

PARALLEL SESSIONS

Evaluative Food Metaphors in English and Russian

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The present paper is aimed at investigating a range of problems connected with the axiology of metaphors representing food. In the paper metaphors are treated from the perspective of conceptual metaphor theory. George Lakoff (Lakoff 1980, 1993) claimed that metaphor is not just a figure of speech, it is an instrument of mind and a mode of thought. We think, reason and categorize objects around us with the help of metaphors. PEOPLE ARE FOOD is a common metaphor in English and Russian. FOOD has become a prolific source domain for various metaphorical expressions.

The overall aim of the paper is to investigate and describe axiological capacity of metaphors representing food. Special attention is given to nominal metaphorical expressions used to refer to a person. We suggest that the PEOPLE ARE FOOD metaphor and its metaphorical expressions are potentially evaluative as two concepts belonging to different levels are juxtaposed.

We argue that these metaphorical expressions tend to convey a positive or a negative attitude. Interestingly, an assumption has been made that labelling women with names of animals (e.g. *kitten*), food, toys and other names having no parallel to men may reflect men's disrespect to women and support gender hierarchy (Maggio 1991: 38). Such labels are often referred to as one-sided, derogative and sexist. To obtain a better understanding of this phenomenon and to study the effect such forms of address have on recipients, a survey is conducted among native speakers of English and Russian. Furthermore, the paper provides the analysis of metaphorical expressions collected from contemporary British and American fiction.

The study shows that food metaphors are more frequent forms of address and reference to people in the English language (e.g. *honey, sweetie, sugar*), whereas in Russian there is a tendency to use names representing animalistic metaphors (e.g. *lastochka, zajka, kotenok*). Therefore, PEOPLE ARE FOOD is a more productive metaphor in English.

Notably, we seek to verify the Pollyanna Hypothesis formulated by E. Boucher and C. Osgood (Boucher, Osgood 1969) with respect to these metaphorical expressions. E. Boucher and C. Osgood stated that there is a universal trend to use evaluatively positive words more frequently and diversely than evaluatively negative words. The data obtained is analysed in this respect.

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Facing Climate Change in the Anthropocene: Human Inertia in the Fiction of Barbara Kingsolver

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By portraying ordinary characters from American rural village on an Appalachian farm, and incorporating scientific observations, Barbara Kingsolver in her novel *Flight Behavior* tries to take a poetic yet scientific approach to convey urgent social and political problems of climate

change. The story deals with the character Dellarobia Turnbow, a farm wife who undergoes a personal change, akin to seemingly mysterious changes happening in the nature around her. The sudden and unexpected arrival of millions of monarch butterflies in rural Tennessee mark a significant turning point in Dellarobia's life. This change, I argue, corresponds to humanity's need to transform the environment, which people (men) have been modifying for the various purposes in the Anthropocene. The present paper examines the link between poetics of the narrative, fate of the main protagonist, and the environmental changes in the American south eastern region.

Perpetrator Trauma Narratives in Young Adult Novels

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Recent emergence of stories about ordinary German childhoods in World War II (so called *Kriegskinder* (Heinlein, 2010) has become an important part of discourse on memory, remembrance and witnessing. However, Heinlein states that the 'discovery' of these new witnesses, is highly politicised, helping legitimise through the figure of a vulnerable child a narrative of German suffering as collective trauma, that in turn enables a tendency to self-victimisation in parts of Germany's political culture. I will argue against Heinlein's rejection of such narratives through the examination of the two young adult novels, which negotiate these uneasy tensions between the discourses of German perpetration and victimisation. The first novel is a Canadian novel by Karen Bass, *Run Like Jäger* (2008) in contrast with the Australian novel *The Book Thief* (2005) by Marcus Zusak. Both novels depict a variety of trauma concepts which take a different shape when narrated from the point of view of a child. As much as ideas of German guilt emerge in various ways in both books, they are fundamentally grounded in discourses of suffering: from the brutal battles, cold and hunger of the young men on the eastern front in *Run Like Jäger* to the firebombings of German cities and their heavy civilian casualties, especially of women and children in the *Book Thief*. I will examine similarities between the two novels, especially in the depiction of transgenerational transmission of trauma to the 2nd and 3rd generation of perpetrators. Even though both novels are labelled as young adult fiction, I will also mention the limits of the genre but also "(in)convenience" of the genre to narrate perpetrator's trauma.

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Corporate Identity Representation in Media-Texts of Belarusian IT-Companies in the English Language.

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Corporate identity is a complex interdisciplinary concept that includes ideas, beliefs and associations that employees, customers and stake-holders have about a corporation and their place in it. Corporate identity is believed to be a core of corporate communication and a strong competitive tool, which explains big interest in studying it and various forms of its representation.

Entering global market, companies have to choose appropriate communicative strategies. This includes specific ways of representing their corporate identity that will be understandable to global business community.

The aim of this paper is to analyze and explain how Belarusian IT-companies use the English language to build their corporate identity targeting global market.

The objectives of the paper are: to analyze grammatical and semantic structures used to build strong and relevant corporate identity in the texts on the official websites of Belarusian IT-companies.

Representation of Society in Media Discourse: Media Discourse on Teachers and their Role in Society in Selected British Periodicals

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Books, newspapers, magazines, television, radio, advertising, and, of course Internet, are constant features of peoples' daily round and play an influential part in present postmillennial society. A wide range of messages and meanings is available through these forms communication media and they function as important social institutions presenting the politics, culture, social and community life, shaping as well as reflecting how these are formed and expressed.

The presented study looks at the media coverage within the area of education, more specifically, the coverage afforded to teachers and educators and their (changing) role in society. Over the decades, teaching, in the public eye, has become less 'professional' and it can be related to a wider problem of de-professionalization. In addition to diminishing status of teachers, "[...] concerns are linked to wages, hours, and working conditions, declines in teacher status due to pressures for privatisation, competitive attitudes, insecure employment relationships, and mistaken policies on measurement and accountability" (Symeonidis, 2015:3).

The study aims to explore the issue of teacher status, its importance and its impact, determining the presented attitudes of selected newspaper articles on the portrayal of teachers. It strives to inspect the ways the selected British periodicals use to shape public perception and construction of beliefs and attitudes to teachers and their community role facing social changes. The goal is to investigate the media coverage afforded to the notions of educational issues concerning teachers as well as headteachers in Britain in politically opposed newspapers in order to elucidate the media representation of the teacher's profession and to examine the approach which reflects the nature of the selected newspapers representing opposite ends of the political spectrum as well as different qualitative content.

Cultural Representation of 'Others' in the *Big Bang Theory* Sitcom: The Case of Bernadette Rostentkowski-Wolowitz and Howard Wolowitz

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The Big Bang Theory is an American sitcom that airs its final 12th season on CBS in the United States. It is about physicists Sheldon Cooper and Leonard Hofstadter as well as engineer Howard Wolowitz and astrophysicist Raj Koothrappali whose nerdy, geeky and introverted lives are changed when women become part of their circle.

The cultural phenomenon and significance of the sitcom has been explained and discussed, e.g. in the *Concise Dictionary of Popular Culture* (2017). However, the main aim of my research paper is to present the complex cultural concept of 'shiksa' or 'shiksa goddess' referred in my paper as 'others' on the example of Bernadette and Howard relationship. I will examine and outline certain characteristics of the mythic status of 'shiksa' in American popular culture and try to explain historical roots of the gentle woman who 'has long been a magnet for intense feelings, from male yearning to communal hatred' as evidenced by Benvenuto (2004:5).

Following Lippmann's (1922) definition of stereotype that defines the concept as readily available image of a given social group, typically based on rough, frequently negative generalization, I will argue that the sitcom's characters enhance the stereotypical image of 'others' and the multifaceted relations between an American Jew and American Pole - a Jew and gentile woman 'shiksa' - with their ethnic background and heritage.

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The Shift towards 'Gender Neutrality': An Opinion Survey into Cultural Sensibility and Sensitivity in Social Media Posts and Texts Translated into English

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The paper examines the popular trend of (de)neutralising certain aspects of gender, denoted by language, spreading throughout social media, as well as texts translated into English. The author explores the concept of cultural sensibility and sensitivity by carrying out an opinion survey among students of teacher-training and translation and interpretation programmes, focusing on the respondents' views on gender neutrality and the necessity to adhere to it in present-day discourse.

Food for Thought? The Cultural Appropriation of Food in Contemporary Media

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The paper discusses the concept of cultural appropriation in contemporary media, which has recently caused heated debates. It focuses on food as the subject of controversy and follows a sample of recent cases where the production and sale of 'culturally authentic' food items has raised concerns among various ethnic backgrounds. The author raises the question whether the striving for greater cultural sensibility, sensitivity and diversity has, in fact, created more division.

Faith in Hope and Charity: the Catholic Sensibility of David Lodge

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Aiming to arrive at conclusions pertaining to some important current developments in the history of Anglophone fiction, this paper starts with considering David Lodge's self-proclaimed indebtedness to James Joyce and Graham Greene, 'precursors', whose shared Roman Catholic identities seem to be the only connecting link between the Modernist classic and the 'silver age' anti-Modern. These two most conspicuous sources of intertextual allusion that are also the most frequently recurring targets of critical analysis in Lodge's writing could be hardly further apart in terms of the diametrically opposed principles underlying their respective poetics of the novel. This antithetical relationship pitting the two masters against one another, a binary that Lodge has always been fully aware of, has not prevented the writer of half a dozen 'Catholic' novels from *Picturegoers* (1960) to at least *Therapy* (1995) from attempting to emulate the very different achievements of his two 'heroes'. In my paper I intend to explicate how the apparently doubtful endeavour of 'serving the two masters' of ethics and aesthetics represented by Greene

and Joyce respectively has been made not only possible but also desirable for Lodge by the fundamentally religious sensibility that he has in common with the lapsed and the maverick Catholic novelist in his personal canon.

Going beyond, but not entirely abandoning, the Joyce-Greene comparison, I also venture to demonstrate how in some more recent, post-millennial, novels of David Lodge, where Catholicism is no longer a focal theme, the ultimately religious sensibility informing his earlier fiction can still be identified. I argue that the 'cognitive turn' in Lodge's later fiction represented by *Thinks* (2001), *Author, Author* (2004) and *Deaf Sentence* (2008) still has enough to do with his earlier engagement with the corporeal and sensual aspects of his religio-cultural heritage to substantiate his self-identification as at least a 'Catholic agnostic'.

I posit that locating the origins and highlighting some salient fictional and theoretical manifestations of David Lodge's Catholic, and in many ways catholic, sensibility can help understand how his multifaceted work has emerged as a viable compromise between the Modernist and the anti-Modernist tendencies observable in the history of the Anglophone novel of which he is a major contemporary representative.

Space: The Final Frontier of Globalization?

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This paper strives to explore how the 2010s installments of the popular science fiction franchise, *Star Trek*, comes to terms with the postmillennial trends in the depiction of the conflict between the local and the global as it is translated into the fictional conflict between the United Federation of Planets, offering peace at the price of assimilation, and the Klingon Empire, which has been usually depicted as the unintelligible, alien and violent Other, but has radically shifted positions in the most recent version of the television show. Furthermore, the new *Star Trek: Discovery* (2018-) employs a female main character, openly gay crew members, and an overall innovative take on masculinities as Freeman explains in her paper "Is Local: Global as Feminine: Masculine?", gender appears an important, if often omitted, factor of the globalization discourse.

Moral Understanding: Perspective of Margaret Urban Walker.

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The paper presents the thinking of the prominent feminist moral philosopher Margaret Urban Walker, who challenges common assumptions in philosophical ethics. Walker defends expressive-collaborative model of morality according to which morality is best revealed in practice, the socially accepted patterns of assigning and deflecting responsibility (Moral Understandings 2007). She argues that moral understanding is so produced, reproduced and transformed in everyday interactions of social life. As moral and cognitive world are tightly intertwined, so reconfiguring a social and moral world requires reordering a cognitive one. So, moral and social change requires change in our mind. According to Walker naturalistic epistemology of morality, our "moral intuitions" are socially and culturally situated, but it does not mean that they cannot be subjected to criticism, comparison and evaluation, nor that they cannot change. What does it mean for the possibility to apply moral theories and conceptions from different socio-cultural, historical and political context to our social and moral environment? Some aspects of this question will be examined on the example of the feminist care ethics and the Joan Tronto's conception of caring democracy (Caring democracy 2013).

Be(e)coming Involved – the Role of Urban Beekeeping in Forging Ecological Identity

The main objective of this paper is to examine the correspondence between attitudes to the environment and environmental behaviour and the self. With the help of identity theory and the findings of environmental sociology the paper explores the role of environmental programmes such as urban beekeeping in developing an *ecological worldview* by changing individual perception of and a relation to the surrounding world. The central concept in the analysis is that of *ecological identity* which transcends social and cultural relationships instrumental in construing one's identity and emphasises the centrality of nature as an object of identification. It increases one's moral concern for the well-being of other members of the biosphere and creates a felt sense of belonging to a large global community, transgressing territorial boundaries but bound by a shared value system. As Arne Naess, a Norwegian philosopher who introduced the idea of the *ecological self*, maintains, humans are a constitutive element of nature; therefore their interactions are not limited only to those with other humans but encompass a web of conscious or unconscious relations with nature's other animate and inanimate components. Grassroots' and institutionally-inspired environmental initiatives like community gardening, urban beekeeping or urban meadow projects foster personal growth and responsible citizenship by raising personal awareness of local and global ecological issues and promoting a more mindful and less exploitative attitude to nature. Acknowledging one's ecological selfhood, even if the degree of one's identification with it may vary among individual actors, tends to be a significant binding factor providing individuals with a sense of collective *green* identity. It is constructed and negotiated through the activation of relationships between diverse individuals sharing a common interest and purpose, e.g. the protection of honeybees and other pollinators in and urban environment.

“That's where the fun comes in”: Gamification of Social-Media as an Identity-Shaping Process in Dave Eggers's *The Circle*

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Dave Eggers's novel *The Circle*, published in 2013 and set in the near-future United States, focuses on Mae Holland, a newcomer from a provincial town who starts working at the Circle, a Facebook-like corporation that completely dominates social media and the internet in general. One of the most important indicators of an employee's value at the Circle is her place in a number of rankings, among which there is the so-called PartiRank, or Participation Rank. The PartiRank uses a special algorithm which measures the intensity of an employee's use of social media and then translates it into points and a position in the ranking.

Watching the movements of one's own position in the ranking is supposed to be a source of fun and thus represents the idea of gamification, which can be described as turning non-play activities into play – gamification depends on mechanisms that are traditionally associated with games and play, primarily those consisting in accumulation of various kinds of rewards or points. What is important, at the Circle the number of amassed points can be compared with the scores of other people and thus another mechanism associated with gaming comes into play – competitiveness. Gamification of this kind is used by Facebook in a variety of ways – it can be seen in the number of friends, likes, comments, etc that a user can amass.

As Eggers shows, the reason behind gamification at the Circle – and this obviously also refers to social media like Facebook – is that of maximization of sharing of information, because in this way as much of profitable data as possible can be harvested. But the side effect of this kind of gamification is its influence on the formation of the user's self-identity, which is best explained by interactionist social psychology. From this perspective, self-identity is formed/modified as a result of feedback from others concerning the self's behaviour, outlook

and appearance. Gamification involving evaluation of users by means of precise numbers automates and simplifies the process of social feedback reception.

Rewarding particular types of behaviour or opinions and ignoring others, however, gamification influences users, making them choose activities or express views most likely to be rewarded by the metrics of the “game.” Craving the best feedback in the form of the highest score, they are locked in social structures of strictly patterned behaviour which may completely dominate their life, thus becoming a source of a salient identity.

The paper will analyze Mae’s attempts to walk the path carved by gamification algorithms at the Circle.

Place, Cultural Identity and Post-Postmodern Transnational Identity: Michelle Serros: *Honey Blond Chica* (2007).

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In his recent studies, Ramón Saldivar argues that there is a new generation and tendency in American fiction he defines as postrace, post-postmodern generation, or a generation of authors using “transnational imaginary.” Although his definition and understanding of a specificity of this tendency in American fiction is not always convincing, what is interesting is his analysis of the problem of ethnic/cultural identity in the context of post postmodern sensibility (novel). One of the novels he mentions as representing this tendency in American fiction is Michelle Serros’ *Honey Blond Chica*. This novel depicts a young generation of Chicano/HispanicAmerican characters living in California and enjoying contemporary careless and almost bohemian life. Although California as a specific place is strongly connected not only with Native American, but also Mexican and American history and cultural identity, in her novel Serros depicts California as, on the one hand, connected with Hispanic cultural identity and, on the other hand, as cultural identity which undermines essentialist concept of both place and cultural identity. This paper will analyze Michelle Serros’ depiction of both region (California) and (Hispanic) cultural identity understood as close to the concept of Saldivar’s post postmodern novel, but also as novel responding to postmodern literature (D. F. Wallace) including a depiction of place and Hispanic (Chicano) cultural identity.

Harvesting (from) the Black Female Body: Egg Donation and Motherhood in “Harvest” by Danielle Evans

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The short story “Harvest” (2006) by African American author Danielle Evans interrogates the fraught relationship of African American women and medical advancements, exploring the extent to which history makes its mark on the Black maternal subject in the 21st century. Since the colonial period, the discourses of science in general and of medicine in particular have contributed to the marginalization of African American women. “Harvest” delineates the process whereby contemporary manifestations of these discourses interact with racism and insert themselves into the identity formation of Angel, a Black, working-class college student. Even though an upscale egg donation agency continuously solicits white students for their genetic material, non-white students such as Angel are rejected as donors. Angel, while feeling flawed and undesirable, is also aware of those white supremacist cultural scripts that cast Black women as unfit mothers. She is familiar with the violent history of the colonization of the black female body, yet, she conceptualizes value in terms of having a body able to be monetized insofar as it is acceptable to white society. At the same time, she is aware that becoming an egg donor would instantiate economic and biological exploitation as it entails a privileged, wealthy family purchasing something unequivocally biological from someone who is in economic need.

When, unexpectedly, Angel becomes pregnant, she has to reckon with not only financial difficulties, but feelings of alienation and inadequacy as well. She has to make the decision whether to get an abortion at the intersection of past and present, in the 21st century, which, as the story suggests, is a technologically and ideologically advanced era that is still influenced by the legacy of slavery. Angel's maternal identification process is thus informed by the matrix of latent postmillennial racism, coupled with the knowledge that attitudes toward her race prevent her from transcending the boundaries of her class as well. Relying on the work of Black feminists such as bell hooks, Angela Davis, and Venetria K. Patton, the paper focuses on Angel's decision to forgo the abortion in the last minute and argues that this sudden change of heart is rooted in her wish to give herself the validation she could not get from the egg donation agency, and her desire to transcend boundaries imposed on her by race.

The Skewed Lens: Discursive and Visual Construction of Gender in Portrait Photography Guides

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The digital revolution and meteoric rise of electronic communications in the postmillennial period have resulted in a dense media environment, where Internet users are engaged in the constant production and generation of new verbal and visual content. An average social media user operates as a one-person news agency, which has to offer the skills of a journalist, editor, copywriter, PR representative, model and photographer in order to maintain sufficient audience interest. The spread of mobilography, the integration of photographic messages in everyday electronic communication, the aggressively expanding visual landscape (Ushkin 2012; Gurieva 2009; Kolosov 2000) have created a strong demand for advanced photographic competences and a keen interest in sources of knowledge and instruction on the techniques of portrait and self-portrait photography.

Despite the broad public debate on the power relations embedded in visual arts and heightened social sensitivity to gender asymmetries, many guidelines on portrait photography published online explicitly encourage artists to modify their working methodology depending on the model's gender. We will attempt to show how instructional materials aimed at budding and experienced portrait photographers can document the pervasive the visual rhetoric of gender differences and contribute to the retention and dissemination of stereotypical views on gender among social media users.

Informed by the rich tradition of visual studies, semiotics of photography and visual discourse analysis (represented by Barthes 1977; Goffmann 1979; de Lauretis 1987; Broude, Garrard 1992), the report seeks to uncover gender asymmetries in a number of thematic areas. Our analysis will concern technical recommendations on the choice of lighting, posture, settings and props as well as address the authors' descriptions of psychological and technical problems that reportedly arise when working with models of different sex/gender.

The report is based on over 40 online photography guides in English oriented at professional and amateur photographers and published from 2010 to 2018.

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Female Identity in the Discourse of the Beauty Myth, as Exemplified by Hearst Women's Magazine Covers

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As inspired by Naomi Wolf's (1991) book entitled "The Beauty Myth: How Images of Beauty Are Used Against Women", the beauty myth and its contribution to the construction of female identity in the contemporary consumerist culture is the subject of sociolinguistic analysis in the present paper.

The research constitutes a critical analysis of the discourse of the beauty myth and intends to initiate a discussion concerning the negative influence which the phenomenon exerts on the shaping of female identity. The fundamental assumption is that myth is inherently discursive and is reflected and reinforced in language. The author attempts to explain its mechanism using Jadwiga Puzynina's (1991, 1992) concept of the language of values and Roland Barthes's (1991) idea of myth as a type of speech. To depict the sociolinguistic problem in question, the author investigates a fragment of the discourse of the beauty myth, using as a research sample the editorial descriptions of the magazines and a compilation of the covers of six women's magazines published worldwide by the Hearst Magazines Company.

The results of the research confirm the initial hypothesis that the beauty myth is represented and successfully reinforced by the magazines' content and their overall ideology, whose essence is to some extent encapsulated in the research sample. It is worrying that the discourse of the beauty myth is subject to broadly understood profit-oriented pressures in the contemporary consumerist social reality, on the one hand, and that it simultaneously shapes this reality so as to ensure the possibly most beneficial socio-political establishment and guarantee economic growth, on the other. Since the phenomenon of the beauty myth is detrimental to the shaping of female identity and since its scope is worldwide, the discourse of the beauty myth receives critical attention in the paper, in compliance with the assumptions of Critical Discourse Analysis.

James Bond in the New Millenium: Changing Discourse of Espionage

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Some basic schemes in 007 movies may be taken for granted, e.g. the overall efficiency of MI6, James Bond as the super spy and his subordination to M. The study of the movies that have been released after 2000 reveals some changes within the schemes. The position of MI6 weakens, together with the role of M, its manager. 007, in turn shows a growing degree of independence and impoliteness in his relations with M.

The study concentrates on M-007 discourse and shows the linguistic dimension of the changes. The analytical tools include register analysis and pragmatics, especially face saving/threatening speech acts. The major findings show that the language of the interlocutors is very straightforward and sometimes brutal. M speaks about his/her doubts about his/her status and the position of MI6. James Bond, in turn, displays open criticism and independence.

Forest in *Captain Fantastic* (2016) and *Leave No Trace* (2018)

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American wilderness has significantly contributed to the development of the American narrative, and as a form of space instigating self-identification it still continues to shape American mythology, the main representative of which is the American Adam. This paper focuses on the representation and function of one specific form of the wilderness - the setting of forest - in two contemporary American films - *Captain Fantastic* (2016) and *Leave No Trace* (2018) analyzing how this setting motivates and shapes the authentic representation of the main male protagonist, and how this form of authenticity reflects a wider cultural call for authenticity of the American man in the 21st century American cinema. An important aspect in relation to the contemporary representation of the American man in these two selected films is the parent(father)/child relationship, therefore the paper focuses on the role of the setting in the process of regeneration of the man's position in society especially in relation to the postfeminist characterization of the American man.

Contemporary American cinema of the 21st century widely abandons the traditional, culturally defined setting of American wilderness to create an alternative setting for the American Adam. Forest in these two films represents universal space, not defined by historical, cultural or political boundaries, which is a different form of setting from what American cinema has traditionally proposed and celebrated. This study thus also focuses on this universality as a key attribute of the setting, proposing an alternative to American men jeopardized by what Zygmund Baumann calls 'liquid modernity' (Baumann, 2002) to study forest as an alternative to the urban setting. 'Liquid modernity' brings forward the conflict between civilization and authentic nature, which also mirrors the wider dilemma between global and local that emerged as a reaction to the alleged failure of globalization (global vs local / civilization vs nature). Films *Captain Fantastic* and *Leave No Trace* propose the setting of forest not only to provide the American man with a hideout from civilization and conformity, but it proves to be a perfect setting to experience intense authentic living, which corresponds with the demand for authentic living as a result of the impact of new technologies as Allan Kirby identifies in his interpretation of digimodernism.(2009). Further, the study focuses on the concept of deinstitutionalization of the man and his growing inability to conform to social constraints in urban (civilized) setting, as it was proposed in the work of Gilles Lipovetsky (2005). This inability is reflected in the two selected films via main male protagonists who choose wilderness and forest as their habitat in order to escape social conformity and secure his moral, spiritual and aesthetic regeneration, and thus the regeneration of the new generation.

Nostalgic Landscape of Miami in Susana Daniel's *Stiltsville*

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The presentation examines nostalgic landscape of Miami depicted in Susana Daniel's debut novel *Stiltsville* (2010). The book depicts the entirety of a long marriage of Dennis and Frances DuVal, but at the same time it focuses on moments in which the family experienced unexpected changes. The story relies on the narrator's memory and recollections of particular periods and events from the past which are vital for the narrator. The setting of the novel is the actual community named the same as the book's title and it refers to a group of houses built on pilings about a mile offshore in Biscayne Bay. The Stiltsville enclave is intertwined throughout the Miami's history and the role the ecosystem has played in the city's development.

The analysis of the novel proceeds according to methodology presented by the literary theorist Hana Wirth-Nesher in her article titled "Impartial Maps: Reading and Writing Cities" (2001, 54) in which she identifies four aspects of cityscape in the representation of the city in narrative:

the human, the built, natural, the verbal. The *human* environment of the novel describes the city's ethnic mosaic, such as the Cuban component. The *built* environment depicts existing artefacts of Floridiana and structures invented by the author. *Natural* environment refers to marine environment of Miami. The *verbal* environment exemplified by the characters' dialogues and dialect suggests ethnic subdivisions of the city and marks some aspects of Miami's social hierarchy.

The paper focuses on nostalgic construction of the past in the novel. Nostalgia has been linked with urban studies and the concepts of cultural heritage and preservation movement which facilitate the continuity between the past and the present to make the past meaningful for contemporary times. The cityscape of Miami depicted in the novel becomes a kind of palimpsest landscape combining historical and cultural heritage of the city with the geographic environment of South Florida. A symbolic landscape of Miami which synthesises its urban and marine environments is the Stiltsville enclave.

Brexit: The Uncivil War: A Permanent War or Just a Battle? The Polish Perspective.

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Brexit: The Uncivil War was released in January 2019, when the final form of the UK's withdrawal from the European Union was still uncertain. The film, based on a script by a British political dramatist, James Graham and directed by Toby Haynes, depicts final seven weeks of the Referendum campaign designed by the strategist of the Vote Leave, Dominic Cummings (played by Benedict Cumberbatch). The majority of critics classify the movie as a biographical documentary (biopic), based, as the director asserts, on a thorough research. Others view it as a political thriller, tech thriller or tragicomedy, only loosely inspired by the reality of the Referendum campaign. Irrespective of the opposing interpretations, the film brings into the limelight a disturbing story of both technologically sophisticated and extremely efficient techniques of influencing, not to say manipulating, voters.

The paper explains how Dominic Cummings masterminded a new kind of campaign based on the use of digital technology, i.e. profiled micro-targeting and appealing to negative emotions (fear and hate) of different electoral groups. The campaign's slogan, "Take *back* control", confirmed the pro-leave electorate in the belief that they must regain sovereignty as the EU poses a threat to British economic and cultural independence by imposing its own vision of democracy.

Although *Brexit: The Uncivil War* reveals the scale and unclear nature of digital technologies involved in the process of shaping the public opinion in the British Referendum, it is not the only or the first example of dubious connections between politics, technology and sociology. The election campaign in Poland, run nearly concurrently (end of 2015), shows worrying analogies. The Polish conservative party (PiS) perfectly defined, fueled and channelled fears and hatred of a large part of the society using, though in a less sophisticated way, social media to reinforce desired beliefs and attitudes. The party also successfully exploited the "Poland in ruin" slogan, which promised not only the reorganization of the country on new, anti-European principles, but also sovereignty of the neglected and ignored.

Having said this, the author claims that the real merit of *Brexit: The Uncivil War* is that it confronts the audiences with both numerous problems which should be addressed urgently as well as questions which must be answered. Otherwise the democratic, economic, political orders as well as humanistic values the civilized world is built on may be undermined. By analysing the picture of the British and Polish society emerging from the film, the author draws the readers' attention to certain processes which seem to be already in progress in many countries of Europe and the world.

History vs Herstory – the Emergence of Female Characters in Postmillennial TV culture: The Case study of *The White Queen* (2013) and *The White Princess* (2017)

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The contemporary 21st century cannot be longer characterised as post-modern, but as recent development in the field of cultural studies suggests, it should be rather described as pseudomodern, hypermodern or digimodernist, depending on the preferred framework. Since hypermodernism is interested in past, its reformulating and resurfacing, the presented paper deals with two historical TV dramas, namely *The White Queen* (2013) and *The White Princess* (2017). Both TV series depict one of the most turbulent period of British history, the period during and towards the end of the Wars of the Roses. However, as the titles of both TV series indicate, the point of view presented in them is not that of male characters, but female characters, who are the main protagonists, therefore offering the audience herstory of the well-known events. This goes hand in hand with the claim of Rosalind Gill, one of the prominent scholars in the field of gender studies, that contemporary media culture offers greater visibility and resurgence of feminism and greater interest in feminist stories. Furthermore, it is no longer feminist discourse of the previous decades, but a new postfeminist discourse which is present in the contemporary media culture. As a result, the theoretical part of the presented paper briefly introduces the notions of hypermodernism and postfeminism. The analytical part aims to prove the hypothesis that both TV series, whether *The White Queen* (2013) or *The White Princess* (2017) disseminate postfeminist discourse in the form of herstory, but the extent of this dissemination varies. Although the time span among both productions is only four years, female characters in *The White Queen* (2013) do not display such a postfeminist sensibility as in *The White Princess* (2017). The analysis of the selected sources focuses on the portrayal and gender roles practiced by both male and female characters with more attention paid to females and how all these construct the postfeminist discourse. Several audio-visual examples from *The White Queen* (2013) and *The White Princess* (2017) are used to illustrate the above mentioned and to exemplify the differences in the extent of dissemination of postfeminist discourse.

Transnational Identity Formation in Anita Rau Badami's *Can You Hear the Nightbird Call?*

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In her novel titled *Can You Hear the Nightbird Call?* published in 2006, Anita Rau Badami revisits traumatic and violent events related to the Komagata Maru incident of 1914, the Partition of India in 1947, and the bombing of Air India flight 182 in 1985 to explore their effects on the South Asian diaspora in Canada lasting to our day. Herself an Indo-Canadian, Badami does so by focussing on three female protagonists attached to their homeland in India by various ties, while two of them are also linked to Canada, since it is their adopted country. Thus, the narrative moves between the personal and the political, which allows the author to demonstrate the transnational interconnectedness of events on both levels. Questions of belonging and loyalty are raised for all three women as well as their ethnic community in multicultural Canada as they are made especially aware of the necessity to make choices in the wake of their immigration.

My talk aims to concentrate on how identities are formed and negotiated across borders both on the level of the transnational community and the diasporic individuals presented in Badami's novel. Their interstitial space is a site where their ethnic and national categorization

becomes ambivalent and their in-betweenness offers opportunities to address issues pertaining to both the local and the global.

Identities in the Making: A Reading of Travel Blog Narratives about Albania by English-Speaking Bloggers

Armela Panajoti, Bledar Toska, University of Vlora "Ismael Qemali", Albania

The free movement of people, a relevant and significant aspect of globalization, facilitated by the advances of transportation technology, has given rise, among other things, to tourism all over the world. Destinations, renowned and less renowned, are marketed more pronouncedly than ever through social media, particularly blogging, as the most viable from all possible online means available for such ends. More often than not passionate travellers would publish personal stories about their experience in the countries they have visited.

In this paper, we will focus on travel blog narratives written by English-speaking visitors to Albania. Falling largely into the genre of travel writing, these narratives are often written by relatively young people who feature themselves as lonely travellers in adventurous and nomadic poses who try to capture and reconstruct various cultural aspects of the country through their perceptions. In relating their experience, these bloggers emphasize personal perspectives through a form of promotional discourse characterized by the marked use of 'I' and other first person pronouns or adjectives. Besides, as digimodern texts, these blogs engage their author-travellers in interaction with their readers and followers.

The aim of this paper is to examine how the travellers' shifting perspectives and onwardness of their texts account for the (re)construction of their own identity. For the analysis, close reading of the texts will be attempted alongside some analysis of the discourse employed. The aim is to demonstrate that in trying to reconstruct the country through their own eyes, these travellers are actually revisiting and remaking their own identity.

Aesthetic Value in Postmillennial Anglophone Art Discourse

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The report touches upon the problem of language representation of the value concept BEAUTY in postmillennial art discourse. The issue of the core meaning of art is controversial nowadays and its aesthetic value is widely discussed by art critics. Numerous studies of art prove that it has multiple points of intersection with the concept of beauty, which is very significant and widely represented at the verbal level in Anglophone art discourse. Cognitive and discourse methods of contemporary linguistic analysis show the peculiarity of cognition based on the perception of an artwork. They can also reveal the specific features of the communication carried out through art.

Beauty constitutes a significant part of the value worldview whose formation to a great extent is influenced by art discourse. The objective of our study is to analyze modern scientific approaches to the aesthetic value in Anglophone art discourse as well as to reveal in its context the content of the concept *beauty*. The investigation of art critics' evaluation is especially important for their attention to the social and cultural context, their philosophical ideas, iconographic and iconological analysis, which gave a picture a work of art status. Thus, the linguistic investigation of texts created by art critics can identify the criteria of aesthetic value of an artwork and, what is more, help to understand what art is.

The research has shown that nowadays art critics distinguish between external and internal beauty. According to an American art critic and philosopher Arthur Danto, an artwork should have internal beauty, which contributes to the work's meaning. Understanding of beauty in modern art discourse finds its representation at the verbal level as a political and cultural issue,

as a problem that requires its decision. Art critic Dave Hickey considers beauty to be the beginning of art, something that makes the existence of art possible and encourages a recipient to think over significant issues of life.

Meanwhile, a number of articles and monographs emphasize the necessity to objectivize the external beauty in art. It is supposed to lead to the revival of beauty as an aesthetic value bringing pleasure in the process of perception. The search for inner sense made modernism and avant-garde painters refrain from depicting beautiful landscapes, objects or people. Underestimated in the XX-th century, as W. Steiner mentions, beauty should be evaluated as an integral value of art. According to the art critic, beauty is a kind of communication, a particular interaction between a recipient and an artwork that influences greatly his thoughts and emotions. Emotive cognitive mechanism of aesthetic empathy is objectivized at the verbal level of the art discourse and the analysis of its representation allows to investigate the anthropocentric parameters of communication between a recipient and a work of art.

21st-Century Female Writers as Social Commentators and Cultural Critics – the Case of Chimamanda Ngozi Adichie and Arundhati Roy

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“I am a storyteller” repeats Chimamanda Ngozi Adichie, a Nigerian novelist of international reputation, in a number of her interviews and speeches. But she is not only that. And neither is so Arundhati Roy, an Indian writer, whose first novel, *The God of Small Things* won Man Booker Prize for Fiction in 1997 and her second novel appeared in 2017, that is as many as 20 years later. In between the stories Roy tells come her multiple essays – on the present day situation in India, focusing on human rights, and on the way in which capitalism destroys our planet. Adichie, on the other hand, being a charismatic speaker, has become a powerful social critic, most frequently taking up the subject of gender equality – from the Nigerian perspective, filtered through her present-day American experience. The two, undoubtedly very talented fiction writers, “story tellers,” having achieved success and become recognisable, devoted their time and energy to discussing publically the issues they find of universal importance. They have moved from storytelling to trying to “change the world.” Using those two writers as examples I would like to elaborate on the role of writers – or maybe humanists in general – in the 21st century; at least of those, who get engaged in cultural and social criticism. I would like to refer to not only to what the two women write, but also to the way they are present in the electronic media, taking their stand.

Shaping of History from Postmodern Perspective

Karin Sabolíková, Pavol Jozef Šafárik University in Košice, Slovakia

The postmodernist approach to history is one known or lesser-known mode of historical writing. Postmodernism is generally thought to be anti-historical and history is thought to be one of the prejudices that postmodernism claims to dissolve. Writing on world or global history from the perspective of postmodernism is therefore controversial or according to some others it is without moving ahead. On the contrary, many postmodernists believe that a specifically postmodernist idea of history provides the only basis for the kind of knowledge required by an emerging global society. The purpose of my paper is to outline the characteristic features of the postmodernist movement in humanities, to explain its confrontation with history, to map its critique of the traditional practice of history. The paper also tries to map out the key debates and arguments that historians of different historical orientations engaged in.

Identity Discourse in ‘The Fall’ TV Series: Culture? Gender? Or a Bit of Both?

Adriana Sabovíková, Pavol Jozef Šafárik University in Košice, Slovakia

Troubled history is often considered to be the reason for Northern Ireland being described as a nation of borderlines - not only physical ones but also imagined. This stems from the conflict that has been described in terms of identities – based on culture, religion and even geography. When it comes to British broadcasting and the question of how the divisions of Northern Ireland should be presented on screen, one may intercept certain reluctance to explore it. TV drama, however, occasionally took on the subject. A special case is presented by contemporary Belfast TV drama ‘The Fall’ (2013) which through its genre of crime fiction presents yet another way of getting the elephant into the UK living rooms. Gillian Anderson’s Stella Gibson, a Brit and a woman, finds herself in men’s world in Belfast where a long shadow of the Troubles is still present. The paper examines postmillennial identity discourse in ‘The Fall’ from the point of view of culture (cultural identity related to specific region) and gender (gender identity related to power struggle).

Cognitive and Pragmatic Aspects of Food Representation in the British Media Discourse

Viacheslav Shevchenko, Samara National Research University, Russia

The present paper is devoted to the problem of representing food in the British media discourse. The author analyzes social and linguistic factors of food representation in the media discourse, in particular, the ideas and social factors that influence the journalists as well as peculiarities of the linguistic forms of food representation. Particular attention is paid to the cognitive aspects: the author analyzes realization of a specific cognitive model within the media text. The author also studies the cognitive model components, which are foregrounded in the media articles, and the linguistic means used for this purpose. The reasons for this process are also investigated. The connection between cognitive model realization and the journalist’s pragmatic goal is also studied in the paper. The author comes to a conclusion that a new cognitive model is formed and fixed in the recipient’s mind, because its components contain information confirmed by data in the media text. The new model can be fixed only if a journalist manages to persuade the recipient using the factual data. We suppose that introduction and placement of a new cognitive model into the recipient’s mind results in changing his/her attitude towards British food. This can be viewed as a change in social reality, i.e. construction of new social reality, because the recipient in this case acquires a new feature – new attitude towards British food that affects his/her actions in real life.

Identity Discourses and Reconstruction of the Past and Present in Public Places

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This paper investigates reconstruction of memory, history and present in public places through visual representations building identity discourses. Lipovetsky argues that "hypermodernity is not structured by an absolute present, it is structured by a *paradoxical present*, a present that ceaselessly exhumes and ‘rediscovers’ the past" (2005).

In this paper, case studies focus on public places in Turkey and Britain, where dichotomous cultural signs and symbols of modernity and postmodernity construct identities in hypermodernity. In Turkey modernist tendencies in hybridity construct postmillennial realities

with crude art, installations and son et lumière. The small statue of the founding father of the republic in a small acrylic glass display cube presents a temporary existence with a giant Coca Cola bottle in a public square in Turkey in cultural hybridization. Elsewhere, Turkish nationalism has been reconstructed with Hollywood musicals in a public square as a nightly ritual of hybridities of consumerism, individualism, nationalism, nation state, globalism, Americanism and glocal.

A giant thumb on a plinth among the statues of heroes of imperial power and British history challenges the past and constructs the present in hypermodernity and underlines the power of digimodernism in Trafalgar Square in London. The skyscraper nicknamed the "Walkie-Talkie" is also reminiscent of a giant android overshadowing the Tower of London and addresses the British science fiction TV show Dr Who constructing postmillennial hybridization.

Fatherhood at the End of the World: Ethics and Gender in Cormac McCarthy's *The Road*

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For the last years, the number of cultural artifacts concerned with father figures and father-child relations has been on the rise. Some authors have noted that the increasing number of films depicting the challenges of fatherhood reveals newly emerging configurations of masculinity. These representations in film would have led to the formation and subsequent consolidation of the "masculine identity paradigm of fatherhood," to the extent it has helped to negotiate "its status as the new hegemonic masculinity" (Hannah Hamad, "Hollywood Fatherhood" 6). Stories are often concerned with the manner wherein men endure transformation under the benign influence of fatherhood, which also helps to renegotiate their identity *as men*. The influence fatherhood might have on individuals other than the father himself is nonetheless minimized, if not overlooked, for most cases.

However, some authors have also posited that fatherhood represents an alternative to hypermodern individualism. Raoul Eshelman identifies the "returning to the father" plot as one of five recurrent patterns in performatism, and describes these father-son relationships as "involving a parity or reversal of strength rather than the oppressive, phallic rule of the Father" ("Performatism, or the End of Postmodernism" 16). Likewise, Lacanian psychoanalyst Massimo Recalcati addresses the concept of ethical fatherhood in his books *What Remains of the Father?* (2011) and *The Telemachus Complex* (2014). Recalcati reflects on the current lack of desire and excess of *jouissance* that incites ferocious individualism, an argument very much in tune with Gilles Lipovetsky's ideas on hypermodernity. For Recalcati, the father ought to embody the Law, only that not through authority, but through the transmission of a "story of personal experience," by accepting the limits set by the Law on himself, and thus enabling the restoration of desire (Recalcati, *The Telemachus Complex* 57). After the Symbolic father's decline, the only way to restore the Law and put limits to *jouissance* is through commitment. Fathers must accept their role, thereby setting an example of singular responsibility towards the other.

Thus, father figures have been lately perceived as mediating elements capable of providing ethical foundations for individuals in hypermodern times. Nevertheless, we cannot overlook the substantial criticism existing around the representation of fatherhood in film and literature. The normalization of post-feminist paternity, as Hannah Hamad has labeled it, implies the consolidation of a model for hegemonic masculinity that displaces and sometimes undermines women's roles, whose presence is eliminated so that masculine figures can achieve redemption through fatherhood. In this paper, I argue that the approach taken by Recalcati and others on fatherhood as a feasible framework for postmillennial ethics is worth considering, albeit flawed. Drawing from Judith Butler and Adriana Cavarero, I propose an alternative ethics of parenthood

that is grounded on mutual responsibility towards the other, without having to rely on gendered models of ethical behavior. I will tackle the analysis of fatherhood in Cormac McCarthy's *The Road* (2005) applying this perspective, as I seek to prove that the ethical component is as central for postmillennial sensibilities as gender perspective.

Freedom goes last, Margaret Atwood's Concept of Current Sharing Trends

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The current social and ecological concerns are interconnected with the rising popularity of sharing and collectivity. Yet, despite the new sense of collective optimism and power, one the currently most popular genres is dystopia, beside dark Scandinavian crime novels. The torn social and political, as well as, the cultural scene reflect the metamodern metaphor of swinging pendulum (see Vermeulen and van den Akker). While post-socialist countries are generally less enthusiastic and trusting, due to their long-term experience with collective sharing practice and its less pleasant sides, Western capitalist cultures are only slowly warning against the political or social manipulation that often stands behind such utopian projects. One of the current critical or rather warning voices showing the battle between communal optimism and human nature, belongs to Margaret Atwood. Her novel *The Heart Goes Last* (2015) is set in near future during economic crisis in America, where a couple Stan and Charmaine (without known surnames) decide to solve their financial struggles by joining a utopian, socio-economic project Positron that is based on communal sharing. Everyone has a house and a job but every second month they have to serve as inmates in local, private-owned prison. The seemingly stable and loving relationship of Stan and Charmaine, as well as their happiness, starts crumbling apart once Charmaine has an affair with their alternates. The novel discusses the motifs of self-/ deception and impersonalization, featuring the strong link between the personal and political, upheld by (among others) feminist movements. Atwood also works with the concept of multiple or overlapping impersonations, or personas driven by conflicting desires of the individual, showcasing Seth Abramson's claim that metamodernism asks us to "overlap multiple subjectivities," or in other words to "be many people at once without putting any one of them at the forefront" (Abramson 2017). Yet, the novel unlike previous Atwood's works changes the course from a bleak dystopia to a humorous satire. The principles of utopia, return to nature, eternal romance and blissful collectivity, reflecting the current metamodern trends, are dissembled, making the metamodern pendulum swing to uncover the eternal human dissatisfaction, sexual obsession, utopian dreams and drive for power.

Posthuman futures: Nature, Culture and The Body in Selected Speculative Fiction of Larisa Lai and Margaret Atwood

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New technologies are signifying the dawning of the age of the "posthuman," which can be described as an era of new relationships between "the human, the natural, or the constructed" (Haraway 1991, 21). The main intention of the following paper is to examine the way Larisa Lai's *Salt Fish Girl* (2002) and Margaret Atwood's *The Year of the Flood* (2009) portray nature-culture relationship, focusing on the figures of cyborgs and goddesses, which serve as distinct metaphors of the various ways in which the hybridization of human nature can be understood. Both the goddess and the cyborg are central to contemporary feminist theories and in their different ways encourage debate about the future of the relationships between the human, nature and technology. Namely, while ecofeminist theorists reject technology as inherently evil, in her landmark article "A Cyborg Manifesto" Donna Haraway offers a feminist possibility of embracing technology by the blurring of the nature-human dichotomy. It will be argued that the

above-mentioned novels serve to illustrate the discussion between the seemingly opposed worldviews of ecofeminists, such as Carolyn Merchant and Vandana Shiva, and the theories of Donna Haraway and Stacy Alaimo associated with cyborg feminism. The following paper not only reveals Lai's and Atwood's perspective on technology and science but it also focuses on ecofeminism and its posthumanist alliances, rethinking what it means to be a human in a world immersed in various forms of oppression and environmental degradation.

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Photo-Based Internet Memes as the Expression of Political and Social Activity

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One of the key features of participatory culture is that individuals, rather than merely consuming, first and foremost contribute, produce and participate in cultural activity. This is most evident in a variety of modern published media, where huge advances in new information technologies enable anyone to create and interact with media texts through the Internet, personal computers and smartphones. It is only natural then that the Internet has become an integral part of participatory culture, frequently referred to as Web 2.0, with a plethora of new forms of creativity and expression, engaging people across the world in public discourse. One of commonplace manifestations of individual user-generated content in participatory/digital culture are memes. The term was coined and first used by Richard Dawkins in 1976 in his book *The Selfish Gene*. Drawing an analogy with genes, he defined memes as small cultural units of transmission (ideas, texts, and practices) that spread from person to person by copying or imitation. Within the last decade or so, however, the concept of the meme has acquired a new, digital dimension and significance. It is hardly surprising then that even a cursory examination of the web evidences that the Internet meme has deeply penetrated public discourse both diffusing culture content and potentially inciting web users to contribute and actively participate in its creation.

Internet memes may be viewed as simplistic and unsophisticated manifestations of popular culture as they are often reduced to funny videos, photographs or jokes. Yet, they are quite significant means of commenting on the twenty-first century reality. Political and social discourse lends itself well to investigating the role the Internet memes play in advocating political views or stimulating grass roots political activity. This paper looks at how some recent political and social events were reflected in a selection of Internet memes. The discussion focuses on chosen photo-based meme genres, like photoshopped photographs or image macros. However limited the scope of analysis in this paper, presented insight into the impact of memes on digital culture adds to a better understanding of its different facets.

Trivial as they may seem at times, Internet memes and their role in modern culture should not be underestimated as they go far beyond the interaction between individuals.

As Shifman (2014, p. 4) strongly accentuates, "the meme concept encapsulates some of the most fundamental aspects of contemporary digital culture. Like many Web 2.0 applications, memes diffuse from person to person, but shape and reflect general social mindsets".

Flash Fiction as a Trend in the Postmillennial American Prose

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Brevity is the soul of wit. This aphorism from "Hamlet" by W. Shakespeare can, to some extent, be applied to the trends in the American fiction at the beginning of the 21st century. We can observe the tendency to the "miniaturization" of prose texts, which is evident in the popularity of flash fiction stories. Actually, three collections of flash fiction have been published – "Flash Fiction" in 1996, "Flash Fiction Forward" in 2006 and "Flash Fiction International" in 2015. Such stories are usually 2-3 pages long, with not more than 1,000 words, with prevailing author's narration. The trend to such genre of short fiction spread to Australia, where in 2016 "Flash Fiction Collection" was published.

In my report I will concentrate on the collection of 2006 "Flash Fiction Forward. 80 Very Short Stories" and the literary and linguistic peculiarities of the stories in this edition. In my opinion, it was the most successful collection, with real masterpieces of such well-known writers as John Updike, Grace Paley, Don Shea, David Galef. The objectives of the research include : to determine the texts structure; to reveal the types of foregrounding in the stories; to clear up the stylistic devices which realize the pragmatic and emotional effect in the texts.

In the report I will pay attention to the following peculiarity of the flash fiction stories: the major strong position in the stories by J. Updike "Oliver's Evolution", Leigh Wilson "Bullhead", David Galef "My Date with Neanderthal Woman" and about 20 others is the text ending which is not big in volume (one paragraph, 4-5 lines) but contains such type of foregrounding as stylistic convergence. The mentioned text structure makes the endings very poetical, emotional and produces an impression of modern parable. I will describe the stylistic devices creating convergences and their role for the reader's understanding and emotional as well as intellectual feedback.

Migration as Traumatic Experience in the Dystopian Globalized World

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The paper analyses *Exit West* (2017), a recent novel by Mohsin Hamid, a Pakistani-British author. The aim of the paper is to discuss different aspects of migration and its representation in fiction. The objectives of the research are the following: to provide a short overview of the contemporary issues of global migration, to analyse representation of migration in Hamid's novel *Exit West* and to examine stylistic devices employed by the author to convey the trauma of a migrant. The metaphorical use of the secretive doors throughout the novel emphasizes the transition from one identity and state of the migrant to another; therefore, the article focuses on the symbolism of the door and the use of this element in rendering the global trauma and its effect on the personal one. Different meanings of the symbol of the door will be provided from the aspect of transition from one world into another. First, the visual aspects of the doors described in the novel will be examined and their functions in the narrative will be disclosed. This part of discussion includes the analysis of the image of a door based on physical senses. The semantic meaning of the door will be questioned from the point of view of the scale of global migration: the door as a symbol of duality and contradiction; the mystery of the doorway (or the unknown); The quick change of location in the novel from an unnamed city in the Middle East to an island in Greece, then from Greece to the UK and finally to different places in the USA suggests of the whole world in migration crisis. The structure and eclectic forms of narrative represent both the horror and the outcomes of the migrating world. In a dystopian way, Hamid rewrites the world as a place permanently overrun by refugees and migrants. The sci-fi mode of some passages represents the terrors of contemporary migrants: confusion, disasters, cultural shock, alienation, loss and other issues encountered by migrants on their difficult road to freedom. The tragedy of Europe today, Mohsin Hamid has suggested in his essays and journalism, is an inability to articulate a desirable future. Thus, what might the future look like if the free world extended real freedom of movement to the millions of people who

choose to (or have no choice but to) leave their homes and seek a life elsewhere? This is the question that underlies the novel, *Exit West*, which emphasizes the crucial figure of this century: the migrant. The reader is taken into a dystopian world with a single component of reality – a door. Everywhere, mysterious doorways have appeared that can transport everyone who is willing or has got no other chance to a different part of the globe. In this way, the novel can be interpreted as a 21st-century tale about the dystopian world. The hypermodern exploitation of the theme of migration, surrealistic description of the setting and migrants' movements and actions, apocalyptic scope of the narrative amount to an overbearing political allegory.