

EDITORIAL PREFACE

The eleventh issue of *Belgrade English Language and Literature Studies* (*Belgrade BELLS*) comes out in the year in which the English Department of the Faculty of Philology, University of Belgrade celebrates its ninetieth anniversary and makes preparations for the Sixth International Conference of the English Department to mark such a significant tradition. As in each regular issue of *Belgrade BELLS*, the contributions in the present one are divided into two principal sections, Theoretical and Applied Linguistics, and Literary Studies.

The first part of the volume, Theoretical and Applied Linguistics, comprises four articles from the fields of cognitive linguistics, sociolinguistics, EFL methodology and second language acquisition. **Andrijana Bročić** in her “Pride as a Metaphorical Treasure: The Conceptualization of *Pride* and *Self-Respect* in English and Serbian Via ‘The Possession of a Precious Object’ Scenario” explores the conceptualization of a subset of emotion concepts related to positive self-evaluation – *pride*, *self-respect*, *self-esteem* and *dignity* in English and *ponos*, *samopoštovanje* and *dostojanstvo* in Serbian – via a metaphorical scenario referred to in the paper as “the possession of a precious object scenario”. The analysis was performed within the theoretical framework of Conceptual Metaphor Theory and its results indicate a high level of productivity of the metaphorical scenario in the structure of PRIDE and SELF-RESPECT in both languages, as well as the salience of the elements of ‘destruction’, ‘theft/loss’ and ‘defence/preservation’ within the scenario. In “Stylized Quotations as Parodic Practice in Teenage Dating Blogs: Stylizing Patterns, Quotative Marking and language-Ideological Meanings” **Ksenija Bogetić** claims that the linguistic practices in young people’s computer-mediated communication (CMC) have attracted great interest both in linguistic scholarship and in public discourse, but that youth’s own perspectives on language and technology are rarely explored in their own right. Her paper draws attention to this gap, by focusing on one specific phenomenon – the parodic stylization of

teenagers' language online by teenagers themselves, found to be a common practice in personal blogs written by American youth. The first part of the paper focuses on the pragmatic features of stylizations and their quotative marking, while the second part presents a discursive analysis of the stances and social ideologies indexed by the teenagers' stylizations. **Milica Vitaz** in "Using Games to Revise Grammar and Vocabulary – Students' Perspective" presents part of the research which shows the comments and opinions of students of English as a subsidiary at the Faculty of Philology in Belgrade who were exposed to revising grammar and vocabulary through educational games. The comments included student statements on why they liked or disliked certain games, and their suggestions on how certain games could be improved. In her article entitled "Early Foreign Language Learning: Intensive Exposure, Vocabulary Development and the Cognitive Skills Involved" **Lia Efstathiadi** reports on vocabulary development and its cognitive underpinning in 49 young Greek learners after a two-year intensive exposure to L2 English. Having measured L2 vocabulary (comprehension, production) and working memory (WM), its phonological store in particular, as it shares close links with early L2 vocabulary development, and investigated the role of the central executive of WM in early FL vocabulary development the author concludes the following: a) the active role of the central executive from the earliest stages of this process; b) comprehension and production are two distinct processes that follow different trajectory paths; the latter is more tedious and takes more time to emerge than the former.

The second part of the volume, Literary Studies, contains nine articles, three of which deal with the works of John Updike, two with the revolutionary vibes of 1968 and the remaining four treat various topics, from Shakespeare to the poetry of Nick Cave. The articles on John Updike were presented at The Fifth Biennial John Updike Society Conference held in Belgrade from the 1st to the 5th June 2018. **Alexander Shurbanov** in his plenary entitled "Recreation of the Second Degree: Updike's Shakespeare in Translation" recounts his own work on translating John Updike's *Gertrude and Claudius* into Bulgarian, noting particularly the challenges of transferring ideas, images, atmospheric suggestions and stylistic effects from one language into another and from one culture into another. **James Plath** in "John Updike's *The Centaur* and the Artist Divided" discusses the divided artistic self of Peter Caldwell, torn between the effort to become an abstract expressionist and his proneness towards traditional representational

art. In “Psychic Sexuality: Memory and Dream in John Updike’s *Villages*” **Pradipta Sengupta** applies the insights from psychoanalysis to analyse the nature of memories and dreams in Updike’s *Villages* and claims that it is at once Updike’s autobiographical journey across his memory lane to review his own love life and an attempt to examine sexuality through the lens of an aged hero who finds an alternative for his diminished sexuality in memories, and dreams of his previous erotic encounters. The section which marks the fiftieth anniversary of the 1968 protests comprises two essays. **Radojka Vukčević** in her “Revolutionary Vibes of 1968 and the American Dream” considers the notion of the American Dream, which has always strongly influenced American individual and collective life and seeks to answer such questions as: to what extent it really exists and to what extent it is a product of the American imagination, how far has its imaginative territory reached, how much has the changing face of the Dream informed politics, everyday life and the nation’s identity, and how have the Americans created themselves through an idea that no one can completely define but everyone wants a piece of. **Aleksandra Jovanović** in “Narratives in the Visual Field: Legacy of 1968 in Belgrade and the Art of Performance” focuses on the impact the global spirit of change in 1968 had on the Socialist Federal Republic of Yugoslavia and young artists in Belgrade – notably Marina Abramović and Raša Todosijević – who were striving to indicate a new artistic language through the art of performance. “Moral Corruption in Shakespeare’s *Macbeth*” by **Milena Kaličanin** and **Nina Miladinović** aims to show that the roots of the protagonist’s moral corruption stem from diverse social and historical circumstances as opposed to certain scholars’ allusions to his innate capacity for evil. The article also includes a detailed account of the notion of guilty conscience and what it uncovers about the protagonist’s psyche and the nature of his supposed wickedness. **Bojana Gledić’s** “Faces of Empire in Graham Swift’s *Waterland*” offers a postcolonial reading of one of the most praised British novels of the 1980s, and discusses the role history plays in the life of ordinary people. The paper points to the underlying presence of Empire in the novel, and examines its multi-faceted role in Tom Crick’s version of history. The article by **Natalija Kaloh Vid** entitled “The Role of Paratexts in Mediating Ideologically Adapted Translations in the Soviet Union: the Case of Robert Burns” focuses on reviews, prefaces and articles that accompanied Soviet translations of Robert Burns, their impact on readers and relevance for supporting the official ideology. The author points to the

role of manipulative paratextual devices, considering that target readers' main access to the world of foreign culture was through literary translations. **Branislava Miladinov** in "The Mirror and a Gun: Narrative Aspects of Nick Cave's 'O'Malley's Bar'" offers the analysis of narrative techniques and strategies in Cave's famous song; it argues that three types of narration are employed in the poem, that they build a generically multilayered text, and point toward various traditions in dialogue – from popular folk ballad, via Milton, Blake, Coleridge and Poe, to film and news narration.

We would like to express our genuine thanks to all who have made this volume possible – to our contributors and reviewers and to our colleague Charles Owen Robertson who kindly proofread all contributions. Our special thanks goes to the Faculty of Philology and our Dean, Prof. Dr Ljiljana Marković, for her constant and generous support of the *Belgrade BELLS* project.

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