michael Crichton and singles out historical events mirrored in the two works and pits them against the fictional background. The author of the paper picks up on Marc Morris' remark that even if the events of the story are fictional, <i>Beowulf</i> affords us an insight into the elite culture in the 6th drawing on "internal clues and on King Hrothgar being attested in one other English source and several Scandinavian sources". The other narrative under scrutiny, <i>Eaters of the Dead</i>, draws upon an actual text documenting the travel to the Rus of <u>the real Ahmad Ibn Fadlan</u> around 922 and crafts a novel work of fiction starting from the first funeral scene onwards setting Ibn Fadlan up as a detached narrator. This makes Ibn Fadlan over into a foreign observer of a band of warriors headed by a dauntless nobleman reacting to a crisis in an outlandish kingdom beset by bloodthirsty marauders. In a deft manner Crichton enmeshes us into a series of events drawing upon a story which we feel that is similar to the one of <i>Beowulf's</i> fighting to rid Hrothgar and his folk from the gory attacks of monstrous beings. The author of the paper talks about the relation between the therein documented history and fiction and their intertextual play that leads to a complex picture offered by these two literary works.</p>
8.	<p>Éva Székely (University of Oradea, Romania)</p> <p>Love and Exile: Women's Voices in Old English Poetry before 1066</p> <p>This paper explores how women's voices are represented in Old English poetry before 1066, focusing on "The Wife's Lament" and "Wulf and Eadwacer". These enigmatic poems, often interpreted as expressions of love, loss, and exile, offer rare glimpses into female subjectivity in early medieval England. While the authorship of these texts remains uncertain, their use of first-person female narrators provides a compelling framework for analysing the emotional and social negotiations of love in a male-dominated literary tradition. Drawing on Stuart Hall's concept of negotiation, this study examines how these poems navigate dominant cultural narratives of gender and relationships, illustrating the tensions between personal agency and societal constraints. Barbara Rosenwein's theory of emotional communities further contextualizes these works within the affective frameworks of their time, exploring how they reflect or challenge the emotional expectations placed on women. Finally, Judith Butler's insights on gender performativity shed light on how the speakers construct and contest medieval ideals of femininity through their poetic voices. By integrating literary analysis with cultural theory, this paper argues that "The Wife's Lament" and "Wulf and Eadwacer" reveal a complex interplay between love, exile, and identity, offering valuable insight into how early English poetry negotiated the emotional and social roles of women. This paper explores how women's voices are represented in Old English poetry before 1066, focusing on "The Wife's Lament" and "Wulf and Eadwacer". These enigmatic poems, often interpreted as expressions of love, loss, and exile, offer rare glimpses into female subjectivity in early medieval England. While</p>

	<p>the authorship of these texts remains uncertain, their use of first-person female narrators provides a compelling framework for analysing the emotional and social negotiations of love in a male-dominated literary tradition. Drawing on Stuart Hall's concept of negotiation, this study examines how these poems navigate dominant cultural narratives of gender and relationships, illustrating the tensions between personal agency and societal constraints. Barbara Rosenwein's theory of emotional communities further contextualizes these works within the affective frameworks of their time, exploring how they reflect or challenge the emotional expectations placed on women. Finally, Judith Butler's insights on gender performativity shed light on how the speakers construct and contest medieval ideals of femininity through their poetic voices. By integrating literary analysis with cultural theory, this paper argues that "The Wife's Lamen"t and "Wulf and Eadwacer" reveal a complex interplay between love, exile, and identity, offering valuable insight into how early English poetry negotiated the emotional and social roles of women.</p>
9.	<p>Irina-Ana Drobot (Technical University of Civil Engineering Bucharest, Romania)</p> <p>The Individual and the Historical Context in Selected Novels by Virginia Woolf</p> <p>The purpose of this paper is related to the issue of whether or not the individual can exist outside of his or her historical context. The analysis will start from the work Orlando by Virginia Woolf. Orlando, the title character, shows how the change from man into woman does not make much difference when it comes to his or her personal development and interest in poetry. This change is made to seem natural, as Orlando moves on towards his or her process of growing up. As Orlando moves on through historical ages of England, starting from the Elizabethan times and ending up with Woolf's contemporary times, he or she remains preoccupied by psychological questions and dilemmas. However, society's dilemmas related to the roles of men and women are still present in this work, and Orlando overhears them. Other works by Woolf show how the individual, however, is tied to the historical context, for example The Voyage Out, where Rachel is told she has to get married, and realizes she has no way out of society's pressure, and Mrs Dalloway, where the title character negotiates with society's pressures. Reader-response criticism will show how social pressures of the same kind of those around in Woolf's times are still around, which makes her works relevant today.</p>
10.	<p>Khedidja Chergui (L'Ecole Normale Supérieure de Bouzaréah, Algiers, Algeria)</p> <p>Reclaiming History and Memory in Fred D'Aguiar's Feeding the Ghosts (1997)</p> <p>Fred D'Aguiar's Feeding the Ghosts tells part of human and transatlantic history which should not be forgotten. It is a fictional rendering of the historically notorious 1781 Zong voyage massacre. In this compelling narrative, the Zong "rose and dipped over their bones, and the sound of the sea was the bones cracking, breaking, splintering," (1) turning the ebbs and tides of the sea into history. This paper argues that the novel is not a mere mimesis of history but one that "achieves a phantasmic presence in the present" (2) by inciting the reader's imagination and capacity to link the tragic events of the actual historical incident to the everlasting emotional legacy of slavery and the slave trade, the reverberations of which are still felt in the present. The novel gives voice to Mintah who not just tells the horrors on the slave ship but one</p>

	<p>who incites a rebellion, from her hiding place, against the ship captain and its crew as a revenge for the killings. This shows the “advantage of fiction in giving voice to silenced groups, a trait long recognized and connected to its ability to imaginatively go beyond the established ‘facts’ of the historical record.” (3) The paper examines how the lives of the slaves which were tragically and appallingly lost are laid to rest because the narrative reclaims history; it acts as a reminder of a history which is unheeded, historical truths which are partial and distorted, and slave voices which were relegated to the margins of history.</p>
11.	<p>Maxi Andrea Kinzel (Martin-Luther-Universität Halle-Wittenberg, Germany)</p> <p>Challenging the Official Record: Garton Ash's <i>The File</i> as Historiographic Metafiction</p> <p>In my presentation I will examine in how far Timothy Garton Ash's <i>The File: A Personal History</i> (1997) is contributing to the construction and challenging of historical narratives of the divided Germanys, especially the former GDR. <i>The File</i> itself is a non-fictional, autobiographic text, that employs many stylistic devices, rendering it a narrated text nevertheless, and mirroring Hayden White's assertion that historical representation is inherently mediated by narrative structures. White's <i>The Practical Past</i> (2014) is particularly relevant here, as Garton Ash repurposes his Stasi file - a bureaucratic artifact - to interrogate the ethical responsibilities of remembering in post-Cold War Europe. The Stasi file exemplifies the cultural memory, however, Garton Ash juxtaposes it with communicative memory: oral testimonies from his friends and acquaintances as well as former informants and Stasi officers. Garton Ash's confrontations with informants demonstrate the tension between active forgetting and moral remembrance, thereby showing how societies negotiate 'difficult pasts' analyzed by Aleida Assmann's <i>Shadows of Trauma</i> (2016).</p>
12.	<p>Anemona Alb (University of Oradea, Romania)</p> <p>Personal History and Paradigmatic Reversal in Helen Fielding's "<i>Bridget Jones: Mad About The Boy</i>"</p> <p>This paper sets out to identify and analyze the constitutive elements pertaining to the iconography of post-feminism, as reflected in "<i>Bridget Jones: Mad About The Boy</i>" by Helen Fielding. It is not only the intricacies of single motherhood and middle age in Bridget's case that this novel yields, but equally those of the labyrinthine paradigms that Bridget casually inhabits along an extensive personal history of uncertainty, insecurity, high hopes and elusive clarity.</p>
13.	<p>Dorel-Aurel Mureșan (Emanuel University of Oradea, Romania)</p> <p>Serafine's Cauldron: Storytelling, Myth, and Postcolonial Feminism in Marina Warner's "<i>Indigo</i>"</p> <p>This article explores the role of storytelling in Marina Warner's novel "<i>Indigo</i>", particularly through the figure of Serafine, a modern counterpart of Sycorax. As a storyteller, Serafine's voice challenges patriarchal and colonial narratives, reshaping history through oral tradition, myth, and folklore. The analysis situates Warner's work within a broader literary and feminist</p>

	<p>context, examining how her engagement with folklore, history, and myth reinforces the importance of female voices in the construction of cultural memory. Through Serafine’s tales and the emergence of Atala Seacole as a political leader, Warner’s novel not only revises historical narratives but also asserts a feminocentric vision of storytelling as a transformative act. This article also connects Warner’s work with the larger traditions of feminist and postcolonial storytelling, examining the power dynamics of oral tradition and myth-making in shaping cultural and historical identity.</p>
14.	<p>Audrey Taschini (Università degli Studi di Bergamo, Italy)</p> <p>The Language of Vision and Illumination in John Donne’s Commentary of John 1.8.</p> <p>Theology, in the premodern mindset—which was also Donne’s, despite his clear and disenchanting awareness of the inevitable rise of modernity—was regarded as the “queen of the sciences.” It was considered the foundational knowledge to which all other sciences aspired and which none could afford to ignore. Prior to the Scientific Revolution, what we now refer to as “natural science” was closely linked to natural theology. This discipline involved scholars exploring the existence of God by studying the world He created, and vice versa. In this paper, I will examine three sermons in which John Donne articulates his views and ideas on the theme of light while reflecting on John 1:8: "He was not that light, but was sent to bear witness of that light."</p>
15.	<p>Elisabetta Marino (University of Rome Tor Vergata, Italy)</p> <p>History Repeats Itself: Urban Slavery in "The Life and Adventures of Michael Armstrong, the Factory Boy" (1840) by Frances Trollope</p> <p>Frances Milton Trollope is nowadays relegated to a footnote in most literary anthologies, rather than holding a prominent position within the main narrative. Despite her short-lived fame, however, she was widely acknowledged as one of the leading artists of the period; Given her experience in the US, she published the first fictional narrative to investigate the African American question: <i>The Life and Adventures of Jonathan Jefferson Whitlaw</i> (1836). <i>The Life and Adventures of Michael Armstrong, the Factory Boy</i> (whose title is remarkably similar to her above-mentioned work) may be viewed as a variation on the themes of bondage and slavery she had previously delved into: only this time the setting is different (the North of England, with its flourishing textile industry, furnishes the background for the story) and the objectified and infantilized slaves are replaced with degraded and disposable factory children. This paper sets out to explore the strategies Frances Trollope employed to tackle one of the most controversial and debated issues of her times, namely child labour, thus raising public awareness of the young workers’ plight, while chronicling their harrowing vicissitudes.</p>
16.	<p>Ingibjörg Ágústsdóttir (University of Iceland, Iceland)</p> <p>Challenging the Past: Reclaiming Silenced Histories in Feminist Rewritings of Greek Myths in the Post-#MeToo Era</p> <p>This paper explores the revisioning and re-centring of women in contemporary Greek myth rewritings. Focusing on three feminist rewritings—Hannah Lynn’s <i>Athena’s Child</i> (2021), Laura</p>

Shepperson's *The Heroines* (2023), and Pat Barker's *The Voyage Home* (2024)—the study highlights how these novels challenge historical narratives and reclaim marginalised and silenced histories. By placing women at the centre of their narratives, Lynn, Shepperson and Barker address issues such as gender politics, sexual violence, and the silencing of victims. The novels resonate with contemporary movements like #MeToo, reflecting on themes of trauma, victim-blaming, and the quest for justice. My paper delves into the significance of place, space, and territory in these novels, illustrating how settings like Medusa's island, the Athenian palace, and Agamemnon's ship, the *Medusa*, symbolise the characters' struggles with patriarchal oppression, societal expectations, and the pervasive influence of gender-based violence. Through these revisionist texts, the paper underscores how the representation of women's trauma is transformed into collective or cultural memory, highlighting the enduring relevance of Greek myths in addressing modern gender dynamics and advocating for women's voices.

CULTURAL STUDIES

1.	<p>Akansha Singh (Department of English, University of Delhi, India)</p> <p>Subverting Nationalist Identity: Borges, History, and the Poetics of Memory</p> <p>This paper studies Jorge Luis Borges' engagement with history as a narrative under construction by challenging nationalist myth-making and modernity's historical frameworks. This paper examines the extent and forms of Borges' poetry and prose in demonstrating history's claims on individuals and collective cultural memory. It demonstrates this by revisiting Buenos Aires through the medium of affective memories. Borges presents Buenos Aires as both a physical space and an affective entity. This is marked by revisiting and re-editing two earlier collections of poetry, <i>Fervor de Buenos Aires</i> and <i>San Martín Copybook</i>. The re-editing of these volumes for revisitation is representative of the need to constantly reinterpret history as an act of radical reshaping of collective memory. Contrary to the nationalist literature that rigidly defines cultural belonging, Borges' attempts at re-mythologizing, re-contextualizing, personalizing, and critiquing Buenos Aires presents a cultural-spatiality that understands identity as a liminal and flexible construct. Borges' discussions of the motifs of death and exile through Buenos Aires disrupt the presumption of a stable and unified historical identity. To this end, the paper discusses how the political-aesthetic grounding in Borges' writing disputes the permanence of historical truths, particularly those that further totalitarian nationalisms.</p>
2.	<p>Stavroula Anastasia (Lina) Katsorchi (National and Kapodistrian University of Athens, Greece)</p> <p>Posthuman Figurations of History: Myths and Grand Narratives in Margaret Atwood's <i>Oryx and Crake</i></p> <p>More than twenty years after its first publication, Margaret Atwood's <i>Oryx and Crake</i>, the first installment of the Maddaddam trilogy, remains as relevant as ever. This relevance is owed to its representation of a hypercapitalist and bioscientific society that soon collapses on itself from within, reflecting contemporary fears of potential outcomes of humankind's rampant pursuit of progress. In the post-apocalyptic world of Atwood's fiction, the seemingly sole human survivor undertakes the role of protecting a bioengineered humanoid species referred to as "the Crakers". Of course, the humanoids are physically privileged in comparison to the human protagonist, Snowman, so his protection takes the form of educational nurture instead. Snowman reshapes the past and the present through mythology, feeding the innate curiosity of the Crakers regarding the world and their origins. This process ultimately cultivates an imaginary capacity on behalf of the Crakers, even though symbolic thought was not included in their original design. In this light, the purpose of this paper is to connect critical posthumanism with Atwood's novel and demonstrate</p>

	<p>how the deconstruction of grand narratives, like history, may give rise to alternate mythologies that are based on inter-species relationality, thereby engendering a more inclusive future for all.</p>
3.	<p>Aditi Kanchanbaras (University of Hyderabad, New Delhi, India)</p> <p>Language of Erasure: In memoriam of Tawaifs and their Lost Identities</p> <p>An artist in a society is primarily recognized by their artwork, however the association they hold with their art is supplemented by societal narratives in ascertaining their identities. This paper examines the case of tawaifs—communities of women musicians and dancers who performed in kothas (salons) in the colonial Indian context. It explores how colonial narratives reframed their identity through linguistic and cultural mediation. Interestingly, while, these women performed in their vernacular languages, they were until the late eighteenth centuries invited, patronized and even associated with the East India Company officers. However, the very art forms that created a space as an artist in society for them, soon became a bane for their existence when the tag of an artist was snatched away from them by the colonial powers who went on to present them as personification of immorality and sexual excess. The paper by employing Hayden White’s concept of emplotment and Jan Assmann’s theory of cultural memory, analyzes how colonial English-language narratives served as linguistic, cultural, and political tools to reinforce supremacy over colonized subjects. It further explores how these narratives shaped the long-term memory of tawaifs in Indian society, demonstrating the enduring power of language in identity construction. Therefore, by tracing the intersection of historical writing, literary representation, and cultural memory, this study contributes to broader discussions on how narratives mediate history’s claims on individuals and communities.</p>
4.	<p>Andrei Bogdan (University of Oradea, Romania)</p> <p>Who Owns the Past? Historical Memory and Collective Responsibility in Post-Apartheid South African Fiction</p> <p>Through literature in post-apartheid South Africa, a country confronts its past horridness and collectivism. The following paper analyses how fiction in South Africa in the present day tries to mediate the agon in history by examining the way the past is owned and the new ways in which the historical narratives are shifted, appropriated, and redefinitions are made. The study uses literary works by Zakes Mda, Mandla Langa, and Phaswane Mpe to show how literature in post-apartheid times grapples with the themes of accountability, trauma, and reconciliation in a society which is still tainted by the apartheid years. Thus the paper tries to assess how fiction based on the methodological approach of narrative theory and postcolonial memory studies functions as an active remembers of the possible contested past and an antagonist to exclusive interpretations. In this respect, it assesses the extent to which the explored texts negotiate the gap between personal and collective memory, thus, bringing out the unspoken, the deviations, as well as the power relations that construct historical narratives. It also analyses how literature binds the responsibilities of people to themselves and communities for the past while contesting simple stories of being victimized. Our paper claims that South African literature is one of the country's tools for national memory redistricting through its association with the protracted memory debates.</p>

	<p>South African literature urges readers to inquire not only about the question of the past's ownership but also about the question of who bears the moral and ethical duty of remembering.</p>
<p>5.</p>	<p>Andreea Scridon (Babeş-Bolyai University, Cluj-Napoca, Romania)</p> <p>Mircea Eliade and the Trauma of the National Inferiority Complex</p> <p>Among Romanian writers who gained global notoriety, Mircea Eliade is the most concerned with the perception of Romania well beyond its borders, obsessed with varying manifestations of collective memory. Particularly his early work engages profoundly with the concept of minor cultures and the trauma of the national inferiority complex, offering critical reflections on how cultural identity is shaped by historical narratives. In both his literary essays and his fiction, Eliade interrogates the role of culture as an escape from the claustrophobic conundrum experiencing by a small and marginalized nation, seeing literature as a weapon for elevating cultural positioning in the global landscape of historical relevance. His writings, quintessential in their tone and topic of the nation-building anxieties which characterized the age he wrote in, demonstrate the multitude of ways in which literature constructs, contests and reinterprets the past. In examining Eliade's broaching of themes of cultural displacement and national self-perception, this paper investigates how literature functions as a filter for the difficulty of navigating both canon formation and the dilemma of peripheral cultures and their literatures.</p>
<p>6.</p>	<p>Nada Tka (Transilvania University of Brasov, Romania)</p> <p>Historical Power Dynamic Reflecting on Today's Cultural Appropriation</p> <p>Popular Instagram accounts expose brands for unethical behavior and the fashion industry is a frequent target of online critics and backlashes (Bromwich 2019). This paper is concerned about how historical narratives and cultural heritage become commodities in industries (such as fashion) used in branding, and marketing, particularly in English-speaking markets. The aim is first to explore how history is repackaged for profit without considering the communities that originated these cultural elements while also explaining the concept of Cultural Appropriation. Secondly, this paper aims to highlight the effect of power dynamics reflecting on consumer reactions. Specifically, using case studies that steered controversies between specific cultures. The methodology has a qualitative approach. Through case studies of brands that have faced backlash for appropriating Indigenous, I will study the ways businesses justify and profit from cultural appropriation versus the perception of the consumer and the textual and visual representation of people's backlash of these cases. Through a comparative analysis, I will argue that businesses must acknowledge historical context to deal with cultural representation responsibly. In doing so, I will argue the power dynamic in selected cases of cultural appropriation. The findings highlight the complexity of identifying appropriation, and condemning these brands. Historical background plays an important role in determining the tone of the consumer reaction in each case. As an implication, this study contributes to the broader discussions on the power dynamics of cultural appropriation in an increasingly commercialized world, and may therefore encourage businesses to adopt more responsible practices in this regard.</p>

7.	<p>Dana Sala (University of Oradea, Romania)</p> <p>Streets and Manuscripts of "Solenoid" by Mircea Cărtărescu</p> <p>In Mircea Cărtărescu's Solenoid, the writer attempts to find a way to reconnect through a device called solenoid with all his inner worlds and his inner gates uncrossable in a normal adventure. The act of writing faces the impossible task of vivisecting not only the epiphanies and dreams, but also the experienced "deaths" of the self, moments of crash and extreme crises. Unlike in the universe of Orbitor (Blinding), where the compensatory myths were interwoven in the personal saga, in the world(s) of Solenoid, both the streets of Bucharest and the leitmotif of manuscript succeed in opening the fiction towards new palimpsestic realities.</p>
8.	<p>Chisom Mary Adigwe (Aarhus University, Denmark)</p> <p>Reclaiming the Sacred: African Spirituality and Mysticism in Chetachi Igbokwe's Homecoming, and Brother Brother</p> <p>Before colonization, the Indigenous African society was known to strongly believe in the existence and control of the supernatural /deities over human affairs. Sacred locations like rivers, mountains, and shrines are liminal places capable of maintaining order or causing disaster in the universe. While critics such as Karangi Matthew have looked into the possibility of co-existence between the African belief system and Christianity, despite the growth of Westernization in Africa, Jacob Olukona argues that African spirituality tends to be superior to the Western religion (Christianity and Islam). Despite the plethora of research done so far on African spirituality and mysticism, little has been done on the tension and dynamic relationship between traditional African spiritual beliefs and the realities of contemporary life, especially in the selected primary plays for this study. This study aims to explore how contemporary African writers have reimaged ancestral connections, spiritual awakening, and misrepresentation of the African belief system in their narratives despite the influence of Western ideologies and religious practices. Richly steeped in mysticism, spirituality, and African proverbs, Chetachi Igbokwe's Homecoming, and Brother Brother will be comparatively analysed through the methodological lenses of Karen Coats' critical content analysis and Homi K. Bhabha's Postcolonialism to fill the existing research gap.</p>
9.	<p>Vivienne Tailor (Independent Scholar, Claremont Graduate University, U.S.A)</p> <p>Hold Her Hand in Communion and for Justice: World War II Sex Slavery, Activist Films, and Living Statues</p> <p>During World War II, between 50,000 to 200,000 women from Dutch Javanese colonies, Malay, Indonesia, China, Taiwan, and North and South Korea were forced into sex slavery for Japan's military. This research explores the documentaries, films, and statues related to this era in their impacts on WWII sex slavery reparations. These productions are analyzed according to their victim and perpetrator characterizations, scenes of gender violence, and tones of tragedy, melodrama, or dramedy. This presentation analyzes the visual works by Japanese denial media juxtaposed with Japanese and Japanese American directors critical of Japan's nationalist rhetoric in conjunction</p>

	<p>with works from the Netherlands, China, Taiwan, and South Korea. How do these films foster prosthetic memories and global solidarity in relation to war-related gender violence? Then, this research analyzes the “Statues for Peace” (aka “the Comfort Women Statues”). People adorn the more than one hundred globally located statues with flowers and clothing and take photos sitting in the statues’ open adjacent seats while holding her hand. What does this mean for effectiveness in art-activism strategies in creating emotional, tactile connections across generations and cultures? This chapter intersects these artworks with global legal processes regarding financial reparations and a formal apology from Japan, which claims “sovereign immunity.” As court decisions lean toward favoring the accusers, will these precedents extend influence regarding similar situations, such as the U.S. military’s use of local sex work systems and gender violence in the Rwandan Genocide, Yugoslav civil wars, the 2016-2017 attacks on the Rohingya people, and the 2020s violations in Ukraine?</p>
10.	<p>Delia-Maria Radu (University of Oradea, Romania)</p> <p>When Specks of History Become Fiction: Tracy Chevalier and the Historical Novel</p> <p>The Romantics’ dissatisfaction with the society of their time made them search for ways to escape from reality, returning to the past being one of them, hence the “birth” of the historical novel under Walter Scott’s quill pen. Authors who wanted to write historical novels followed his “recipe”, more or less. Our paper aims to see how writer Tracy Chevalier creates her fictional universe and whether Walter Scott’s model still has any influence in her writing.</p>
11.	<p>Elliot Shaw (University of Georgia, U.S.A.)</p> <p>The Closeness of Metaphor: Hayden White and the Proximities of Figural History</p> <p>When Hayden White introduced his groundbreaking contention that historical writing employed figurative forms of language conventionally associated with fiction and poetry, certain historians seemed to mourned the end of their discipline. White’s contention had upset a belief, presumed to be foundational to the field, that historiography operated in “objective” discursive modes that were fundamentally different from those associated with creativity and the imagination. Central to the umbrage taken by White’s detractors was an implicit philosophy of language that supposed that the “literal” or “objective” language of traditional history writing brought readers “closer” to the “facts” of history whereas, on the other hand, the subjectivities of figurative language created “distance” between the “facts” and readers. Against such a view of language, this talk will contend that figural language in historical writing brings historical realities closer to readers than “non-figurative” language ever could. Drawing support from White’s <i>The Tropics of Discourse and Figural Reality</i>—as well as insights from Jan and Aleida Assmann’s work on cultural memory—it will argue that figural representation and imaginative investment are perhaps the best (and perhaps the only) ways that past realities can be retrieved from history and be brought close to the present once again.</p>

12.	<p>Marzia Dessi (The European Graduate School, Germany)</p> <p>Deferred Action for Childhood Arrivals and Reframing the Dreamer Narrative</p> <p>The aspiring American narrative came into fruition alongside of the idea of the Dream Act itself in 2001. The narrative construction of the dreamer for immigrant children in the U.S. protected under the Deferred Action for Childhood Arrivals (DACA) has undoubtedly done much to help immigrant cause. In that it presents a new version of the migrant, one who take part in the American Dream, and has also made it possible for the immigrant to share in something that is quintessentially perceived as part of the American experience. It paints the Dreamer as Aspirational-y American a state of continuously becoming but not a state of being. Dreamers can consider themselves American in every way with the exception of papers, they entered the country at a young age, maintaining good grades or otherwise have a high achieving career and participate in capitalism and the illusive idea of the American meritocracy. Despite the necessity of the dreamer narrative and the benefits that it provides to selective migrants the construct of the dreamer is a double-edged sword. DACA pacify dreamers, as unlike other subgroups they have the capacity and support to make claims against the state. However, the caricature of the dreamer itself is problematic, as it presupposes that only such migrants who meet age, economic, and social conditions have the right to protection. And that by extension all those who do not meet those criteria are by definition criminals. My paper aims to explore this binary narrative of the Dreamer.</p>
13.	<p>Gábor Patkós (Károli Gáspár University, Budapest, Hungary)</p> <p>Cultural Politics of Nostalgia: Heritage, Post-heritage and Foreverism</p> <p>Nostalgia plays a crucial role in shaping cultural memory in costume dramas. According to Higson, heritage films, as exemplified by Howard's End (1992), idealize the past through a “fantasy of Englishness” and the spectacle of aesthetics, but oversimplify historical reality. In contrast, narratives considered “post-heritage” (Monk) resist this idealization through their critical attention to power structures and their emphasis on psychological depth. The Crown (2016-2023) is often seen as a great example, with its self-conscious storytelling and historical ambiguity. However, according to Grafton Tanner, nostalgia is not simply about a longing for the past, but an emotion that needs eradication by keeping it alive in the present: through constantly revived and reimagined cultural narratives. Is this not the phenomenon we are witnessing with Thatcherism and the heritage films of the 80s? And where is the line between preserving the past and endlessly re-creating it? In my presentation, I aim to examine the cultural politics of nostalgia through these three works in order to understand how idealization, re-imagination and present-day discourses of the past and nostalgia are intertwined.</p>
14.	<p>Amy Kósa (Pázmány Péter Catholic University/ Károli Gáspár University, Budapest, Hungary)</p> <p>Reinterpreting American Evangelicalism: The Literalism Debate</p> <p>In the recent years, there has been a significant increase of scholars criticizing American evangelicalism and fundamentalism, claiming that one of their key feature, the literal interpretation of the Bible has caused extensive harm to certain people. Meanwhile, more and more individuals</p>

	<p>and communities have been opening up about their literalism-related trauma. While many eventually abandon their faith, some attempt to salvage their belief in God and to reconcile their doubts by turning to other interpretive methods. However, this approach is most certainly not welcomed by conservative Christians – obviously, they are concerned that it is not literalism, but any deviation from the Scripture that will result in an undesirable outcome. Since both groups have significant platforms, both online and offline, the issue is becoming too pervasive to ignore. The purpose of my presentation is to explore this curious debate, as well as to propose suggestions about how the gap between the two rival groups could be bridged.</p>
15.	<p>Irena Skendo (University "Ismael Qemali", Vlore, Albania)</p> <p>Foreign Travelers in the Albanian Lands: A Historical Perspective</p> <p>This study provides an expanded historical overview of the development of tourism in Albania from ancient times until the period of the Communist regime. Albania has experienced a wide range of new encounters and collaborations with people from many different countries, which have created a wealth of new opportunities in the tourist industry. The majority of trips to the country are made by tourists who show a keen interest in the history, traditions, customs, cultural values and language of the country which they are visiting. In contrast to the past, Albania is becoming an increasingly popular choice for foreign visitors who are enthusiastic about what they find there. Key words: tourism, Albania, history, foreigners, land</p>
16.	<p>Dan Horațiu Popescu (Partium Christian University, Oradea, Romania)</p> <p>WWII and Its Aftermath: History and Literature at P.E.N. International</p> <p>My paper aims at revealing the struggle of P.E.N. International to maintain the spirit of its founders during WWII and its aftermath, with references to documents found in the archive of P.E.N. International. Special attention is given to the fate of P.E.N. centres in Central and Eastern Europe in the first years of the Cold War.</p>

FILM AND DRAMA

1.	<p>Derya Alim (West University of Timișoara)</p> <p>American Drama and the Portrayal of Minorities Over the History</p> <p>In my presentation, I aim to analyze how the depiction of different ethnic, racial, and immigrant minorities has changed over time in American society. This research could inspire new and pertinent discussions on minorities, American culture and society, and the theatrical landscape especially if we take into consideration the fact that the first original American performances were the minstrel shows, which were characterized by stereotypes and racist humor. In contrast, in our current times, the last fifteen plays that have been awarded the Pulitzer Prize for Drama not only offer a complex and nuanced depiction of the challenges faced by minorities, how they are perceived in society, and the experiences of being part of a marginalized group, but they are predominantly written by playwrights that are members of different ethnic, racial, and immigrant minority groups. My presentation seeks to uncover the intertwined relationship between American theater and society, particularly in how minorities have been represented and integrated both in society and the artistic landscape. Moreover, through this presentation, I intend to highlight the importance of integrating minority plays and voices into a revitalized, more complex, and more representative American dramatic canon.</p>
2.	<p>Raul Săran (West University of Timișoara, Romania)</p> <p>(Re)Interpreting the Past, Present and Future - The New World Corporate Order in Season 1 of "Severance"</p> <p>Severance (AppleTV) is an American thriller and science fiction series focused on a world in which the employees of a corporation called Lumon undergo a procedure based on a brain implant which separates their work selves from their “free time” selves – also known as “innies” and “outies”. Lumon, the corporation presented in the show, presents to the “innies” a history of the world that revolves around the founder, Kier Eagan, with textbooks, paintings and statues that portray him as a Godlike figure of the company. The following paper argues, through close reading and an analysis of the first season of the series, that Severance not only presents a critique of the corporate paradigm which functions as an agent of (re)writing history for its employees and, potentially, on a larger scale, the world, but also shows how the history of the “innies” is a history of the company, which brings into consideration the differences between the concepts of “personal history” of a person’s life and the “severed” history – the history that, in a way, belongs not to the persons working into the company (and have, in theory, no access to the outside world), but to the corporation itself.</p>

GENDER STUDIES

1.	<p>Raluca-Andreea Petruș (West University of Timișoara, Romania)</p> <p>Gendered Constructions of Memory: Reclaiming the Voices of Japanese Shashin Hanayome</p> <p>In "The Buddha in the Attic", Julie Otsuka depicts the phenomenon of Japanese picture brides who immigrated to the U.S. in the twentieth century, voicing their struggles to adapt to an unknown environment away from Japan. Japanese women acquire new roles, discover a foreign culture, speak an unfamiliar language, and face historical challenges, such as World War II and the Japanese American imprisonment camps. The presentation “Gendered Constructions of Memory: Reclaiming the Voices of Japanese Shashin Hanayome” addresses how the author, a Japanese American woman, reclaims her ancestors’ history through literature: the presentation addresses narrative techniques and the status of Japanese picture brides in terms of the tribulations they experience in their pursuit to achieve integration in their new country, the U.S.</p>
----	--

LANGUAGE STUDIES

1.	<p>Bianca Alecu (Faculty of Letters, University of Bucharest, Romania)</p> <p>Living life as a videogame: linguistic strategies of collective imaginative discourse on Reddit</p> <p>Reddit communities represent a way for users to interact online on topics of interest. Reddit currently amasses more than 100.000 active communities in which users produce digital discourse units like posts, comments and threads. Some of these are reproduced in more than one community, because they become popular and fulfil the communication needs of users (socializing and exchanging information). Our research focuses on the linguistic strategies involved in reshaping culture and history in different national English-Speaking communities of Reddit focusing on life in the USA, in the UK and in Australia. We study posts and comments created by using the same discursive pattern that involves imagining life in these spaces as a videogame. Reddit users collectively produce virtual scenarios in which living in the UK, for instance, becomes a role-playing game (RPG) in which the self becomes the "main player", and life becomes a "quest". From a discursive point of view, users employ several strategies of recontextualizing life as a videogame. Among these are: using gaming jargon, modifying deixis, creating complex analogies.</p>
----	---

2.	<p>Iuliana Borbely (Partium Christian University, Oradea, Romania)</p> <p>The Evolution of AI-based Writing Assistants: Grammarly in Proofreading</p> <p>Proofreading, an essential stage in the writing/translating process lately has been aided by AI-based writing assistants such as Grammarly. The tool quickens the process by spotting and highlighting the structures/words it deems inappropriate or incorrect. Thus, the human eye does not miss any language-use related issue and even perceives them more quickly. Correcting the text based on the suggestions are made on the premises that the assistant is infallible; however, there are cases in which the human proofreader must overwrite the suggestions of the assistant. This paper presents how the AI-based writing assistant can be used in proofreading, when the human reader must overwrite the assistants suggestion, to what extent it can be trusted. To illustrate these items, examples from proofread texts will be brought.</p>
3.	<p>Alina Tenescu (University of Craiova, Romania)</p> <p>Past and Present Discourses on Wine</p> <p>In this paper, we aim to explore the figurative language used in wine literary discourse. Starting from a cognitive-semantic approach, we analyze and classify conceptual metaphors related to wine in literary discourse. We start by illustrating the identified categories by examples taken from a corpus of excerpts of Romanian and English literary discourse and explain how wines are conceived and described metaphorically. The perception and description of wine in literary discourse orientates our research towards the recognition of essential aspects of the wine imagery in the research corpus, the analysis of sensory impressions and representations in winespeak and the analysis of the main categories of conceptual metaphors associated with wine and wine tasting notes. The organization of conceptualizations of wine tasting notes into several categories of cognitive metaphors related to wine is performed according to the model inspired by the research of Lakoff and Johnson (Metaphors we live by, 1980).</p>

TEACHING ENGLISH AS A FOREIGN LANGUAGE

1.	<p>Laura-Rebeca Stiegelbauer ("Vasile Goldiș" Western University of Arad, Romania)</p> <p>How to Teach Students in Mixed Ability Classrooms?</p> <p>Teaching in mixed-ability classrooms presents unique opportunities and challenges that require thoughtful strategies to ensure all students thrive. This article, "How to Teach Students in Mixed Ability Classrooms," explores the concept of mixed ability, defining it as a diverse learning environment where students possess varying levels of skills, knowledge, and learning styles. The main principles of mixed-ability teaching are outlined, emphasizing differentiation, inclusivity, and collaborative learning as essential strategies to engage every learner. The article identifies key challenges educators face, including varying paces of learning, potential</p>
----	--

	<p>disengagement among students, and the difficulty of meeting individual needs within a collective framework. To address these issues, practical, real-life solutions such as flexible grouping, tiered assignments, and project-based learning are presented. These approaches not only foster a sense of community but also enhance student motivation and participation. Furthermore, the article delves into effective assessment methods tailored for mixed-ability classrooms. Emphasizing formative assessment techniques allows educators to monitor progress and provide targeted feedback that supports individual growth. By implementing these strategies, teachers can create an enriching educational experience that values diversity and promotes equity. This article serves as a comprehensive guide for educators seeking to navigate the complexities of mixed-ability teaching while maximising student potential and fostering a positive learning environment.</p>
2.	<p>Aurelija Daukšaitė-Kolpakovienė (Vytautas Magnus University, Kaunas, Lithuania)</p> <p>Translanguaging in Theory and Teaching</p> <p>This paper looks at translanguaging as a theoretical concept and how it works in practice in the context of teaching English or some other language, although it can be utilized in other contexts as well. It briefly presents its historical background and how translanguaging is used at present, its benefits and drawbacks inside and outside the classroom, strategies, challenges and other important considerations. It adopts a framework that combines ideas proposed key persons in the field (e.g. Ofelia Garcia, Jasone Cenoz and others) to provide a better understanding of what translanguaging is about and why it is important to speak about it in contemporary classrooms, in which monolingual pedagogies do not seem to function well anymore.</p>
3.	<p>Dileta Jatautaite (Vilnius University Business School, Lithuania) and Vaiva Zuzevičiūtė (Mykolas Romeris University, Maironio, Lithuania)</p> <p>The Impact of AI Facilitation on Foreign Language Teaching and Learning for Specific Purposes: A Study of Diverging Attitudes from Students of Different Universities</p> <p>The Impact of AI Facilitation on Foreign Language Teaching and Learning for Specific Purposes: A Study of Diverging Attitudes from Students of Different Universities Abstract: The integration of artificial intelligence (AI) into foreign language education for specific purposes (LSP) presents both opportunities and challenges, particularly for students in specialized programs such as Business and Criminal law. AI-powered tools—such as language models, virtual assistants, and machine translation—are designed to enhance language learning by providing personalized, interactive experiences. However, students' attitudes toward these technologies may vary significantly across different academic settings, influencing both the effectiveness and acceptance of AI in the classroom. This study explores the divergent attitudes of Business and Criminal law program students toward the facilitation of AI in LSP instruction at two different universities—Vilnius University and Mykolas Romeris University. The research examines how students from these institutions perceive AI's effectiveness in improving language acquisition, their concerns regarding its limitations, and their preferences for AI-assisted learning compared to traditional methods. By analyzing these varying student perspectives, the study aims to identify key factors</p>

	influencing the adoption of AI tools in language learning and provide recommendations for optimizing AI integration in LSP courses to better meet students' diverse needs.
4.	<p>Zeynep Öztürk Duman (Karadeniz Technical University, Turkey)</p> <p>Navigating the First Years: A Qualitative Study on Novice English Teachers</p> <p>The current qualitative case study investigates the early teaching experiences of novice English teachers employed by the Ministry of National Education to teach English as a Foreign Language (EFL). Ten English teachers working at state schools in Türkiye were selected via convenience sampling to participate in the research. Data were gathered through semi-structured interviews focusing on their perspectives on the teaching profession, their educational backgrounds, their level of preparedness, their initial teaching experiences, the challenges and concerns they encountered, and their views and practices on professional development. The collected data were analysed using content analysis. The findings reveal that most teachers are eager to teach English and they feel prepared for the teaching profession in terms of theoretical knowledge; however, teaching practicum experiences should be expanded and refined. The most significant challenges are identified as the inadequacy of the English coursebook and the students' low proficiency levels. In conclusion, this study provides valuable insights for English teachers, teacher educators, teacher trainers, and policymakers, contributing to the improvement of English teacher education and training.</p>
5.	<p>Elena Gherdan (University of Oradea, Romania)</p> <p>Learner Diversity in the English Class</p> <p>Understanding diversity in the classroom can enhance the perspective of both prospective and developing teachers in many ways as they engage with the realities of today's classrooms. The paper will explore teacher understanding of learner diversity and its role in learning, including high and low inference variables. Challenges and opportunities in understanding and reacting to learner diversity in the classroom will also be discussed. The impact of diversity in education, why diversity matters, how teachers can foster diverse and inclusive learning environments - are issues which shape the present school life</p>
6.	<p>Mădălina Pantea (University of Oradea, Romania) and Lavinia Ștefănuț (Dacia Middle School, Oradea, Romania)</p> <p>Digital Learning Landscape: Designing, Classifying, and Leveraging Online Resources for Language Education</p> <p>This paper encapsulates the key aspects of digital learning materials in language education, addressing their design, classification, and practical application. The creation of effective digital learning materials for language education involves several key considerations, among which: personalization, interactivity, authenticity and accessibility. It discusses the key ways in which technology has been revolutionizing language education through: increasing access to authentic language resources and materials, enabling personalized and adaptive learning experiences, supporting speaking practice and pronunciation through AI tools and facilitating collaboration and</p>

<p>communication among learners. The paper likely offers guidance on designing engaging language courses, including: choosing appropriate learning platforms and tools, incorporating multimedia and interactive content, balancing synchronous and asynchronous activities, etc. By exploring these topics, the paper likely aims to provide a comprehensive overview of the digital learning landscape for language education, offering insights for educators and institutions to effectively design and implement technology-enhanced language learning experiences.</p>
--